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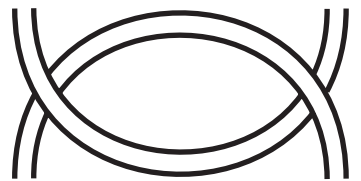


December
2006

psychodrama
sociodrama
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Australian and New Zealand Psychodrama Association Inc



ANZPA Journal 15

December 2006



ANZPA journal 15; 2006

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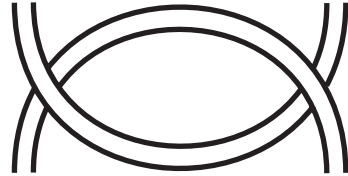
ANZPA Journal

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This Journal is published by the Australia and New Zealand Psychodrama Association Inc, (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, Practitioner (TEP).

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

Members associate particularly within its geographical regions, at the annual conference, through regular bulletins and this journal.

This Journal has been published to bring about these purposes through the dissemination of good quality writing and articles on the Psychodrama Method and its application by practitioners in Australia and New Zealand. For more information visit our website:-
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Design and Artwork: Stuart Ewings
Printing: Aviweb, Glebe NSW

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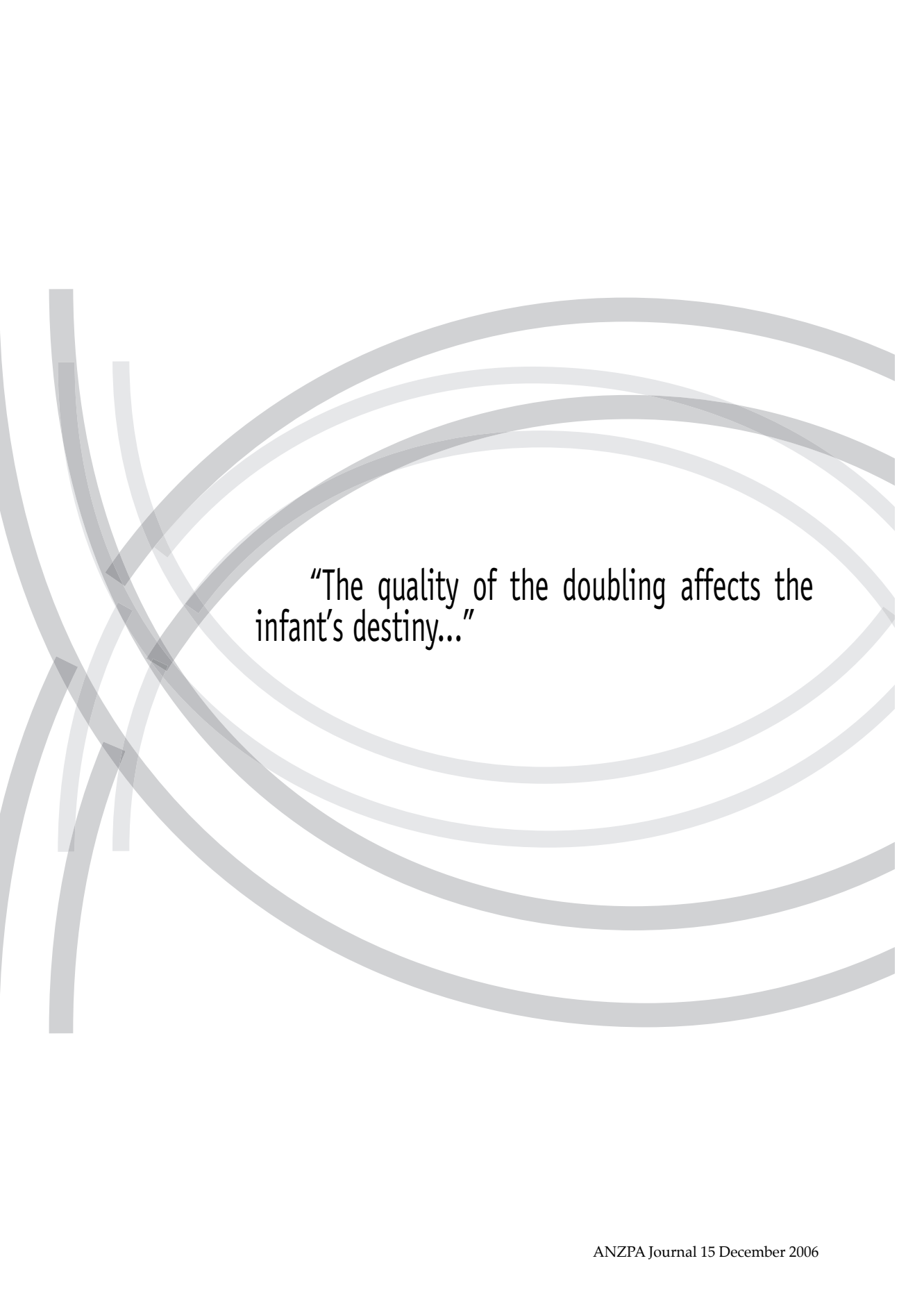
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The background of the page is composed of several thick, overlapping, curved gray lines that sweep across the frame from left to right, creating a sense of movement and depth. These lines vary in opacity, with some appearing darker than others where they overlap.

"The quality of the doubling affects the
infant's destiny..."

Integrating Infant Mental Health and Psychodrama Perspectives

Patricia O'Rourke

Patricia is a child psychotherapist in private practice and at the Women And Children's Hospital in Adelaide, South Australia. This article draws heavily on the literature review in her recent thesis "Working with the Warm Up. The application of infant mental health principles and the psychodrama method".

Our experience in infancy is the cornerstone of our development. It shapes us and most importantly, it occurs within relationship. The mother-infant bond holds many clues to how we come to be who we are and, by extension, how our children will come to be who they are and our children's children and so on. It is both fascinating and terrifying.

The nature of the baby's attachment relationship within the mother-infant (or primary caregiver-infant) bond affects their development in a number of interrelated areas. The most important of these are their emotional development and the ability to regulate their feelings, their social interaction, their exploratory behaviour and their developing brain. The roles and system of role relationships that are formed in infancy within this bond form the baby's sense of self, their capacity for spontaneity and the nature of their relationship to themselves and other people in their life.

If we can positively influence a baby's primary attachment relationship, we can enhance their development and functioning over their life span.

In this article, I first draw out the basic principles of infant mental health and attachment theory and then relate them to Moreno's

theory of spontaneity and child development. Finally, some implications for those applying psychodrama in this field are identified.

The field of parent-child relationship has become more prominent in the last decade as a result of wide ranging research that has shown that the quality of infant relationships is the most significant indicator of social adaptation in later life (Emde & Spicer, 2000; Fonagy, 2000, 2001; McCain & Mustard, 1999; Schore, 1996; Sroufe, 1996). Public policies in a number of countries including Australia, have recently reflected this by raising government priorities for intervention in the 0 to 5 years age range.

Donald Winnicott

Winnicott was a paediatrician and an analyst. Not always popular with other analysts, he nevertheless pursued his ideas tenaciously. He wrote and spoke prolifically about his work with mothers and babies and human development, to diverse audiences - fellow professionals, students, mothers groups and even the general public via weekly radio talks broadcast by the BBC. He was arguably the earliest advocate of the current global trend to address issues of prevention, promotion and early intervention in primary mental health care.

It was Winnicott who stated that "there is no

such thing as a baby" (1964:88) meaning that there is always only a baby and someone. The maternal state of mind and functioning affects the baby's development, and the baby's mental state and functioning affects the mother. It is what Sameroff and Fleese (2002) define as a transactional relationship.

Primary Maternal Preoccupation

Central to Winnicott's statement is his concept of "primary maternal preoccupation" (1958). This is a state of 'heightened sensitivity', a 'primitive somatic identification' of the mother with the baby. When all goes well this condition develops over the course of the pregnancy, becoming more intense in the third trimester, peaking around birth and lasting for some weeks afterwards. In this state a mother is able to adapt sensitively and delicately to the infant's needs, which she becomes preoccupied with, for this brief period, to the exclusion of everything else.

This term best describes the mother's original warm-up to the baby and the baby to the mother. The achievement of this condition is vital for the infant's unimpeded development. When a mother experiences primary maternal preoccupation, Winnicott says, she is able to 'feel' herself into her baby's place and in this way knows what her baby needs.

Initially the mother attunes herself to her baby's bodily needs and from this relatedness between the mother and the baby, the baby's sense of self gradually develops. It is this state of primary maternal preoccupation that enables the baby's natural constitution and developmental pathway to unfold. The baby, in the absence of external impingements, is able to develop along its own line of life or "going on being" (Winnicott, 1965:86). Winnicott suggests the experience of repeated interruptions at this early stage, interferes with this 'going on being' and distorts the infant's development.

Primary maternal preoccupation therefore facilitates the mother's sensitive attunement to her baby's needs allowing the infant to develop

unimpeded.

However, this sensitively attuned relationship must "gradually disappoint" the baby (Winnicott, 1965:87). The mother makes the shift from responding to her baby through empathy to responding to a particular gesture or cry that signals a need. And over time and for increasing moments in time, the mother makes the baby wait. This gradual disappointment enables the baby to learn about being a separate being. At this stage, if the baby is not overwhelmed by unmet needs, they gradually learn to self regulate, and are able to identify and achieve mastery over their needs and wanting.

The "Good Enough" Mother

Winnicott describes this whole provision for the baby as the "environmental condition of holding" (1974:131). This is provided by the "good enough" mother (ibid:11). It is crucial that mothers are not perfect, but that they are simply good enough. Recent research has demonstrated that even in relationships rated as sensitive and responsive, a mother and baby will "miss" each other over 60% of the time and mothers and toddlers have a conflict every three minutes with a serious one every hour (Alicia Lieberman, conference communication).

'Holding'

The term 'holding' derives from the maternal function of the mother physically holding the baby. Winnicott sees holding as a "form of loving" motivated by the mother's primary maternal preoccupation. It encompasses the physical and psychological holding of the baby by the mother. Winnicott emphasises the importance of establishing a therapeutic relationship as a "holding relationship".

Winnicott had a profound influence on psychoanalytic theory because he emphasised the centrality of the mother-infant relationship. This diverged from Freud's drive theory which makes instinct and its satisfaction the infant's primary concern. Winnicott claimed the baby from the very beginning sought contact with a

person, not simply instinctual gratification from an object. Winnicott emphasised the critical importance of the mother-infant relationship and the quality of mothering. He gave permission to mothers to be less than perfect and conceptualised the mother baby unit as systemic.

John Bowlby and Mary Ainsworth

Bowlby, also a British analyst and a younger contemporary of Winnicott, is widely recognised as the originator of 'Attachment Theory'. Like Winnicott, Bowlby differed from his peers moving more into the field of developmental psychology. He took the view that real-life events are most important in determining development and that studying them is vital to understanding internal processes.

Bowlby demonstrated the importance of the actual mother-infant relationship to the baby's mental health. He noted that, in general, separation from the mother was detrimental and caused babies stress. He placed importance on the mother being emotionally available and looked for specific examples of the way parents treat their children to explain children's behaviour and development. From his work comes the emphasis on observations of infant behaviour as critical data in understanding the emotional development of the child.

Mary Ainsworth, a colleague of Bowlby, consolidated and extended his ideas. Her longitudinal study observed mother-baby dyads in their own homes for seventy-two hours over the infant's first year of life. The mothers and babies were then engaged in a laboratory setting where the nature of the infants' responses under increased stress caused by successive brief separations from their mothers was observed. She found that the parenting patterns observed at home over the prior year, predicted how the baby responded to separation from the mother and the mother's parenting style (Ainsworth, Belhar, Waters & Wall, 1978).

Overview of Attachment Theory

The resulting theory of attachment and subsequent developments in this area are extensive and far reaching. The nature of the attachment relationship directly affects the infant's developing ability to self regulate which enables movement towards greater self-control, organisation and efficacy in relationship over time (Braungart-Rieker, Garwood, Powers & Wang, 2001). The infant's cognitive and social behaviour, their ability to regulate emotion and their internal working model, all develop within the attachment relationship (Shore, 2001; Sroufe, 1996; Bowlby, 1979). The quality of this attachment relationship is therefore a crucial factor in determining individual difference in the emerging self (Weinfeld, Sroufe, Egeland & Carlson, 1999; Carlson & Sroufe, 1995).

In 1979 Bowlby wrote that infants develop and display attachment behaviour in their primary relationship in order to receive protection and comfort in times of distress and that an attachment relationship is the affective bond that develops between an infant and a primary caregiver. The baby's behaviour is gradually patterned in their repeated interactions with their mother and, in normal development, definite patterns of attachment behaviour are fully developed and observable in babies by twelve months of age (Stern, 1998).

The attachment relationship predicts later child-parent behaviour, gradually generalises to other relationships and remains relatively stable over an individual's life span (Sroufe, 1996; Sroufe & Fleeson, 1988; Zeanah, Larrieu, Scott Heller & Valliere, 2000). Research has highlighted the intergenerational nature and transmission of these patterns of attachment. It has also identified risk and protective factors for child development inherent in different patterns of attachment relationships and suggested some methods of intervention (Crittenden, 1988; Crockenberg & Leerkes, 2000; Sameroff, McDonough & Rosenblum, 2004).

Attachment theory now defines three basic types of attachment relationship: secure base, insecure-avoidant and insecure-ambivalent. There is a further overlay of disorganised attachment, which occurs when an infant's primary strategy repeatedly fails them (Main, 1996).

Attachment theory can be used for assessment and treatment in work with mothers and children. Recognising the nature of an attachment relationship can provide a road map for how to proceed and signposts possible blocks occurring in the flow of spontaneity between them.

Secure-base Attachment

A secure attachment relationship develops from shared affective states between infants and their mothers.

During states of calm and mutual gazing, certain neurochemicals, which directly influence nerve growth, are released. The neurobiological development that follows, promotes, in the critical period of the first year of life, the growth of those areas of the brain which are directly involved in the processing of emotional information and in regulating emotion (Sroufe,

1996; Van der Kolk, 1987). Other factors like the infant's unique temperament, the mother's own attachment behaviour and the social environment all contribute to this relationship-specific behaviour pattern.

Infants who develop a secure attachment, have mothers that are emotionally available, nurturing and able to be a reliable source of comfort and protection. When these babies become distressed they actively seek out their mother and elicit a response from them, staying close until they have settled. At other times these infants are able to explore their environments, confident that their caregiver will provide protection and security should they require it (Ainsworth, 1991).

As a result of this history of trust and responsiveness in the relationship, infants with a secure base attachment develop a sense of self based on the belief that they are worthy of being loved and that their caregiver will be a reliable source of comfort and protection. These infants feel secure, learn to trust and increasingly function autonomously (Dolby, 1996).

Insecure-avoidant Attachment

Babies with an insecure-avoidant attachment

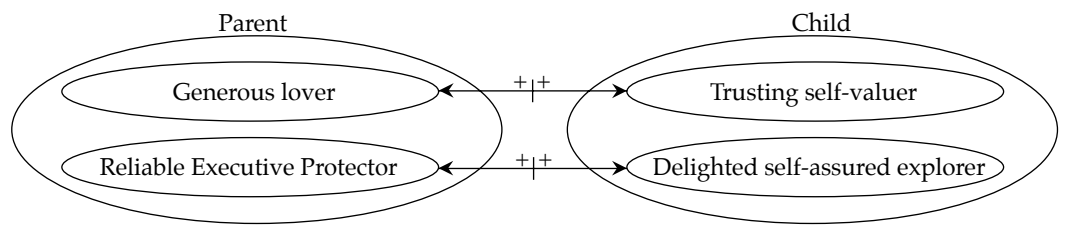


Diagram 1: Aspects of a typical role relationship in a secure base attachment

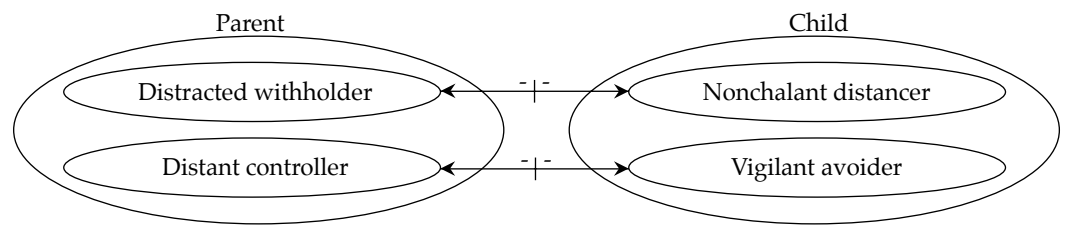


Diagram 2: Aspects of a typical role relationship in an insecure-avoidant attachment

pattern learn from repeated experiences within their primary relationship that the mother is not comfortable with their distress. These mothers are often consistently emotionally unavailable. They will actually withdraw from their babies when they become distressed and often respond only to a limited range of emotion (Haft & Slade, 1989; Sroufe & Fleeson, 1988). They tend to direct their babies' attention outwards and engage more with them when they are being exploratory. These babies learn quickly that in order to maintain relationship with their mother, they need to suppress their negative emotions and relate to their parent only when they are confident and happy. They minimise both their need for their mother and their negative affect (Cassidy, 1994). As they grow older these children become overly self-protective and avoidant.

Insecure-ambivalent Attachment

In direct contrast to this, babies who are classified with insecure-ambivalent attachment heighten their distress in an effort to elicit nurturance and/or protection from their inconsistently responsive mothers (Cassidy & Berlin, 1994). These infants become overly preoccupied with their mothers and are therefore less likely to be able to freely explore their environment. They

too learn that only vigilance will promote their mothers' availability and that they are largely ineffective in eliciting care (Sroufe & Fleeson, 1988). The mothers of insecure-ambivalent infants are more likely to behave intrusively at inappropriate times and to be less responsive when their children are distressed (Cassidy, 1994).

Disorganised Attachment

Infants with one of the attachment patterns described above have developed an organised strategy for eliciting comfort and protection from their mothers. Some babies however are unable to maintain any consistent strategy to get their mothers to provide protection and make them feel safe. These babies are disorganised and are severely disadvantaged. Their responses to their mother (and others) often seem bizarre and incoherent. When distressed they may 'freeze' or become frightened, pull out their hair compulsively, or inappropriately approach a stranger rather than their mother (Main & Hesse, 1990). They lack any consistent strategy because they have not been able to resolve the paradox that their mother, who needs to be their haven of safety when they are frightened or hurt, is also the source of fear or pain (Van Ijzendoorn, 2002). These mothers either harm their infants or

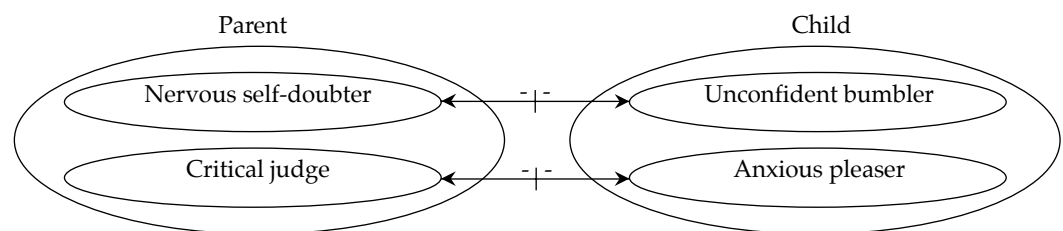


Diagram 3: Aspects of a typical role relationship in an insecure-ambivalent attachment

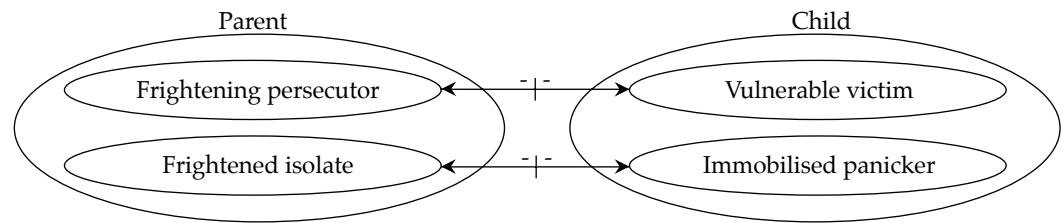


Diagram 4: Aspects of a typical role relationship in a disorganised attachment

have unresolved loss and trauma issues, which cause them to unconsciously act in sudden and unexpectedly frightening or frightened ways (Main & Hesse, 1990).

The development of an attachment pattern within the first twelve months of life is a major developmental task for a baby. In this relationship the baby develops their sense of self and their expectations of themselves and others. Everyday interactions between mothers and their babies profoundly affect the architecture of the infants' developing brain, shaping their ability to self-regulate, manage emotions, interact with others and explore and learn from their environment. All going well, within this earliest relationship the infant learns that relationships are reciprocal and they are worthy of care and can be effective in attaining it.

A fundamental contribution of Bowlby and Ainsworth's work on attachment to infant mental health is their focus on observable relationships and the notion that what a child needs to thrive emotionally is an emotionally available and responsive parent, a 'good enough' mother. In essence their contribution is that internal relationships actually reflect the interactive history of external relationships and that this is observable and measurable.

Daniel Stern

The ideas of Stern most relevant to this article are his systemic concept of the motherhood constellation and his notions of intervention based on this (Stern, 1998). His more recent work (Stern, 2004) on the nature of the present moment and what he calls "lived subjective experience" is also pertinent. These ideas contribute much to the thinking about and working with the warm-up of a mother and child in the playroom - who is warming up, and to what, in the moment.

'The Motherhood Constellation'

In his model of early mother-infant relationship, Stern (1998) proposes a concept which he calls the "motherhood constellation", describing it as a "new and unique psychic organisation", which

is the dominant organisation for the mother's psychic life. "It is a unique organisation of mental life appropriate for and adapted to the reality of having an infant to care for". This is a temporary state, and might last months or possibly years. It is a "unique independent construct, immensely important for most mothers and entirely normal" (1998:21).

The motherhood constellation is composed of three dominant internal and external discourses all of which Stern says must be addressed in any therapy: the mother's relationship with her own mother, with her self as mother, and with her baby.

Stern delineates four themes that emerge from this constellation. One of these themes, the primary relatedness theme, develops and extends Winnicott's concept of primary maternal preoccupation. It relates to the mother's social-emotional engagement with her baby, her ability to intensely engage with her baby's needs. Like Winnicott, Stern regards the inability of mothers to attain this state as cause for concern for the infant's developing self. He sees primary relatedness lasting for over a year and writes that it "includes the state of primary maternal preoccupation" (1998:176).

Stern's identification and description of the different elements in the parent-child clinical system as they are enacted in therapy are very helpful. He highlights the importance of the system of internal and external relationships present in the room, naming them as: the mother's internal representations of her relationship with her baby, the overt interactions between mother and baby, the baby's representations of these explicit interactions and the therapist's interactions and representations. These are interdependent and are in a constant state of dynamic mutual influence. Any one, he writes, is a possible portal of entry for intervention, and the nature of the system itself means that any influence that impinges at one point will be distributed throughout the system.

The Present Moment - 'Now'

Stern delineates two different processes of change: firstly, changing how the representations are actually enacted in any given moment in therapy, that is, functionally reconnecting the representational world; and secondly altering the internal representations themselves. The first occurs immediately and the second happens over time. Changing the interaction requires that the representations themselves must change to take into account the different interaction. Thus the representations themselves change over time. New enactments lead to changes in, or additions to, both the mother's and the infant's representations.

All of this occurs in the moment. Stern proposes that change is based on lived experience - that there must be an "actual experience, a subjectively lived happening". In discussing the nature of therapeutic change, he emphasises the importance of "feeling and actions taking place in real time, in the real world, with real people, in a moment of presentness" (2004:viii).

This thinking is very similar to Moreno's ideas on roles and role relationships, spontaneity and warm-up.

Jacob Moreno

At the heart of Moreno's writings is his theory of spontaneity. It is the impulse of his work. He writes that spontaneity is a readiness, a condition or capacity, and that it is trainable. Both of these ideas are important when working with warm-up.

"It is clear therefore that the factor spontaneity which enables the subject to warm up to such states, is not in itself a feeling, emotion, thought or act which attaches itself to a chain of improvisations as the warming up process proceeds. *Spontaneity is a readiness of the subject to respond as required.* It is a condition - a conditioning - of the subject, a preparation of the subject for free action. Thus freedom of a subject can not be attained by an act of will. *It grows by degrees as the result of training*

in spontaneity.' (Moreno 1940, in Fox, 1987:42, my italics)

Moreno emphasised the importance of intrauterine development acknowledging the shared mutuality. Sharing her food and her body, the mother has her infant as a "physical and psychological baby on and on, within her", and this "exercises a tremendous influence on the child" (1946:59).

Spontaneity, or the 's' factor, needs to be already developed by the time the infant is born. At birth the infant must immediately manifest an adequate response to the changed environment to survive. This warm-up to the new setting is the first manifestation of spontaneity. Spontaneity is the "factor which enables him to reach beyond himself, to enter new situations as if carrying the organism, stimulating, and arousing all its organs to modify their structures in order that they can meet their new responsibilities". Moreno proposes spontaneity is a combination of hereditary (genetic), and relationship (tele) factors. It is "the soil out of which later the spontaneous, creative, matrix of personality grows". The infant then 'binds its spontaneous energy to the new milieu, via the physical starters of the warming up process' (Moreno, 1946:51).

Spontaneity and Warm-up

Moreno, describing warm-up as "the operational expression of spontaneity", states that: "The warming up process manifests itself in every expression of the living organism as it strives towards an act. It has somatic expression, a psychological expression and a social expression". (1946:56)

This process occurs at an individual level and a group level. It occurs in the moment to moment responses of an individual's every day interactions. And it is an overarching process, the deep sustaining pulse that contributes to every creative act or movement in an individual's life and in the life of any group.

Each fraction of a second is warm-up and it is always in response to some external or internal stimulus. The pregnant woman warms up to her imagined baby, the idea of mothering and all that entails for her. With the first quickening flutter she warms up more to a felt reality intensifying her experience of the imagined baby, and of herself in relationship with it. In birthing she needs to warm up to the real baby, integrating this with her imagined baby.

Moreno on Child Development

Moreno's (1946) spontaneity theory of child development evaluates the growth of the infant in positive terms focussing on a progressive movement forward rather than the gradual accumulation of reactions of the infant in service of defence.

Moreno (1946), like Winnicott, Stern and Bowlby sees the infant as an active participant from birth with development embedded in relationship. He describes differing degrees of spontaneous readiness on the infant's part and the need for different degrees of effort required by their mothers in response to them. Some babies need help with breathing, some with sucking, some are sleepy, some are overeager.

The Mother-infant Relationship

Moreno sees the mother child relationship from the beginning as a two-way relationship which involves "co-operative action rather than individual behaviour patterns separated from each other" (1946:60). He describes a "warming up chain" where the mother experiences the infant physically through her nipples, her breasts, her arms and also has powerful mental images which affect her warm-up process. This interactive dynamic is paralleled in Stern's model of mother-infant relationship.

In Moreno's theory, the function of mothering is critical to how the baby learns to warm up, or, the early seeding of the baby's warm-up process. Like Winnicott's notion of primary maternal preoccupation and Stern's motherhood constellation, Moreno sees the

baby as dependent on the mother's sensitive attunement and on her providing what he calls 'mental starters'. Any delays on the mother's part at this time, he writes, can have long term consequences for the infant.

Moreno describes the mother having two functions: firstly, acting adequately in her mothering role, and secondly, "developing a clear picture of the needs and rhythm of the infant in order that she can warm up to his requirements to help him function adequately" (1946:59).

Through day to day interactions within the care-giving relationship the infant needs less and less assistance from the mother and becomes increasingly independent. The care-giving therefore shapes the infant's roles. Moreno writes, "This process of intercommunication between infant and mother is the nourishing matrix of the first independent role taking of the infant" (1946:63).

The Matrix of Identity

The baby's experience in relationship to their mother Moreno describes as "co-being, co-action and co-experience". The infant experiences all objects and persons as co-existent. The infant warms up exclusively to immediacy - all experience belonging to him, and him belonging to the other which is also a part of him. Moreno calls this the matrix of identity.

"The child experiences, if you want to call it experiencing, an identity of herself and all the persons and objects of her surroundings, with the mother agent - whether it is the breast, the bottle or any other kind of immediate contact which is established with the infant. In other words the body and the self don't as yet exist for the infant. There is no self, no person separated from the infant. There is an identity". (1952:274)

It is this matrix which Moreno says "lays the process of the first emotional learning of the infant" (1946:61). From this interplay the

infant learns about the other and the self. The cornerstone for the infant learning about self and other is laid here. This is the first relationship to anyone and within the matrix of identity, the other is a part of you and you are a part of them. This has the potential to be the most intimate, the most exclusive and the most sensitive relationship possible. The development of self, the growth of identity begins in the matrix of identity.

"It (the matrix of identity) is the state of the infant in which the mother and infant and all objects are a single whole. However it is then and there that for all movements, perceptions, actions and interactions the phenomenon of the double is activated for the first time. Whatever happens later on during the growth of that infant, this primary conflict foreshadows its destiny." (Moreno, 1952:274)

In other words, how well the baby is doubled will affect the baby's developmental trajectory.

The Stage of the Double

At this early stage the mother doubles the infant. All going well, she communicates with her baby from the first moments. She gazes at her baby strokes, smiles, coos and talks. And, again all going well, the baby is immediately responsive, within hours following with his eyes and in days turning his head to the sound of his mother's voice. The mother plays with the baby, laughing and kissing and scrunching up her face, talking for herself and the baby, and the baby responds with increasing sophistication.

Writing of doubling, Moreno appears to be describing a similar notion to Winnicott's idea of the baby 'going on being'. This is the experience of 'being', the tele experience where the infant experiences itself as the infant and the mother. The infant experiences both ends of the tele relationship.

The nature and adequacy of the doubling are therefore critical. At the beginning the doubling

has to be very accurate. It has to be highly sensitively attuned. And then it has to begin missing so that the baby gradually needs to learn to wait. Some of the growth then comes through the inaccuracies in the doubling. In Morenian theory, this is the stage and function of the mirror. It can be equated with Winnicott's notion of the mother needing to make the baby wait.

The doubling has only to be 'good enough' to stimulate a growing sense of separateness as the baby learns to accommodate inadequacies in the doubling. If this process doesn't happen then the baby's development of autonomy can be impaired.

When Moreno writes of 'the primary conflict', he may be expressing a similar idea to what Winnicott describes as 'impingements to the baby's going on being'. Like Winnicott, Moreno sees this as critical to the baby's developmental trajectory. Moreno says that the primary conflict in the stage of the matrix of identity "foreshadows the infant's destiny".

Whatever occurs at this stage will have long lasting effects on development. The quality of the doubling affects the infant's destiny. The way the infant warms up in relationship is influenced and a pattern is observable over time. This pattern is the infant's attachment style - their capacity for relationship.

The Stage of the Mirror

As a baby develops, they increasingly experience inaccuracies in the doubling. They develop and experience themselves as increasingly separate, no longer experiencing themselves as both ends of the tele relationship. This is the stage of the mirror and the first mirror for the baby is the mother. The baby sees themselves reflected in her eyes. They see themselves in relation to the other - and as different from the other. The encounter with the actual mirror, Moreno (1952) describes as "astonishing" and "an important turning point" in an infant's concept of self.

Doubling and Mirroring and Social Atom Repair in Mother-Infant Work

In the same way that Winnicott extends the idea of 'holding' into therapeutic relationships, Moreno extends the concept of the double and the mirror into psychodrama technique. Both are useful ways of working with warm-up processes in mother-infant work.

If the parent, as a child, has had an inadequate experience of either or both of these processes, then they are likely to repeat this with their own children. Their inadequate experience means they have deficits in their role repertoire as parents. They have not developed the roles and role relationships required and are limited in their ability to act spontaneously with their infant. Where this is the case, this deficit in their warm-up needs to be addressed.

The Method of Doubling

This is the process that is recreated by the doubling technique in psychodrama. It requires empathy and is more than that. It goes both ways. Moreno (1952) describes it as "a two way empathy which takes place almost simultaneously. It is something that is going from one to the other and back to the other again. It is a peculiar sort of interweaving of feelings" where each enters the other's mind and influences the other. Unlike empathy, which is a one way flow of feeling, this is a two way flow of feeling. This is the phenomenon of tele.

The Method of Mirroring

Mirroring is a powerful method for creating consciousness, increasing awareness and enlarging and consolidating a sense of self in relation to others (Clayton & Carter, 2004). Hosking writes "We encounter and confront ourselves when we look in a mirror... A small explosion in consciousness often occurs".(1989:24). It is this expansion of consciousness that can enable a person to warm up to something new and helps the development of their identity.

Initially a warm-up is largely unconscious. When

we mirror something we make it conscious and it becomes included in the warm-up. What you notice and actively attend to is important because then it becomes included in the warm-up (Max Clayton, personal communication).

Social Atom Repair

In defining the social atom, Moreno (1938) writes that it is "a compound of the tele relationships of an individual". Tele he defines as the "feeling, which correlates two or more individuals" (1946). It is therefore the feeling, pleasant or unpleasant, which exists between two or more individuals at any given time. Moreno goes on to say that the social atom, rather than being a static construct, is "a more or less ever-changing constellation" as positively or negatively charged individuals are continually leaving and entering the individual's world.

Social atom repair is an immediate corrective experience that enables a person to warm up in a very different way and develop a new role. It occurs when a person has a new emotional experience (Clayton, 1993). In mother-infant work it is important to work to create a new emotional experience in the moment between the mother and her infant or child. It involves them both and requires some change in thinking, feeling or action which then reverberates through the system as previously described (Stern, 2004).

Usually social atom repair involves rewriting an old script, applies to everyday living and enables a new warm-up to the external world (Clayton, 2004). Often it means addressing some message or unconscious belief system long since past its usefulness. With babies, because of the immediacy of development, social atom repair applies to the formative experience of developing capacity for a fresh warm-up and new roles.

Implications

Psychodrama method provides both a theoretical underpinning and a range of assessment and powerful treatment options in

mother-infant work. Increased understanding of Moreno's theories and techniques and their application when working with mothers and their babies will bring about a fresh warm-up, which can have dramatic and positive lifelong consequences.

Using psychodrama methods with mothers and infants will significantly and positively impact on the lives of individuals, their families and their communities for a number of reasons.

- Any small shift in an infant's capacity for relationship will affect their ability to warm up and dramatically influence their subsequent developmental trajectory.
- In the first three years of life an infant's brain develops at the fastest rate of the human life span. Not only is this important because of the learning that is occurring over this time, but the actual architecture, or how the actual brain is constructed, is built through the infant's experience in relationship over this time.
- Social atom repair can be achieved at a rapid pace with young children and this has a positive impact on later development. It is cost-effective in personal and monetary terms.
- Doubling and mirroring are therapeutically very powerful ways to recreate and repair a mother's capacity to warm up adequately in relationship and this has an ongoing effect on her ability to double and mirror her infant and any other children.
- Moreno's methods enable us to work not only with the mother or the child's role system, but with the actual relationship present in the 'here and now'. Working with the immediacy of the system of roles and role relationships is a powerful and effective intervention.
- Preverbal experiences are particularly difficult to access later in life and often impossible to articulate in words. They can be powerful unconscious determinants of behaviour and because they are largely unconscious, they are often difficult to change.

In this article I have drawn a number of parallels between Moreno's theories of child development, spontaneity and warm-up, and the work of major infant mental health theorists. This is important so we can see how these two bodies of work can inform each other and in this way strengthen therapeutic practice.

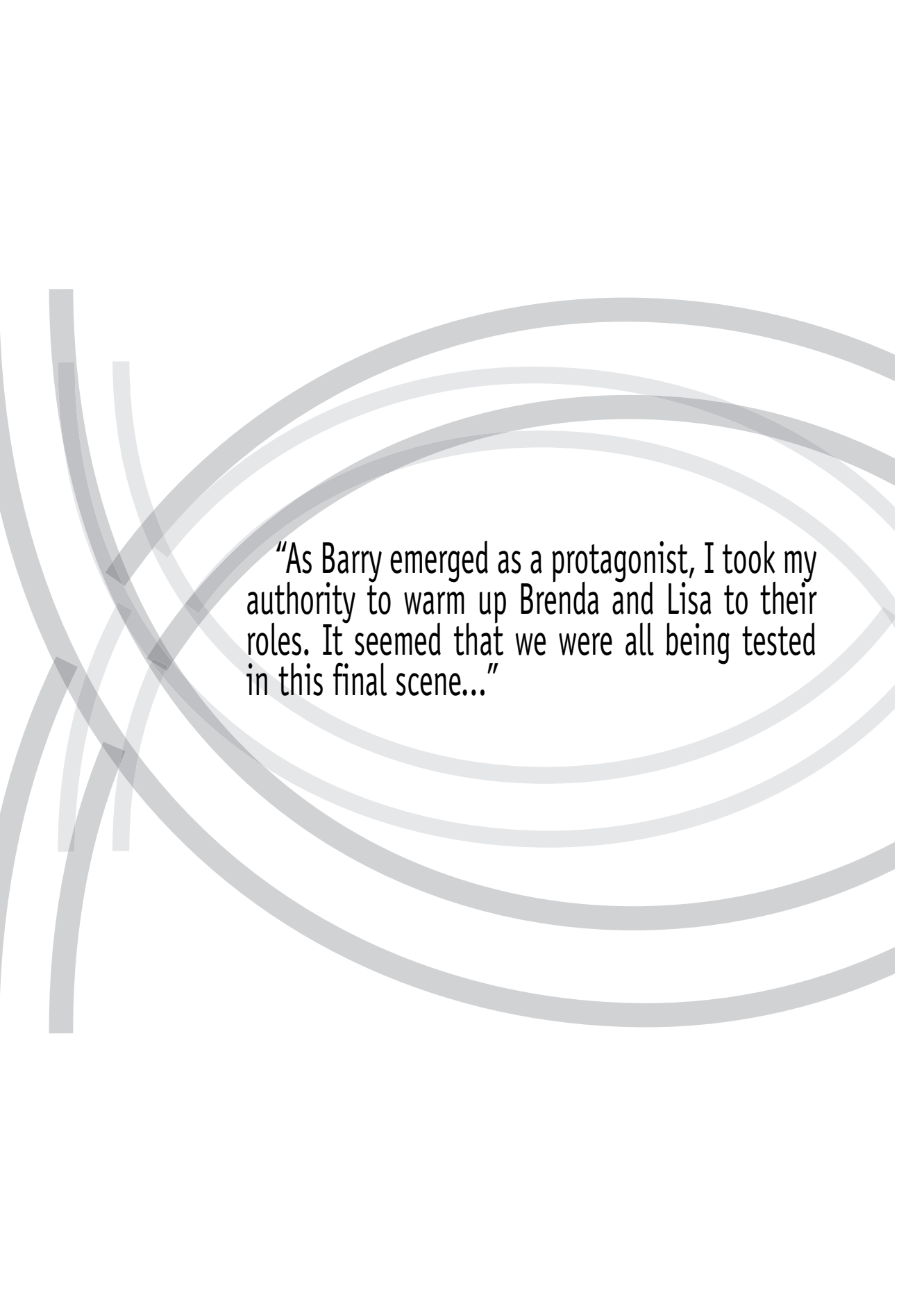
The significance of Moreno's theory for infant mental health is that it is based on a fundamental set of propositions that radically influence therapeutic method: the theory of spontaneity and the concept of warm-up; that individual identity is systemic - we are not separate beings; and that relationships can be healed through controlled encounter in the 'here and now'. His methods provide a rich source of therapeutic interventions that can influence the primary attachment relationship and enhance their functioning for the rest of their life. •

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The background of the slide features several thick, overlapping, light gray curved lines that sweep across the frame from left to right, creating a sense of motion and depth. The lines vary in opacity, with some appearing more prominent than others.

“As Barry emerged as a protagonist, I took my authority to warm up Brenda and Lisa to their roles. It seemed that we were all being tested in this final scene...”

Psychodrama, Ritual and Ceremony

As Katrina Prepares to Die

Anna Heriot

Anna is an advanced psychodrama trainee living in Maleny, Queensland. Anna is passionate about co-creating ritual events. She conducts ceremonies of life change, across the multiple transitions from birth to death, as a Civil Marriage Celebrant with a Graduate Diploma in Civil Ceremonies from Monash University.

I have become very interested in the ways we approach dying and death, loss and grief, mourning and remembering in our culture. Often, these days, people have warning of their impending death, are able to take decisions about their efforts to remain alive and attend to the process and ways of their dying. Such foreknowledge offers great opportunities to live fully in the mysterious cusp between life and death, to attend to unfinished business and say what needs to be said.

This is Katrina's story and the work we developed together. I have italicized particularly psychodramatic reflections.

The Protagonist Forms The Group

Katrina had breast cancer, emphysema, and then cancer of the perineum over a five year period; she had worked hard to heal herself. Virtually bedridden for over a year, she finally said "No" to further medical interventions. She came home to die. She wrote a group email to her friends and family, entitled "No more miracles."

Katrina was keen for us all to appreciate her desire for us not to be sad, though she accepted there would be some tears (not her favourite expression of emotion). Rather she looked to us to appreciate her relief at letting go of her life,

which for her had become intolerable. She let us know she was not afraid to die. Instead her fear was of pain, she had had so much. She described herself as a "control-freak to the end."

The core group of auxiliaries formed after the email

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|-----------|--|
| Barry | her partner, to continue sharing her life and to look after her with help from her many friends. |
| Lisa | her eldest daughter as her Medical Power of Attorney |
| Brenda | her oldest friend and soul sister who had offered to care for her if it was too much for Barry. |
| Anna | writer and conductor of her funeral ceremony and backup support. |
| Carolanne | old school friend, provider of food and support. |

As it turned out, though there were many visitors at different times, we were the core group who stood vigil with her till her death. I use the word vigil to describe the time we gathered around her, having arranged to stay with her till she died

Whilst Katrina's invitation to me was to write and conduct the funeral ceremony, I was also

a friend. Inevitably this meant being part of her preparation for dying, dealing with key relationships and unfinished business in her last months. I began immediately to tune in to her and her primary concern. At this stage I was working more from a Morenian framework than a ritual one.

My roles at this stage included that of a *Supportive Double* and *Mirror* as Katrina reflected on the ramifications of her decision, the responses of her family and friends and explored her arising doubts and fears. Such explorations had not been a common activity for her. When we met to discuss the ceremony she talked of her preparations. She often said she only cried with me. As we developed new ways of working together, I drew on my psychodrama training to build a good relationship and make an assessment of her.

The protagonist has come forward. At this initial phase I saw her as warming up to a good, rounded conclusion of her life with courage and focus, well connected to her broad social atom.

She was determined to be herself to the end of her life, taking responsibility and attending to her own and others' needs as best she could, with as much direct truth, laughter and good times as possible.

I valued the way she had put herself forward. I felt she had established a good purpose, we had a good working relationship and I warmed up to working with her in a similar spirit and taking up my role/s as fully as I could.

The Roles, Social Atom and World View of the Protagonist

I knew something of Katrina's life already. I came to know much more. Such intimate knowledge was essential in the process of being alongside her in reflecting on her life and what the funeral should involve. I began to appreciate that Katrina had overcome difficulties in her life and made something of herself. She became qualified in a field she valued and applied and developed her knowledge through her

work. She valued and nourished a wide group of friends. Her social atom was diverse and enjoyable.

She was able to act for herself. She had her car sold, gave away her clothes, farewelled her email lists, let go of her books, all of which she had loved.

She also grappled with her criticism of her current partner and her desire for him to be different, her often tense relationship with her second daughter and her anger with her former husband. She had had strong relationships with her parents, now both dead. Her relationships with her sisters had always been quarrelsome. She managed to reconcile with one.

Subgroups on the Stage

Through the next weeks the following overlapping subgroups emerged:

- Family members
- Old friends who came as much as they could, accepting her dying, sad yet enjoying their last days with her. A number of these old friends spoke to her of conversations they had had with friends and family about death and dying which they would not otherwise have had. Their experiences were very moving and they were filled with gratitude.
- Old friends who could not talk about her dying, yet came to visit her for the last time, not quite able to say good-bye.
- Young people (children of her friends), who loved to visit her and have their growing lovingly probed by her questions of their central concerns of love, sex, desire and ambition.
- Helpers, some of whom had just met Katrina, who loved to visit and talk to her.
- The Blue Nurses, skilled, calm and compassionate professionals who became friends.

As I articulated these subgroups to myself, I realised that all these people constituted her social atom. It also increased my appreciation

of the communities of interest surrounding Katrina. Each subgroup engaged in their own particular way and Katrina, having made such a bold invitation, was content with their different responses. She was able to appreciate the ways they came towards her.

She was sometimes bemused by their desire to be with her and their valuing of their experience. For herself, she allowed herself to surrender to enjoyment, as much as her pain would allow. I understand that, in Victorian England, it was deemed to be spiritually beneficial to spend time with the dying. I began to understand what they meant.

Spiralling in to the Centre of Katrina's Social Atom

In this phase, three family dramas emerged: with Marilyn, Katrina's youngest sister, Toni, her middle sister and Peter, her former husband.

Marilyn, Katrina's youngest sister had relinquished her first born, Carol, for adoption in secret. Her estranged husband now threatened to reveal the truth to the family and seek his daughter out. Marilyn was deeply ashamed and wished to keep the secret intact, first telling Katrina and then seeking to bind her to continued secrecy. Katrina refused. She fought with her sister, declaring that all the children had the right to know their family. She set about organising this, all from her bed. Carol visited her, with her adopted mother. Through Katrina's interventions, the half brothers and cousins began to meet. There was much celebration welcoming the one who was lost, even if unbeknown. Marilyn maintained her determination to have nothing to do with her daughter.

This valuing of reconciliation and truth became part of the design of the funeral. In her final message Katrina enjoined her friends and family not to wait to attend to their unfinished business and to simply realise that love is the most important thing. She herself did not reconcile with Marilyn and, though sad, accepted the

result of the choice she had made.

In my meeting with her we both wept as she spoke of Marilyn's decision, its results and her own determination to bring Carol back into the family. I valued her strength of emotional will and discrimination as she took up her role as family leader, speaker of truth and mentor of healing relationships. She was also sad, feeling some anger and compassion towards her sister whilst accepting of her decisions and the effect on their relationship..

With Katrina's other sister, Toni, she took significant time to work through their pattern of life-long quarrels. Six months earlier I had conducted the wedding of Katrina's youngest daughter. Katrina had asked her daughter to invite Toni, who was after all her aunt, in spite of her fears that Toni would initiate a fight. We had taken time and effort to engage Toni in the wedding ceremony, with admirable success. Toni was very touched to be so included and the ceremony was very healing for her and for Katrina and her daughter as well. She and Toni had spoken several times on the phone, quite self conscious and a little shy in this new phase of their relationship. Toni was initially reluctant to share the vigil of Katrina's dying with her, but arrived for her final farewell just as Katrina was slipping away. It appears that Katrina had waited for her to come.

I continued to mirror and double Katrina. I let Katrina know I was impressed and moved by her courage and persistence in her relationship with Toni. Whilst she had not, in her life, been at all averse to a good fight, she was keen to find other ways now and to conclude her relationships with peace where she could. We agreed that she had done well.

Katrina remained angry, hurt and hostile to Peter, her former husband. These feelings kept bubbling up in spite of her best efforts. In this, too, she was determinedly honest. At the end, she was simply wanting them to let each other go. She tried to talk to him on the phone at different times, sweating with anxiety. He also made some attempt to respond, but sadly was

unable to meet her or respond to her off-beat offers.

We understood, as we reflected together, that one cannot always be freed, just as Marilyn was unable to let go. At a certain point, Katrina simply acknowledged that she had done what she could and left it at that. I appreciated and mirrored her dignity in her recognition in herself that 'this is how it is' with them both.

The Writing of the Funeral Ceremony

Katrina had some things to say from herself; she wanted to appreciate Barry, her partner, honour her children in truth and love, as also her wider family and friends. She also wanted to leave a final message about the centrality of love and forgiveness in life and the importance of attending to unfinished business. She also invited three other people to speak of her: she directed Brenda to write the eulogy. She invited Frank, a former lover who, with his wife and children, were firm family friends. She also asked Phillip, a spiritual counsellor, former colleague and mentor. She required particularly that they each speak the truth about her and they accepted whole heartedly. She sent them web references to assist their writing. She intended to live as she was till her death: no shrinking violet, no humble, grateful invalid, at times a bitch. Her daughters and partner were invited to speak if they wished to - they each declined, they were satisfied that the ceremony would go well and relieved they did not need to gird themselves up for this extra effort.

Katrina was directing her own drama at this stage. Katrina's choice of honest, loving presenters left them free to speak of her love for her, from the very centre of themselves, without fear of sentimentality or deception. At the funeral they told stories which rang true, made us laugh, cry, and appreciate the fullness of her. The speakers did as she asked; the guests were moved, delighted and enriched. Her family was able to relax, secure in the love and truth of the speakers, laughing and crying as they listened. As inevitably happens, everyone learned something new about Katrina.

Dying: The Creation and Holding of Ritual Space

Katrina was able to die at home, as she had wanted. We rearranged her room with comfortable couches making a circle with her bed. There were favourite decorations, flowers and candles and her things in easy reach. We in the supporting team kept the room clean and tidy and inviting throughout the vigil.

We took turns to sit with her when she was no longer conscious. We spoke to her and read to her and included her in our conversations. On the morning she died a final family drama emerged. Barry, her partner, had become distressed, overwrought with his own grief and had wanted to bring in nurses to care for her. He complained to the Blue Nurses that we weren't 'proper' nurses. They, in turn, appeared to suspect that we were activating an assisted suicide. Barry met the nurses at the door, his voice rising in distress. Brenda, Katrina's oldest friend, murmured that the shit was hitting the fan.

I drew Lisa (Katrina's daughter) and Brenda onto the verandah. As a group we acknowledged Barry's distress, affirmed Lisa's role as Medical Power of Attorney and Brenda as her support and reconfirmed our collective intent to continue carrying out Katrina's wishes. They went out to the sitting room to talk with Barry and the Blue Nurses. I returned to Katrina to read poetry to her, holding her hand. Carolanne (her old school friend) sat quietly at her feet. I heard little of the meeting; Lisa and Brenda drew on their relationship with the Blue Nurses and their compassion for Barry and an agreement was reached. Just as they were scattering - to have showers, get a hamburger, check the children - Katrina opened her eyes wide and took a big breath. We just had time to assemble everyone, with Barry, Lisa and Brenda close around her, when with a soft breath, she died and everything was still.

As Barry emerged as a protagonist, I took my authority to warm up Brenda and Lisa to their roles.

It seemed that we were all being tested in this final scene - tested in our roles, our commitment to our purpose and the quality of our relationships. In the moment we held our roles and Katrina left peacefully. In this way we created the container within which pain and distress could be accepted, our collective purpose re-affirmed and Katrina could die well.

Enactment is Always Followed by Sharing

For the core group, there were two quite formal sharings: at the bedside and then afterwards over food.

After Katrina died, Brenda and Carolanne washed and dressed her and we gathered around in a semi-circle around her bed to fare her well. Phillip, her old friend, colleague and therapist, led the sharing beautifully. He began by letting us know how deeply affected he had been by the constancy, strength and gentleness of the company of women who had cared for Katrina. We each spoke our final words to her and stood, with held hands, in silence.

Then, when the funeral directors had taken her body away, we had lunch together, which was more of a group-led 'letting down' sharing. We served each other food, paused so we could all start together. We sat together at the end and cleaned up together; our ensemble was quite gracefully 'in sync'.

With both sharings, there was a 'group breath' when we had finished, as in a good Playback enactment.

The Funeral

At the funeral parlour I created the ritual space. The funeral director had invited me to arrange the seating as I wanted, though he was surprised I moved all the pews around to form a semi-circle around the 'stage' with the coffin and the lectern, back by a waterfall. There was space for people to walk to their seats and to come up at the end to place flowers on the coffin and write their messages. My group work and Morenian training supported me as I determinedly lugged

the benches around.

As the funeral celebrant I met the family and led them to their seats. Katrina's youngest daughter, who had arrived that morning, was included. Her partner Barry was able to sit in the midst of the semi-circle with his brother, Katrina's daughters and her sisters and their husbands. The cousins sat farther back, including the one who had been adopted out, with her adopted mother. With other friends, I greeted the guests and encouraged them to sit close to the front to hold the family well. We played Gregorian chants as we settled.

I welcomed the guests and let them know about Katrina's plan and the order of the ceremony. I spoke her introduction and her last message asking them to do the things they need to do, to recognize that love, giving love and receiving love and forgiveness are the most important things.

Frank spoke first - old lover and good friend, of her capacity for sustained love and fierce friendship. Then Phillip - colleague, counsellor and good friend, spoke of her spiritual life, her struggles and desires and what he knew of death. Barry's brother read an email from her on-line book club. Then Brenda, soul mate, colleague and fellow activist gave the full eulogy, the story of her life, her struggles and triumphs, her self. They were each invited to let nothing be unsaid.

Katrina's second daughter had wanted to sing 'Swing Low, Sweet Chariot' but felt unable to. So we all stood and sang along with a great recording, clapping and stomping; we sang it twice, with full voice.

Then I read Khalil Gibran's poem on death, invited the guests to share together their memories of Katrina and then come up with flowers and messages for her coffin. In this way all the subgroups were involved: Katrina's family (acknowledged and unacknowledged); very close friends, people who had learned to

love her in the process of being involved in her healing efforts, Brenda's family, and Barry's friends and family (who were largely there for him and had not been particularly close to Katrina). There were others who could not come who sent emails and cards of support: former work colleagues, friends.

Of course, the funeral is a sharing in itself. With such a full warm-up, good relationships and attention to detail, the funeral went beautifully; we took two hours. We sang together, laughed and cried. Afterwards we gathered at her favourite restaurant and let off seven rainbow balloons to set her spirit free.

Holding My Leadership

Max Clayton taught me that the leader of the group at any one time is the most spontaneous person in the group. With the benefit of negotiated roles and good relationships, we each led and followed at different times. There were some role conflicts around decisions of Katrina's care when she was no longer able to speak. These were resolved with the support of the original contract and the close working relationship of our core group. We paid attention to listening to each other and responding to our ups and downs as a group.

I had some challenges, which could be called role competition, from one of the speakers and the director of the funeral home, both of whom were respected and popular celebrants. Again, because the contract with Katrina had been clear and I had paid attention to developing good relationships, I was able to take up my main role clearly and engage them from their main roles of funeral director and speaker.

When decisions needed to be made, we naturally gathered in circles, seated, to take the time it takes to get a good result, as with the meeting with Katrina, Barry, the funeral director and me.

The integration of the work of the dramas and the ritual became evident. Katrina's central concern had

been to be open and responsible in her dying and death and to save her partner and family as much trouble and distress as she could. Her efforts were rewarded manyfold, to her and all of us: we were all changed in the process and many of us felt especially blessed.

Implications for Practitioners

Both psychodrama and playback have strong elements of ceremony and ritual. I see them as forms of ritual. Ritual theory speaks of the three phases of ritual: separation, transition and incorporation (O'Donoghue 1993:76). Separation relates to the warm-up phase in a group where the protagonist steps out of the group to do their work. The transition phase, often referred to as 'liminal', is the place of change where the old world has been left behind and the new world is in creation. This occurs during the drama. At this liminal phase the protagonist and participants need to be able to surrender to the process of change. This phase must be well held by the ritual master: in Playback the conductor, in Psychodrama the director and in ceremony the celebrant. The incorporation phase occurs in psychodrama for the protagonist through the role test and for the group through sharing so the experience is integrated into the lives of all participants.

We begin our passage into the place of the liminal in each of these ritual forms when the decision has been made to create something together. The protagonist or teller has stepped forward, the conductor, director or celebrant has joined them in contract for the work, and the action begins.

We stood at the edge of the liminal when Katrina announced she had made a transition herself: "No more miracles." When we agreed to journey with her we stepped in. Whilst our lives continued in the non-liminal world, my experience was that I re-entered this liminal space each time I visited Katrina. I found it deeply affecting, moving and felt myself honoured to be present. In this space it was essential that I accessed directorial roles so that

the ritual developed and created progressive outcomes for those involved.

As I journey with my clients into the heart of ceremony I have learned the following:

- As with my former community work, there are no formal dramas.
- In my work as director I need to be warmed up to taking time with the participants at this crucial period, appreciating them fully in their self-conscious, self-doubting, vulnerable roles. When I first began, particularly with people who I knew were confident and outgoing, I became impatient when they resisted my efforts to have us get to the heart of the purpose of their ceremony. Then I remembered warm-up and the need to take time, and enjoyment (or at least appreciation) of the process and the opportunity, even when there is great pain.
- A good warm-up makes for a good ceremony!
- Even the most outward going people are shy and self-conscious at the idea of being the focus of sustained attention in front of their family and friends
- Sharing their stories assists people to warm up to themselves in a different way, appreciating more of the depth and dimensions of the change they are anticipating or experiencing.
- It is good to talk about what people fear, what they dread or don't want. The Focal Conflict model of motivating force and reactive fear has assisted me here.
- Ceremonies are a community matter. The community provides the love, support and mirroring for the 'protagonists' of the ceremony. My training in group work and my applications of systems thinking and role theory in my community work have been invaluable.
- Traditional weddings have 'attendants'. I have developed a real appreciation for this role and encourage attendants in every ceremony I perform. I was initially alerted to this when I spoke to a Philippino woman about her traditional Catholic wedding.

Both the bride and groom have up to five attendants each. It is their job to assist, not only with the preparations and execution of the wedding, but also for the rest of their lives.

- As I engage in the process of co-creation with my clients, through the times of chaos and fear, confusion and doubt, the ceremony takes on a life of its own, almost growing itself before our eyes, like a good drama.
- The study and formal practice of traditional and evolving forms of ritual and ceremony in contemporary family and community life requires me to take up my own authority in a different way. There is no organisation to establish my credibility for me.


Four years ago I left my last formal community work job. I had become increasingly engaged in administration and organisational matters, leaving the work of 'hands-on' community development to younger practitioners. I determined that my future work would be more direct, personal and generative. I worked out that community, creative individual and group work, Playback and story would be central. I have found my training, experience and practice in the Psychodramatic method and Playback Theatre provide a resilient and reliable, muscly ground under my feet as I deepen my practice in ritual work and public ceremony. This article is presented to invite your responses to this area of applying psychodramatic principles in the hurly burly of family and community cycles of life and death. I look forward to hearing from you. •

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“one of the aims of feminism is for individuals to free themselves from the restrictions of rigid sex-role prescriptions ... Psychodrama offers just this possibility...”

J.L. Meets the Warrior Princess: Exploring Psychodrama and Feminism

Gillian Rose

Gillian is a psychodramatist in Christchurch, New Zealand. This paper is adapted from her thesis "The Courage to Dream Again: Psychodrama, Feminism and Women's Role Development".

Since I first encountered feminism and psychodrama, both have been enormously influential in my life. In this article, I explore some of their intersections in the work I do at The Next Step Centre for Women, part of Christchurch Polytechnic Institute of Technology.

The Centre was set up thirty years ago in the early, heady days of feminism to cater for the growing demand by women for a facility geared for their needs. That it is still functioning and still needed today, is testament to both the successes and failures of feminism. At the Centre I run various groups that fall under the heading, somewhat uneasily within a tertiary institution, of personal development. Most typically, a woman who comes to one of these groups is either contemplating or starting on a new phase in her life. This may have been precipitated by the premature end of a domestic partnership that has cast her into unknown, and perhaps unwelcome, territory. It may be because her children are now off to school, or their own adult lives. Some women have been encouraged to attend by their counsellor, and some have been sent by case managers eager to nudge them off a benefit. Others are recovering from an anxiety disorder or depression. For most, it is the first group of this type they have attended.

New Eyes

"The real voyage of discovery consists not of seeking new landscapes, but in having new eyes". Marcel Proust (as cited in Genn, 2005)

Women come to these groups, whether eagerly or reluctantly, wishing that things were different. What is often missing is a vision of *how* to live a more satisfying life. They know they want change but cannot see what that change might look like. Nor do they have a belief in their ability to create the changes needed. To take, or envisage taking, steps towards a different future, in order to transform an unsatisfactory present, requires the courage to dream again.

Stephanie Dowrick (1997:13), naming courage as one of six virtues, says it "can open us to life, and set us free". But courage can be elusive, especially where dreams of transformation are concerned. To believe that change is possible, that you are not stuck and helpless, and that there are more possibilities in your life than those currently enacted, calls for the emergence of new eyes. Through the application of psychodrama, informed by feminism, appropriate roles can emerge or be developed to create such eyes, making the courage to dream again possible. The role cluster of the *Courageous Dreamer* includes the *Creative Visionary*, *Adventurous Imaginer*, *Bold Explorer* and *Determined Self-Believer*.

Up From Under:

The Warrior Princess Emerges

The women's movement of the early seventies, the second wave of feminism, sprang from a deep desire for a fairer and more just society. In line with Moreno's declaration that "a truly therapeutic procedure cannot have less of an objective than the whole of mankind" (1993:3), feminists set out to enlarge people's possibilities: "For this is the dream - that all human beings can be more than present circumstances allow" (Rowbotham, 1983:354).

Suddenly there arose a whole new analysis to describe the experience of "being a woman". Feminists worked to name, understand and reform women's oppression. They sought radical understandings, and therefore needed radically new ways of finding knowledge. Collaborative problem-solving was an integral premise. Feminists no longer wanted to be dictated to by experts, particularly if those experts were men. They suggested that women's confidence in their own knowing had been undermined by "giving advice to women ... one of the most constant industries in Western civilisation" (Kolbenschlager, 1988:13). As an antidote, feminists formed consciousness-raising groups where women could discuss their experiences, find support and solutions, and agitate for political change. Sisterhood was born!

Feminists certainly needed courage for these ground-breaking endeavours. Although sometimes myopic and misguided, feminists had the courage to dream. They believed men and women could find new ways of behaving so that power would be distributed more equitably, resources spread more fairly and all would have the chance of realising their dreams. "We have made, amidst error, a movement seeking bread and roses" pronounced Sheila Rowbotham (1983:354), and in doing so, effected a revolution in how society understood power and organised its gender relations.

But Things Are Different Now - Aren't They?

We live now, supposedly, in a post-feminist world where many of the structural aspects of gender discrimination have been removed. There is formal equality for women under the law and women are more readily included in positions of political power. More widespread provisions have been made for child-care and family leave, and some action has been taken to counter domestic violence and sexual harassment towards women.

However, even a cursory glance at the lives of ordinary men and woman shows we do not yet enjoy an equal world. The 1980 United Nations report stating, "Women constitute half the world's population, perform nearly two-thirds of its work hours, receive one-tenth of the world's income and own less than one-hundredth of the world's property" (cited in Women and Work, 2005) is still relevant today. Feminist and philosopher Harriet Baber, who has a particular interest in the economic status of women, maintains that "sex roles, and conventional expectations about women's behaviour, aptitude and goals, restrict women's options"(nd:6). Gender roles, developed in formative relationships, continue to inform conscious and unconscious experiences of being female or male, and can limit women's choices.

How Gender Roles Develop

"One is not born, but rather becomes a woman". Simone de Beauvoir (1953)

Morenian role theory teaches that roles do not develop in isolation but within a context of role relationships. Gender roles become established early in life through interactions within the original social and cultural atom. We categorise people, including babies, according to sex (Bem, 1993), and then hold different expectations for them based on our gender beliefs. Studies of perception and gender (Condry & Condry, 1976; Culp, Hook & Housley, 1983)) show that a baby of either sex will be experienced and related to differently depending on whether it is *believed* to

be a girl or a boy. As the child grows, gender socialisation continues - so, for example, infant girls are more likely to be discouraged from large motor activity than boys (Fagot, 1978).

Moreno explains: "The function of the role is to enter the unconscious from the social world and bring shape and order into it We consider roles and the relationships between roles as the most significant development within any specific culture" (1977:v-vi). In Western culture stereotypical role expectations of gender, transmitted through the family and reinforced by society, can mitigate against women being active on their own behalf. This is because women's historical gender socialisation has disposed them to roles associated with passivity rather than action, with being "decided for" rather than being the decider.

Beauvoir (1953:273-274), discussing the socialisation of the female child, notes: "If, well before puberty, sometimes even from early infancy, she seems to us to be already sexually determined this is not because mysterious instincts directly doom her to passivity, coquetry, maternity; it is because the influences of others upon the child is a factor almost from the start, and thus she is indoctrinated with her vocation from the earliest years".

"Formula Females"

Madonna Kolbenschlag (1988), one of many feminist writers who expanded on this theme, describes how women and girls have been predominantly socialised to live for others, at the expense of their own needs. This results in what she calls a "formula female", who is self-effacing, self-forgetting and dedicated to other people or causes. Consequentially, and crucially, she enables the dreams of others rather than following her own.

Notwithstanding the tremendous revision in gender socialisation that has taken place over the last 30 years, the enduring remnants of this legacy explain why accessing the courage to dream again can still be problematic for women.

Based on traditional gender expectations, role clusters such as *Mummy's/Daddy's Good Little Girl*, *Little Princess*, *Sugar 'n Spice* and *Cinderella* tend to be overdeveloped, and hinder women's attempts to act assertively and independently.

Happily, feminists were not the only ones concerned with such issues. Dr J. L. Moreno had a vision of men and women accessing a wide range of role behaviour, thereby increasing their options to live spontaneously, free from rigid cultural restrictions. It was a fundamental tenet of the system he created for exploring and expanding people's lives and changing society as a whole - psychodrama.

Moreno & Feminism

Jacob Moreno may well have been one of the pioneers of women's consciousness-raising groups! As a young medical student working in Vienna in 1913, he became aware of the discriminatory practices prostitutes were subjected to (Fox, 1987:xiv). Becoming involved in their plight, he helped the prostitutes with their legal and material needs, and in a forerunner to what would become commonplace over half a century later, set up small groups where they could "air their concerns and provide help and support for each other" (Sternberg, 2000:9). This led to the women organising themselves and, foreshadowing a feminist agenda, taking political action on their own behalf.

Yet Moreno was also a man of his time. He developed psychodramatic theory between 1920 and the late 1960s, finishing writing just as the second wave of feminism became influential in his adopted home, the USA. Moreno's minimal exposure to feminist discourse is evident within his texts, where, for example, he uses language based on gender stereotyping. Despite immense insight and acuity, he did not escape enculturation in the gender mores of his era. But, Moreno was also a visionary. He realised that the roles people enact are "created by past experiences and the cultural patterns of the society in which the individual lives" (1961:519). Believing these roles to be restrictive,

he imagined men and women accessing an increased range of role behaviour, which would change society as a whole.

Gender Roles Expanded

Feminists agree, believing both sexes have been limited by society's gender-role stereotyping. Furthermore, they note that roles assigned as properly feminine are given lesser value than those associated with masculinity. Thus, unpaid child-rearing by mothers has less status than almost any paid work, teaching pre-schoolers is not nearly as highly valued as teaching adults, and nursing has always been significantly less remunerated than the comparative occupation of policing. Devaluing what is perceived as feminine disadvantages both sexes. It not only denigrates women's contribution and influence, but also makes men reluctant to broaden *their* role repertoire to include conventionally feminine, and therefore lower status, roles. Consequently, one of the aims of feminism is for individuals to free themselves from the restrictions of rigid sex-role prescriptions (Worell and Remer, 1992:12).

Psychodrama offers just this possibility, making no distinctions for role uptake based on gender. With very few exceptions (the somatic, but not the psychodramatic, role of the breast-feeder comes to mind), any role is available to men or women. Dr Moreno believed that the wider the role repertoire, the healthier the individual: "The individual craves to embody far more roles than those he is allowed to act out in life" (1961:519). Moreno, despite the age he lived in, created a method that promotes maximum role flexibility for both men and women. Thus feminism and psychodrama have a fundamental philosophical compatibility - but they also have their differences.

Difference Explored

One such difference in the outlook of psychodrama and feminism can be illustrated by examining their contrasting beliefs regarding the causal factors of the world's problems, and how they view the specific psychodrama technique of role-reversal.

Psychodrama tells us that a lack of progressive functioning in the world is brought about by an absence of spontaneity, emphasising the thwarting or derailing of a *process*. Therefore the solution is also a process. An increase in spontaneity is needed, which can be facilitated through psychodramatic enactment. By increasing the spontaneity of the producer and therefore the protagonist, an enabling solution can be found that fits this protagonist, in these circumstances, at this time. The protagonist is assisted to become a *Creative Genius* and a *Spontaneous Actor*, and so develop adequate functioning to meet life's challenges.

Illustration One ¹

It is early days in the New Outlook for Women course (which runs for 4 hours daily, 3 days a week for 8 weeks). To value and build on the existing progressive role functioning of each of the 15 women, I ask them to think of a strength they possess which will assist them as they move into the future. Cherie has been at home with kids for the last ten years. She looks awkward and says that she can't think of anything. To date Cherie has been a willing, if somewhat unconfident, group member who is competently raising two children single-handedly. She couldn't be doing this without enacting many progressive roles. Not uncommonly for a woman in her circumstance, Cherie is unable to recognise these strengths, noticing instead only the gaps in her functioning. I realise that she is enacting the over-developed role of the *Self-Conscious Self-Depreciator*. Believing that Cherie can access a different role with an increase in spontaneity, I ask her to name a close friend, someone who knows her well and wants the best for her. She names Julie, choosing an auxiliary to act in Julie's role. After warming-up Cherie to the role of her valued friend, and therefore increasing her capacity for spontaneity, I direct Cherie to ask Julie about her strengths. In the role reversal, as Julie, she immediately spouts off that Cherie is sensitive, enthusiastic, has good organisational abilities and is a loyal friend. Back in her own role, Cherie receives this with openness and gratification, and is able to

confidently complete the rest of the task. She later quizzically comments, "It's all inside us the whole time, isn't it, and you just somehow bring it out".

Working with Cherie, I have trust in the process. Cherie's increased spontaneity enables something new and adequate to emerge. She is able to access her own knowing and develop her own answers. As the course continues, Cherie increasingly speaks out, adding her own wisdom and experience to group discussions. Her assurance visibly grows as these contributions are taken seriously. The embryonic roles of *Confident Self-Knower* and *Loving Self-Appreciator* are developing.

Possibility vs Process

In contrast to the psychodramatist's emphasis on *process*, feminists tend to see the *fact* of women's oppression as the central problem of the world. They therefore focus on content and are more readily prescriptive about specific remedies needed to end this oppression. For example, Worell and Remer, feminist therapy theorists, express concern about the possible misuse of role reversal (1992:141). They propose that role reversal can make the expression of anger by a woman more difficult, as well as preventing a woman from discovering her own needs and wants by keeping her focused on the needs of others. They thus advise that it be used "judiciously" with women.

Max Clayton (1993:69-70) alludes to the dangers in adopting set procedures for specific groups of people within psychodrama. "The practitioner who focuses on developing special approaches ... may develop an intellectualisation process leading to a wooden and mechanical application of certain techniques with one class of person and may therefore miss experiencing each person they work with as a unique creative being".

While it certainly behoves psychodramatists to be aware that role reversal may not be indicated with some women because of their socialisation

to repress anger and to value others' needs over their own, it is also important that a distinction is made between holding this thought as a possibility, and applying it as a prescription. The latter contains remnants of didacticism whereby women were cast in the role of victim solely because of their sex. This was a characteristic of some early feminist theory that many women have since rejected as a partial and imperfect description of their reality.

None of us, psychodramatists included, practise in a cultural vacuum. Therefore, we all need to be alert to embedded stereotypes and blind spots. To this end, an understanding of feminist thinking on gender-stereotyping is important. But psychodrama does not favour "one-size-fits-all" answers that hold for individuals, regardless of circumstances. Moreno saw the cause of the world's problems as a preponderance of conserves. Adopting prescriptive procedures within psychodrama for responding to women would only compound this.

Role Reversal and Systems Theory

Further differences between psychodramatic and feminist perspectives become evident when exploring role-reversal as part of a systems approach. Worell and Remer (1992:141) view role-reversal primarily as a means of promoting empathy, something potentially over-developed in women through their gender socialisation. This makes their concern about its overuse understandable. However, within psychodrama, role-reversal holds many more possibilities. Viewing role-reversal as part of a systems perspective, which feminists are familiar with through their belief that women's oppression is a consequence of the patriarchal system, could facilitate an understanding of its wider potential.

The psychodrama director, acting as a systems analyst, is aware that whatever the protagonist sets out on the stage represents aspects of their inner, as well as their outer world. Therefore the protagonist does not have to be functioning in their own role to experience role development.

Roles enacted in the auxiliary position have just as much potential for transformation, since role change in any part of the system influences the system as a whole.

Illustration Two

In week 3 of another New Outlook course, I ask group members to place themselves on a continuum according to how much encouragement they'd received in their schooling. Toni is distressed. She tearfully relates that only the boys in her family got support. She wonders how her life might have been different if she had received encouragement. I have noticed that Toni is hard on herself, the *Self-Critical Judge*, but supportive of other group members. Although a creative forward-thinker, she has trouble following through on ideas. Now, softly, she talks of a vision she has for her future, but is scared to enact it. I ask about her vision, and she hesitantly says it involves creativity. I direct her to set out Creativity, and decisively and harmoniously she sculpts it, using people, coloured fabrics and objects. She then sets out Peace, Love and her Organic Garden, other aspects of her vision. I direct Toni to be "the spirit" of each of these elements. Toni expresses herself fully as a *Nurturing Encourager* from these roles, "I am always here for you", "You can reach me anytime through the earth", "You are ready to follow your plan and we are with you". She drinks in the encouragement, *Parched Flower in the Rain*, in her own role. Toni continues to develop the role of the *Gentle Self-Encourager* during the rest of the course, as she begins to bring the vision of her future to life.

The Developing Self Encourager

Although Toni had many ideas about future possibilities, she was constrained from turning these ideas into reality. Toni was unable to be a *Self-Encourager* because the lack of support in her childhood meant this role was under-developed. In a therapy group, original social atom repair work may have been appropriate at this point. This option falls beyond the parameters and the contract of the New Outlook course. However, Toni had set out a progressive role system in the

concretisation of her vision. Using role-reversal, which enabled her to enact these roles, Toni had an experience both of giving encouragement to herself and of receiving encouragement. The role of *Nurturing Encourager* first emerged not in her own role, but when she was role-reversed into more progressive aspects of the system. Subsequently, Toni is able to expand the role of *Self-Encourager* into her own daily life.

Which System?

Systems operate at all levels of existence from the cellular to the cosmic. Holmes (1992:26) states "that it is more sensible not to give priority to any particular system in our attempts to understand people". This is inherently easy in psychodrama as it spans cosmic, social, interpersonal and intrapsychic systems. At any time the producer, in consultation with the protagonist, has a wide range of systems to explore.

Feminism, conversely, has mainly focused on the socio-political system of patriarchy as the crucible of change for women. The relationship between feminism and the human potential movement has often been uneasy. This is partly because biological and intrapsychic systems have been misused in the past to justify women's subjugation, and partly because of the fear that individual women could be "helped" into becoming even more compliant with fundamentally oppressive systems. This means feminists have tended to favour political or social activism as a vehicle for women's emancipation, believing a changed society would transform women's lives. Feminism and psychodrama both aim to transform society, but each tends to favour different systems and methodologies to bring this change about.

And So To Bed ...

Some women, in part because of their socialisation into restrictive gender roles, have difficulty imagining and moving into a progressive future. As an antidote to this, both feminism and psychodrama offer new ways of being, so that women can transform inadequate systems and behaviour to those of adequacy.

To this end, Jacob Moreno dreamt of a creative world filled with spontaneous people, enabled through psychodrama to live with maximum involvement and satisfaction. Feminists, likewise, dream of an equal society where suitability, not gender, is the determinant of role uptake. Despite their differences, a marriage of psychodrama with feminism is both possible and desirable. It can result in a powerful force assisting both men and women to live more expansively. Separately, but even more potently together, psychodrama and feminism have the capacity to enlarge all our lives. •

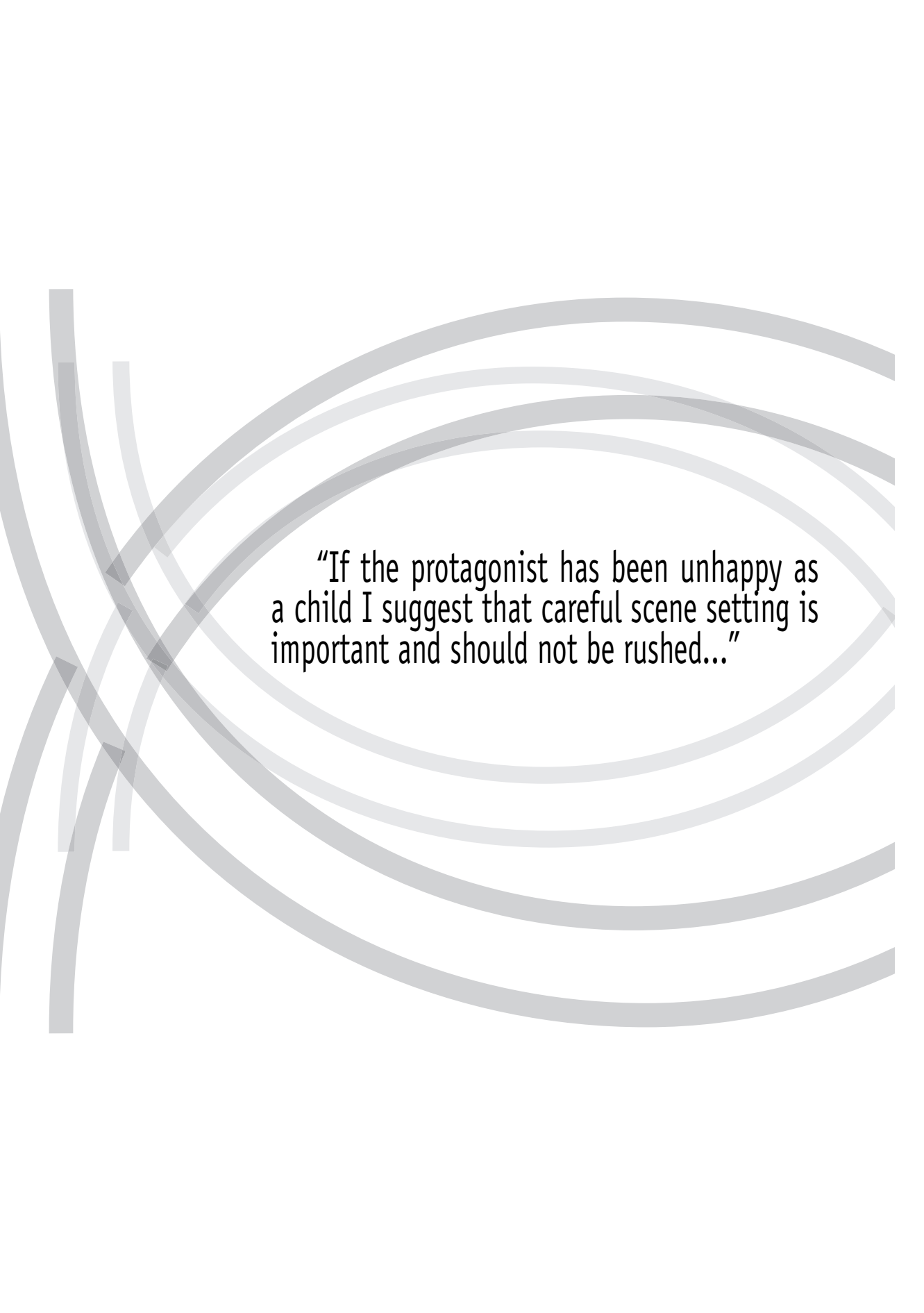
FOOTNOTE

1. For all illustrations, names and identifying details of participants have been changed.

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“If the protagonist has been unhappy as a child I suggest that careful scene setting is important and should not be rushed...”

Joan Chappell-Matthias Reflects

Interviewed by John Faisandier

John is a psychodramatist and TEP based in Wellington, New Zealand. Joan has been his primary trainer and supervisor for over 20 years. He caught up with her after the Trainer Workshop in Wellington in September 2006.

Dr Joan Chappell-Matthias, TEP, is a Distinguished Life Member of ANZPA. She came to New Zealand in 1970 and worked as a psychiatrist in forensic, alcohol and drug addiction and hospice areas. She is also a life member of the NZ Association of Psychotherapists. Along with others she established the Christchurch Institute for Training in Psychodrama in the mid-1980s. Joan was involved in a number of charities and was a supporter of arts and cultural groups in Christchurch. She moved to Tauranga in the early 1990s to live in a 'life style village' - certainly not retirement. At the age of 85 she still attends training workshops for her own professional development; she is working on what (if it is ever published) will be a book about working with those who had an unhappy childhood. She conducts training and supervision in psychodrama in Tauranga with the Hanmer Clinic, a drug and alcohol treatment centre. This year she was awarded the Queen's Service Order in the New Year's Honours list. Her investiture at Government House was a highlight for her and has given her a new lease on life and working in psychodrama.

When was the first time you came in contact with psychodrama?

In London, in the 1950s, in a social psychiatry

club that was founded by Joshua Beirer, who had been a pupil of Adler. It was open to anybody who had been an inpatient in a mental hospital. It was run by the members with one senior professional and one junior professional in attendance. The professionals did not run the club, they were there as resource people. I went every Saturday night for several years to do that work.

One evening the members asked me, "What about some psychodrama?" I hardly knew what to do but we did do a few sessions. They must have had psychodrama during their inpatient treatment. I was at that time untrained in psychodrama and stayed more with what I had learned about developmental approaches to therapy.

How did you know what to do? Did you read about psychodrama or did somebody teach you?

I was interested in empowering patients to use ideas about how to help themselves. I had read a lot and learned that Moreno worked on the idea of a theatre of spontaneity where the protagonist works without a script, so enactment takes place and the plot unfolds spontaneously and not according to a script written by our parents (Moreno 1923).

I had had a full psychoanalysis and I was studying for high qualifications in psychiatry. In those days we lived in dramatic times because people were still talking about World War II and the professionals I met had escaped from the Nazi dictatorship. We heard tales of the holocaust and prison camp life and we had our own memories of the bomb raids. Meanwhile we were rebuilding the bomb damaged ports and cities and continuing to make do as we had done after the great depression and war time rationing.

What sort of dramas were people doing?

There were people who had lost a parent in the war. A good many of them were isolates, several of them would have been schizophrenics on medication, some of them would have been apparently normal except that they were not finding life easy. They were all ex-patients, with little experience of happy living.

When did you come to New Zealand?

We immigrated in 1970 because my second husband Norman's younger daughter had had a coronary thrombosis and we came out as we were 'needed' as grandparents. Fortunately we weren't needed in the role of substitute parents. I started work first at Princess Margaret and Calvary Clinic and then Sunnyside Psychiatric Hospital in Christchurch, and later, as psychiatrist to the Women's Prison.

When did you come across psychodrama in New Zealand?

I think in 1973 I attended a workshop lead by Leo Fine. I hadn't met Max [Clayton] but I heard his name and the next thing there was an advert about a workshop to be held at Queen Mary Hospital, Hanmer Springs and I went along. I have been hooked in and involved ever since.

What was the hook?

It would be the 'play for adults'. I had done lots of reviewing of my own life because I had done a full analysis in London. With five or six years analysis and five or six years of Balint groups,

so that background was there but I hadn't learnt to play. These approaches do not provide the experiential aspects which can be provided using the early social atom repair technique.

So you realised the opportunity for you to play through this.

It wasn't a matter of realising - it was hard work learning to play!! [laughs]

Was that a training workshop?

It was one of the early psychodrama workshops convened by Dr Robert Crawford at Queen Mary Hospital, Hanmer Springs, now closed. In those days they were, I think, classed as experiential and not training workshops.

After a while I spoke to Max and said I wanted to be a trainee in psychodrama and he said OK. He was my primary trainer, first as a practitioner and then as a TEP.

You worked as a psychiatrist in several places. How did you apply psychodrama?

At Sunnyside I was working in a totally outpatient unit where we used to provide individual and group therapy. I gradually introduced psychodrama. In time I used to ask the patients if they wanted to do their enactment in the group semi circle or in the end of the room we called the stage. Some needed the containment of the group and the others were ready to be playful on the stage. We tended to do vignettes because these people had so much work to do. They would get an idea and would need to stop and go away and think it through and digest it.

I know you have had training in other modalities what are some of the significant ones that add to psychodrama?

I attended workshops in USA in TA and gestalt. Gestalt helped me understand separating the 'here and now' social atom from the historical social atom. They use the language "I am not angry, I am making myself angry right now" and "what I do right now is I grind my teeth, turn my guts", according to what the thing is. That

is 'here and now'. Then you take a secondary phase "Have you any idea when that started? or, "you clench your fist, what does that mean?" And then you ask them where they were or how old they were when they first did this and that's the thing they are recalling through their action.

In psychodrama we can say "Well then, you were three years old, set up the scene".

Gestalt included ideas about avoiding saying 'should', 'ought' or 'got-to'; and such sorts of things. You don't say "I am angry" you say "I am making myself angry" because there is nothing in this room that is making me angry at this moment. So the feeling has historical links. I also attended bioenergetic workshops in New Zealand and had attended groups at the Tavistock Clinic in London.

You often refer to TA (Transactional Analysis) when working.

I went to a redecision workshop in Auckland, run by Bob and Mary Goulding, which was full of wonderful stuff. T.A. has been very useful in providing understandable ideas to work with. It was not such a good way for me to do personal work. When I tried to do personal work I was expected to get into an 'OK free child' but I went straight into a 'terrified preverbal infant' type experience and I was not heard when I tried to explain what I was experiencing, which was a feeling that I was dying. Things were quite unpleasant as far as I was concerned. Bob used to ring a cow bell if you used a word like 'try'. For me 'try' was permission to have a go, but for him it was "You're not really going to take action, are you?" I had lived opposite a church for my first five years and that bell reminded me of the funerals held there and so was like a death knell.

When did you begin as a trainer in psychodrama?

As a group therapist I was already training others at Sunnyside, a little bit at Calvary Clinic. Gradually more and more professionals turned up for our staff training sessions. As far as I was

concerned it just happened and most of it, not all of it, was OK. I think I have seen seven people through to practitioner status in psychodrama and two became training members of ITAA (International TA Association).

You were also instrumental in setting up the Christchurch Institute for Training in Psychodrama I mustn't take too much credit on that because there were about five or six of us including Mike Consedine, Walter Logeman and Clare Elizabeth. We used to go to Hanmer for training with visiting psychodrama trainers. We enjoyed it so much and thought it was so worthwhile, we decided we needed to do it on our own. So we met once a week on hospital premises in Christchurch. I remember in the end, Wayne Scott, who was the main trainer in New Zealand at the time, with a little bit of persuasion agreed that we could credit 200 hours of what we had been doing week after week, towards moving on to becoming practitioners. The first person would have been Mike Consedine as a role trainer. I believe that I was the next but I'm not sure, and then gradually the others came through. Then the hospital said that if we were going to be doing training in the hospital we had to pay the hospital for the use of the room after hours. That's when I moved the training to my home.

I remember training in your house and your dog being quite a good auxiliary. Once you directed me to take up the role of a pile of cabbage on my plate which my father told me to eat if I wanted to get some more meat. As I took up the role your dog woke up and went crazy at me.

This is something that I followed through. I haven't been able to find a scientific reference but I am quite convinced when we are making a 'real' change that our odour changes and the dog can sense it. I think that one of the reasons I can get on well with dogs and horses is that my odour doesn't get into this 'agitato' type of odour. I remember one day when we went to Walter's home and they had a house dog. I just stood at the gate and gently leant over and said "Are you going to let me in?" I put my hands

well clenched, down towards it. He sniffed me and he let me get in up to the door and they said to me "How did you get here?" I am pretty certain I had learnt by then not to agitate myself. Either the dog would accept me or it wouldn't. And it did!

What were the highlights for you as you think of psychodrama?

The long regressive drama I had with Max as producer in Hanmer - it lasted about three hours. I had had a full analysis but with that technique there is no contact and no activity, whereas in psychodrama we have the technique of positive and negative accommodation and we can use historical or regressive scene setting. We can provide an 'as if' experience. So it was 'as if' I was accepted as an 'OK child'. I believe quite a few members of the group got emotionally involved in it and were weeping during the drama.

I would think one of the other highlights was being convenor the conference in Christchurch in 1990.

Yes I remember it fondly and I still have the tee-shirt. I recall that I felt a difference when I received my practicing certificate. The Queen's Service Award seemed to be a final release from my mother's 'your best is never good enough' I've had a good adult life as a medical practitioner, and two happy marriages and a good life in Greenwood Park Village.

What are some important things you have realised about the method when using psychodrama?

One was a full length drama with a professional, about to be an expectant father expressing concern about his own parenting potential. The drama had several themes. After looking at his current home, marriage and work situation he suddenly said "I need to be in a boat". So we cleared the scene and he made a boat and then he told us how his father had taught him to swim by throwing him into the water. I trusted the protagonist. I had used all the usual techniques like scene setting, role reversal and so on. He knew what he needed and so believing in the protagonist's creative genius I closed that scene

and the protagonist created his own regressive scene.

The second example involves a trainee, the daughter of a silent elderly father. The scene was set, the first role reversal completed and the father responded and spoke to his daughter. She then said to me "This is so exciting, it is so new I need to stop right now." So we did. She needed time to let this experience become part of her experience as opposed to her wish. The protagonist had a new experience as a physical thing as opposed to a fantasy. This is what Bion referred to as beta data. When the individual converted it into words he called alpha data, which can be used for verbal communication. I recall Leo Fine demonstrated this. He had produced a new experience for his protagonist and then said "Put words to what you are experiencing".

Nowadays in nearly all of my individual sessions people say "I've got something to work on" and they go away to process on their own what they have been doing.

You have a particular interest in people who have had unhappy childhoods. How did you get interested in this and what is important for psychodramatists to know when working with such people?

I had a very unhappy childhood myself right from delivery until I got to school. My maternal grandmother had grown up living in the Master's Quarters of the Liverpool Workhouse where her father was the Master. My mother never really got over the trauma involved in my birth and so wasn't able to give me adequate mothering. I don't want to play 'poor me' in saying that. It was my experience and I have since learnt to play as an adult and experienced healing during two happy marriages and with my psychodrama 'family'.

When I qualified as a doctor I started working in a slum clearance estate, then in a mental hospital and in New Zealand in forensic, alcohol and drug abuse and hospice areas. In my travels as a doctor I had visited disaster

areas. I saw impoverished children in refugee camps in Hong Kong and disaster areas outside the city of Karachi. Because of this I am very mindful of the importance of scene setting. I believe that most of us as children do the best we can under the circumstance using our own creative genius.

Some people, who have had 'good enough mothering' themselves and an easy run, still have to learn about unhappiness. For other people who have 'been there done that', that's an asset in their work, although they still have to live with their unhappy memories.

If the protagonist has been unhappy as a child I suggest that careful scene setting is important and should not be rushed.

If the parental figures were not available, or not up to the physical and verbal aspects of normal mothering then the child, in order to get the best they can out of what parenting was available, may have tried to 'look after mum'. This is described by Robert Phillips as 'secondary unnatural symbiosis' instead of the usual 'primary natural symbiosis'. It's not unusual to hear such a child say, "There, there, Mum. It will be OK". Usually this is just a passing thing but for some it was a more or less permanent way of life. As children they did a bit of parenting of the mother every day which for them was the best method of getting at least some of their own needs met. As a result they are probably less in-touch with their own needs.

Scene setting is important for these protagonists because we start basically in the here and now and the good producer can identify when there is a shift and say "aha! we need a different scene!" In the earlier example with the boat scene, it was the protagonist who said "I need a different scene". With very damaged people as protagonists, they may not themselves know what they have missed and the producer or perhaps a group member may spot the need for a new scene.

What are your reflections on ANZPA as an organisation?

It's changed a great deal. I was honoured and I demonstrated my excitement and humility when I was put on the Board of Examiners. I enjoyed the work there. I've never been on the Executive committee but I have been a regular attendee to most ANZPA conferences so I have a few ideas about that.

What are your hopes for psychodrama from here on?

I am convinced that training people to be practitioners is a different primary objective from providing people with experience of play for adults. This is where I give credit to Mike Consedine when he said that people had to do 40 hours of experiential work before he would count them as trainees. In Hanmer Hospital they used local people as trained auxiliaries. Peter Parkinson also did this in Thames. In his general practice he did psychodrama with his patients once a week, so that eventually his patients became trained auxiliaries.

I am quite, quite definite that when I am doing experiential psychodrama I let things flow, I let things happen. When I am doing training and somebody does something that is great, I say, "That's an excellent example of so-and-so". And if they are floundering I say "Hang on a minute let's see if there is a better way of doing it". So I regard training as a totally different way of working from experiential sessions.

I think that one of the problems I have observed over the years, people accepted as trainees who were not yet ready for this challenge.

I am concerned about the way that being a professional today is a less satisfying way of life. Part of this is the cost of qualifying. More important I think fulfilling the requirements of bureaucracy and the fact that a few lawyers are offering no-win-no-fee services to challenge professionals. They are willing to take professionals to court for any thing they may have done wrong. We need to be aware of this.

Ongoing supervision and training is desirable for practitioners and trainers. Of course I value the training for trainers workshops first started by Max and Lynette and carried on ever since.

Increasingly we need revalidation to remain professionals.

I remember that you, John, were one of the people who did a lot of work regarding the NZ Qualifications Authority and fitting our psychodrama curriculum to tertiary requirements: trying to get our training to fit into this qualifications framework. It didn't go ahead. Modules of knowledge are not the important thing. In psychodrama what is important is how good people are with people.

What contribution could psychodramatists make in this regard do you think?

I'm interested in what I hear about the sociometric and sociodramatic ends of it with regards to this political and financial dilemma that we have got ourselves into. I think the ability to help those who are afraid and terrified and all the rest of it has been there all along.

Any final reflections you have Joan?

I emphasise that we should regard our public as responsible people and ourselves as producers and not as directors. We can provide a safe milieu for a protagonist or group to look at and talk about their present concerns. We treat them as responsible people, and believe in their potential to use their inherited creative genius to do the best for themselves and their family. We can help them review their own and their parents unhappy experiences. They may need to be involved in role training of their child or learner using "role playing" before they are experienced enough to be involved in 'role taking' in real life. Mike Consedine used this approach in work training nurses in Christchurch and elsewhere.

There is a key idea about the difference between the enactment and the verbal aspect. When enactment is underway we are watching rather

than listening, watching eye movements, body movements, gestures, changes of skin colour, facial movements and so on. My process is to facilitate enactment mainly through role reversal and then once that is going I encourage the protagonist to give words, "give words of sorrow" as Shakespeare told us. The same applies to giving anger words instead of taking aggressive action.

Some people say that man has forgotten his instincts. I don't believe that at all! I think our instincts are there and we need to understand our own instinctive processes. Once we have learned to be aware of and understand our own instinctive processes we should be able to get nearer to understanding the instinctive biochemical and neurological processes of a Protagonist.

One thing I noticed at our last Trainer Workshop is that producers don't reverse roles soon enough and often enough so we got multiple warm-ups. So my piece of wisdom would be use 'reverse roles' as soon as appropriate. This links in with Winnicott's idea that if the mother does not give the baby adequate verbal attunement, the child doesn't see itself. Instead it sees the mother, so the child in verbal terms isn't aware of its existence. That is what role reversal can do in a drama. Be it about our current life or our personal history. This way we can learn to see both ourselves and see others.

Thank you very much Joan. •

References:

Moreno JL (1973), *The Theatre of Spontaneity*, 2nd English Edition, Beacon House, New York. Translated from *Das Stegreiftheater*, published by Kiepenheuer Verlag, Berlin in 1923.



The background of the slide features several thick, gray, curved lines that overlap and intersect. These lines create a sense of movement and depth, framing the central text. The lines vary in opacity, with some appearing darker than others, and they curve in various directions, some resembling ellipses or partial circles.

"The auxiliary can illuminate the invisible,
say the unsaid, amplify the implied..."

Exploring the Therapeutic Potential of Skilled Auxiliary Work

Baljit Kaur

Baljit is a psychodrama trainee and a Senior Lecturer in Education at the University of Canterbury in Christchurch, New Zealand. Her particular interest lies in understanding social justice issues in relation to disability and cultural diversity in her work and life through the creative lenses of psychodrama and sociodrama.

"Psychodrama is a therapeutic dramatic process employed to help the individual. A group member becomes the protagonist in his/her own drama. Auxiliary egos are chosen from amongst the group members to play the parts of significant others. This way the protagonist can re-examine roles he or she plays in a personal network. Where someone is rigidly bound to a life script that is obsolete and suffocating, a new spontaneity may be found. Other participants, deeply involved, benefit therapeutically by virtue of the mechanisms of resonance and identification." (Wills, 1991, p. 117)

Taking up the role of auxiliary could be seen as an act of ultimate human generosity, whereby one individual volunteers to inhabit the world of another without hesitation, bias, or judgement in order to help the other experience his or her world as fully and as evocatively as possible.

In a recent metaphorically rich psychodrama, the protagonist asked a group member to take up the role of *Gunk* to represent her tendency to self-efface and minimize herself in certain situations. The auxiliary readily took up the role and inhabited it with flourish. She later thanked the protagonist for choosing her to take up that role, "I am familiar with Gunk", she said, "I felt like I could hide there at the bottom of a drain

as long as I wanted to and nobody will bother me".

In the process of professional psychodrama training, it seems crucial to understand 'what does such role taking entail' and 'who benefits from it'. In this paper, I use two lenses, that of extant literature and my own experience, to discuss and illustrate these and related questions: What does 'taking up a role' mean? What are the functions of auxiliaries? To what extent does the auxiliary work entail 'skilled' acts? For whom is or can the auxiliary work be therapeutic - for the protagonist, for the person taking the auxiliary role, for the whole group, all of the above? Do the answers for the above questions hold for a psychodrama situation only or for social interactions in life generally, or both?

Role Taking, Role Playing and Role Creating

"Every role is a fusion of private and collective elements; it is composed of two parts - its collective denominators and its individual differentials." (Moreno, 1953, p.75)

In his book, 'Who shall survive?' Moreno (1953) deals with three notions pertaining to roles a number of times. He elaborates on significant

distinctions between role taking and role playing. The essence of his argument is tied to the notions of Spontaneity-Creativity-Cultural (Social) Conserves (p.46). According to Moreno, *role taking*, as postulated by George Herbert Mead and Charles Cooley among others, refers to "...taking of a finished, fully established role which does not permit the individual any variation, any degree of freedom" (p.75). On the other hand, *role playing*, "... permits the individual some degree of freedom - and role creating - [which] permits the individual a high degree of freedom" (p.75). "In contrast with role playing, role taking is an attitude already frozen in the behaviour of the person. Role playing is an act, a spontaneous playing; role taking a finished product, a role conserve" (p.76).

At times he concedes that "...role taking and role playing have a common origin.... That role playing and role taking are two phases of the same process" (p.78). And again, "*In situ* they cannot be separated" (p.79). The way he sees this relationship becomes evident when he states that, "Every roletaking must have been, in statu nascendi, a form of roleplaying. The more the role became a conserve, the less spontaneity was necessary to release it.... Roleplaying probably renders its greatest service not only in the improvisation of new roles, but in the revitalizing of role conserves. Taking the role of the other is a dead end. *The turning point is how to vitalize and change the role, how to become a 'rolechanger' and 'roleplayer'.*" (p.691, emphasis mine).

To my mind, it is this last sentence that is of most relevance in understanding the therapeutic potential of auxiliary work. *The auxiliary 'taking up the role' as in role playing, bringing his or her spontaneity and creativity to the role, can indeed be an instrument, a vehicle, of therapeutic change.*

Functions and 'Skillfulness' of Auxiliaries

Moreno posited "...auxiliary egos or participant actors to have a double significance. They are extensions of the director, exploratory and

guiding, but they are also extensions of the subject, portraying the actual or imagined personae of their life drama. The functions of the auxiliary ego are threefold: the function of the actor, portraying roles required by the subject's world; the function of the counsellor, guiding the subject; and the role of the social investigator" (Moreno, 1953, p. 83).

One of the main purposes of the auxiliary is to help the protagonist see his or her experience/ actions more insightfully and clearly. Brodie's advice is, "Experience how it is to be inside the role you are taking.... Get inside the role and let yourself go" (1992, p. 45). The auxiliary has to observe closely and listen carefully, be willing to learn and be open to thoughts, feelings and actions of the other. Obviously, if the auxiliary is to help portray the protagonist's world as Moreno intended, then the accurate representation of the role becomes crucial. Inaccurate portrayal can diminish the warm-up, not be accepted by the protagonist or accepted only superficially thus undermining the impact of the enactment for real change, or even skew the drama away from the real concerns of the protagonist (Clayton, 1992). Or as Zerka Moreno put it, "In the course of representing this 'other', the task is to approximate the perception held by the protagonist and give it flesh, for without this the protagonist 'falls out of his role and situation' and fails to become involved" (1978, p. 164).

And yet, Moreno's emphasis is on the freedom to act with spontaneity and creativity. The therapeutic value of playing a role lies in vitalizing the role, changing the role, he tells us. The auxiliary can illuminate the invisible, say the unsaid, amplify the implied. Such elaborations of a role, however, will have to be done in light of the keen observation and careful listening that the auxiliary is called upon to engage in. Role creating involves a risk that the auxiliary needs to take, but with caution and with respect for the possibility of its non-resonance with the protagonist.

While participating in a psychodrama, the auxiliary has to stay in role under all circumstances. That can be a taxing demand particularly if he or she is uncomfortable in the role due to his or her own issues, or feels compelled to respond if some important aspect of the protagonist's action is left unattended by the director. However, the discipline of staying in role is necessary if the auxiliary is to help the protagonist maintain his or her warm-up to the scene being created.

Further, the auxiliary is called upon to provide something for the protagonist to push against. Blatner (1996) suggests that the auxiliary can "...challenge the protagonist with something responsive and alive, which brings a kind of immediate role demand to the process" (p.17). Role demand "...describes the way certain behaviours ...tend to generate complementary roles..."(p.18). The auxiliary's function, for Brodie as for Blatner, is to create opportunities for the protagonist to experience the role fully.

In my very first group psychodrama experience I happened to witness role demand. An auxiliary provided a resounding challenge to the protagonist, and I thought something had gone drastically wrong. As an audience member new to psychodrama and new to that group, I was quite concerned about what had happened. To my surprise, the protagonist after a slight pause actually took up the challenge, and the whole tone and tenor of the drama changed after that one moment. In the sharing that followed it was amply clear to me that the challenge had indeed been a crucial turning point for the protagonist, even as she conceded smilingly that for a moment she was really beside herself for being put in that situation. The two members had known each other for a long time, so shared a much deeper understanding of each other than was apparent to a novice casual observer like me.

Another skill to which Brodie alerts the auxiliary is to be sensitive to the form and the rhythm of a psychodrama. I can recall many a protagonist

thanking an auxiliary for his or her effective role reversals, mirroring or doubling, "I was quite moved by how you did not hurry through", "you got it just right". The role of the auxiliary is not about pretence or 'hamming it'. One does, in fact, need to develop multifaceted skills to serve as an effective auxiliary.

Auxiliary Roles in Life and Psychodrama

I refer back to Moreno's third function for the auxiliary, that of a social investigator. In social interactions outside psychodrama settings, we all can and do act as auxiliaries for each other. Often as a friend, sibling, family member, teacher, in other words, from within the cultural/social roles one occupies in life, one can encourage another to examine his or her beliefs, actions or feelings pertaining to an incident or a phenomenon. One will have to do so by suspending judgement, criticism or advice, but letting the other know that one is willing "...to be with him in a collaborative manner" (Clayton, 1994, p. 53).

A friend of mine, Claire (a pseudonym), does that for a lot of people, including me. She goes around creating material and emotional contexts for others, by a generous gesture here or a thoughtful question there, but then leaves it to the other to take it up further or not. I think that she is a remarkable auxiliary for me, as evident from a journal entry I made in early 2005:

"She has made the most impact on my life, changing my ways of being in profound and better ways - better in the sense of being more true to myself, more open to my own possibilities, more at ease with who I am with all my strengths and quirks and blunders, and better in terms of my striving to live with *all* of me even as I continue to discover what *all* of me means as I journey through life...What a wonderful gift of friendship - creating possibilities, nurturing souls!"

In such interactions, where the purpose is not

to impose one's wisdom on the other, but to genuinely invite the other to engage in self-exploration and understanding, one is acting as an auxiliary.

Moreno called the energy that works as a base for inter-personal interactions 'tele'. In his words, "...to express the simplest unit of feeling transmitted from one individual towards another we use the term *tele*...'distant'" (1953, p. 314, emphasis in original). Moreno's notion of tele is posited to be "an objective social process functioning with transference as a psychopathological outgrowth and empathy as aesthetic outgrowth" (p.311). Transference and empathy although subsumed under tele are different in nature. Both are conceptualized as one-way feeling processes and both function intra-individually. The former feels into something unreal and the latter into something real. Tele, on the other hand, is construed as a two-way social process with conative and cognitive aspects. It is an abstract concept with no social existence by itself. "It has to be comprehended as a process within a social atom" (p.317). Moreno holds tele "...responsible for the increased rate of interaction between members of a group" (p.312).

Thus, it would follow that irrespective of the setting in which the social interaction occurs, the auxiliary role can be therapeutic for the members, if there is good *tele* between them to re-vitalise the roles through spontaneity and creativity.

Who is the Auxiliary Work Therapeutic For?

"Psychodrama is a group process, not one-to-one therapy in group setting. To honour the expressive capacity in the group helps individuals to honour their own ability to dare to express something from within themselves." (Holmes & Karp, 1991, p. 4)

In a psychodrama, the most therapeutic benefit is accrued by the protagonist as reported in a recent quantitative study conducted in Korea (Kim, 2003). That seems obvious; after all, it is

his or her life experience that is being enacted center stage. The researcher in this study did not differentiate between the audience and the auxiliaries. I agree that it might be a tricky distinction to make, particularly in small groups (The number in the group under study was twelve). All the group members often might be acting as auxiliaries either at the protagonist's request or as actively involved audience members (Blatner, 1996). However, the study gives no information about the group process. The fact that this issue was totally glossed over does not attract confidence in its findings.

In my opinion, participation in someone else's psychodrama, as a group process, has to have therapeutic value for all participants, to the extent that the process was trusted by all concerned. This can hardly be disputed though the degree of therapeutic benefit might vary for different members if one were inclined towards quantification of human experience.

Moreno, and other practitioners of 'group action methods' since, have suggested several mechanisms by which auxiliary work can serve as a therapeutic act to which I turn now. That is, the question of how the skilled work of an auxiliary might serve as a therapeutic act for the protagonist, the auxiliary him/herself or for the whole group is elaborated below with experience based examples.

"...the auxiliary ego is an extension of the director who does not move into the action, of the protagonist who is incomplete without significant other(s), of the absent others who need interpretation, and of the group of co-participants who need to understand the dynamic interaction." (Z. Moreno, 1978, pp. 164-165)

Therapeutic Value of Auxiliary Work for the Protagonist

First and foremost, "[P]sychodrama is a therapeutic dramatic process employed to help the individual" as quoted at the outset. The protagonist through the involved participation

of the auxiliaries and the director is situated in a psychodrama to experience fully 'in that moment' the roles of his or her personal life as well as to potentially create new roles and, if appropriate, experience catharsis of integration.

In view of J. L. Moreno's concept of role playing and role creating discussed earlier, an auxiliary ego's work clearly has therapeutic significance for the protagonist. Zinger (1975), citing Moreno, suggests four components of role behaviour: action, emotion, identity and the situation or social system within which the role is enacted. He elaborates that, "Auxiliaries in their role performance can change one or more of these elements to challenge the protagonist to new perceptions and responses...to exploring and developing new parts of himself" (p.153). When such changes are in keeping with the warm-up of the protagonist, these can enhance the therapeutic benefit of the enactment for the protagonist. Such work of role expansion to be effective will need to be highly skilled, taken up under the guidance of a director, and inhere in spontaneity (not impulsivity) and creativity to mobilize tele - a fine tuned sensitivity to the protagonist. The taking up of a role that a protagonist needs to develop anew or further is facilitated by the auxiliary playing a role with care, depth and integrity.

Techniques such as mirroring, doubling or role reversal that an auxiliary might use in his or her enactment and elaboration of the role are all contributive to and aimed at better understanding and better acceptance by the protagonist of 'what is'. "Where someone is rigidly bound to a life script that is obsolete and suffocating, a new spontaneity may be found" through sensitive auxiliary work as Wills, cited in the beginning of this paper, suggests.

Zerka Moreno (1978) delineated five functions of an auxiliary, including one as that serving as a bridge to reality. While she suggests that this is particularly important for a protagonist who might be out of touch with reality, the function is relevant for any protagonist to some degree.

She writes evocatively about experiencing the privilege of entering into their world, suggesting a sense of reciprocity, a sense of oneness of the human experience between the auxiliary and the protagonist (in her example a psychotic patient allowing her, the therapist, into his/her world). "This leads to becoming a genuine auxiliary ego, eventually able to stretch out one's hand to that person....At that point the final task of the auxiliary ego becomes that of reintegrating the patient into the world of so-called reality"(p.164).

To return to my opening statement or the earlier exemplar of 'Gunk', I think that it is a privilege for the protagonist to have people ready to inhabit his or her world, however tenuous, without argument or question. The auxiliary is expected to play any role assigned to him or her by the protagonist, who occupies 'the center stage'. It could be a significant person in the protagonist's life experience, an aspect of protagonist's intra-psychic world, an object or an abstract presence (e.g., an emotion) of significance in the here and now of the scene being enacted on the psychodrama stage (Blatner, 1996). Such willing participation and abiding support by the auxiliaries in psychodrama might not happen readily in many a life, and might be a therapeutic socio-emotional experience for a protagonist. I personally experience this as a significant positive aspect of my participation in a psychodrama training group.

Therapeutic Value of Auxiliary Work for the Auxiliary Him/Herself

The therapeutic value of taking up a role is potentially high for the auxiliary on a number of counts. Once again I refer back to the opening quote by Wills in this paper, that in part states, "Other participants, deeply involved, benefit therapeutically by virtue of the mechanisms of resonance and identification."

The auxiliary as well as the protagonist in the psychodrama excerpt about 'Gunk' shared that they each benefited from the enactment and could better understand their respective stances

on certain social interactions in which they tried really hard to please others by belittling or negating themselves.

Indeed in almost all the psychodramas that I have been a part of, the sharing after the enactment has generated a number of comments by the auxiliaries about how the enacted roles related to or touched their own experiences - a finding reported frequently in literature as well (e.g., see Bannister, 1991). Recently during an experiential weekend, a psychodrama about incest resulted in the enactment of two subsequent psychodramas in which the auxiliaries from the original drama took up the protagonist roles. In one of the psychodramas, an auxiliary playing the role of the father in the original drama experienced a strong sense of identification with his own role as a neglectful father to one of his children. In the sharing he said that being in that role had made him get in touch with his own failings as a father and his repentance about the harm he unintentionally had caused to his own child.

In the second, an auxiliary playing the role of a daughter in the original drama had received an apology from the father. She later shared that she was deeply moved by that interaction because her own father never had nor would apologize to her for the hurt he had caused to her. She was gratified to receive an apology in her auxiliary role, she said. Participation in that role in someone else's drama, thus, acted as surplus reality for her.

In both cases, the group leader decided to arrange for these auxiliaries to experience these roles more fully by inviting them to be protagonists for just that one relevant scene respectively. But I think that even if that had not happened, the auxiliary work had allowed these two people to experience profoundly and clearly significant aspects of their own lives through their involved participation, which would be therapeutic.

If the selection of an auxiliary is based on tele,

then it stands to reason that the role for which an auxiliary is chosen is likely to be therapeutic for the auxiliary too. I appreciate that in small groups it might not always be possible for the selection of an auxiliary to be totally based on tele. However, I participated in a training group that had only seven members for a whole year. Some of us may not have been present at some sessions. And yet, the auxiliaries were often moved by the chance to play a role that had personal significance in their lives.

Being in another's shoes can generate new insights for the auxiliary to take to his or her own life situations, thus allowing him or her to think and act afresh well after the original psychodrama is over. Playing a hitherto unfamiliar role can alert an auxiliary to his or her own actions, capabilities, feelings, beliefs and attitudes, as evident from the examples I have presented above.

To give another example, in a psychodrama this year, the protagonist was enacting her struggle between virtue and decadence that appeared as two opposing extremes. As the drama progressed she realized that each of these extremes was embodied by her mother and father respectively. This enactment led an auxiliary, who had taken the role of virtue, to get in touch with her own issues around growing up under the influence of a strict disciplinarian mother who put very high premium on virtue. What was significant to the auxiliary was the fact that she had never thought it possible that she could publicly acknowledge the harsh treatment she as a child had received at the hands of her mother. The relief and awe in her voice and body language were palpable as she gave voice to her painful truth for the very first time.

Taking up the role of another could also allow an auxiliary to expand his or her own repertoire of roles. Hollander (1979) makes a similar argument by suggesting that the auxiliaries can get opportunities to portray roles usually shunned or scorned as they represent characteristics that a society might find distasteful, for instance,

cruelty. A full enactment of such a role, in addition to enabling an emotional release for the protagonist of suppressed feelings, can be of value to the auxiliary. "...Auxiliary ego likewise is benefitted by possessing a creative context in which to express that which in any other context would be an undesirable expression!" (p. 7).

Therapeutic Value of Auxiliary Work for the Group as a Whole

"The psychology of action cannot divorce the act from the actor, the actor in situ, and the single actor cannot be separated from the ensemble of actors in situ." (Moreno, 1953, p.682)

Moreno obviously gave significant place to group action methods for therapy. It seems to me that he could not have postulated this without auxiliary work being of therapeutic value to the whole group. Moreno defined Psychodrama as "...the science which explores the 'truth' by dramatic methods. It deals with inter-personal relations and private worlds" (1953, p.81). The social and the psychological are intertwined in Moreno's way of thinking about the human condition. So what are the specifics of this relationship which could have bearing on the question of therapeutic value of auxiliary work for the whole group?

As I noted earlier, Moreno argued that a role is "... a fusion of private and collective elements; it is composed of two parts - its collective denominators and its individual differentials." It follows then that the extent to which the roles being enacted are a part of 'the collective', or represent social/cultural conserves familiar to or shared by the group members, each member could benefit therapeutically from their enactment, re-construction, or elaboration in a psychodrama.

Pitzele (1991) among others has argued that often a person chosen to play a role that the protagonist needs to develop might be a member who embodies the relevant role/qualities for the protagonist. Such choices reflect

with remarkable intuition what s/he sees in the other person. "Participants participate with one another in a literal sense of the word, taking part by taking parts, finding parts in themselves to find reflected in the parts of others. In this way a kind of universality is dramatised in the group; a sense of shared community, within and among, is celebrated." (p. 24)

Recently in a psychodrama group, the notion of being seen to be 'nice' seemed to strike a chord with several members. Those acting as auxiliaries in the drama expanded the role quite extensively, bringing into focus complex connotations of this word as experienced by them in their lives and work places.

Zerka Moreno based on their (J.L. and Z. Moreno's) fascinating work with a family reports the auxiliary roles that each member, young and old, was able to undertake as different members came center stage in a series of sessions, resulting in largely satisfactory family dynamics for all members. She concludes, "One may consider changes due to both cognitive awareness as well as emotional satisfactions, catharsis and integration, or to 'reframing'. Perhaps one thing that was learned is that in order to *act* differently, one must learn to *see* differently" (1991, p.72).

I think that auxiliary work in any group has the potential of letting members *see differently*, be that in relation to their life away from the group on or off the psychodrama stage, or the interactions within the group.

To summarize then, I would like to reiterate that auxiliary work when undertaken in accordance with the considerations discussed above is a highly skilled act with therapeutic potential for the protagonist, the auxiliary as well as for the group as a whole, within and beyond specific psychodrama contexts. •

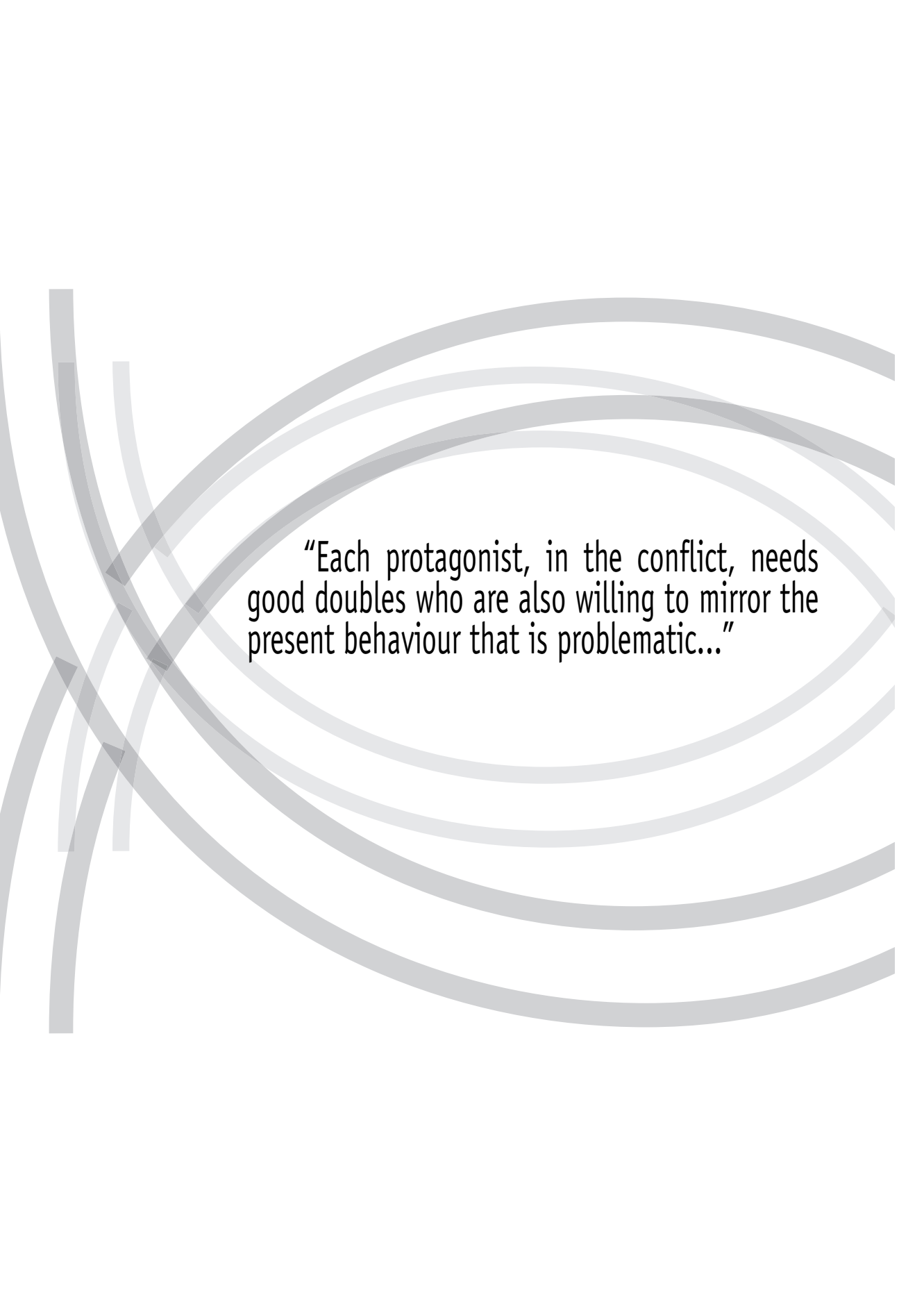
Notes:

I would like to thank Paul Baakman, Rollo Browne and Helen Phelan for their encouraging and thoughtful comments on the earlier drafts of this article.

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“Each protagonist, in the conflict, needs good doubles who are also willing to mirror the present behaviour that is problematic...”

Conflict Resolution Through Encounter

Sandra Turner

Sandra is a psychodramatist and TEP practising in Dunedin, NZ. She is the Convenor of Training for the Dunedin Branch of the Christchurch Training Institute of Psychodrama. This article has been developed out of the work undertaken in the Dunedin programme. Special acknowledgement is given to the Dunedin trainees and to Sara Crane, co-trainer, for their commitment to the work.

Ask a range of people what it is that attracts them to psychodrama and the responses given are likely to focus on the valuing of relationship and community where the expression of vitality and freedom is especially fostered.

However the development of the ability to live with vitality and freedom inherently challenges all of our conserves, not only mine but yours as well. If we are to navigate this tension we must learn to engage non-defensively with difference and conflict. This is the demanding work that partners any development of spontaneity and creativity.

Engaging with Difference is Inevitable

Staying in relationship is not straightforward and inevitably differences and conflict will emerge especially once we endeavour to live an authentic life. Being involved in psychodrama is therefore an invitation to enter this world - read the fine print!

Conflict is an ordinary part of life and yet it is one area in which we are often the least equipped. To successfully enter into an interpersonal difference presupposes an ability to hold clearly and gently to one's own knowing whilst reversing roles with the other person.

This is not an easy task. Defensive behaviour is frequently resorted to and without the aid of good coaches, doubles and mirrors will quickly become entrenched. Moreno, through his focus on the encounter, offers us a way that is much more expansive.

Much has been written about what is needed in conflict resolution with the main focus being on good communication skills, in particular the ownership of feelings and difficulties. The basic communication skills involved in making "I" statements, listening and paraphrasing holds well when there is a misunderstanding. One or two projections and even the odd outlandish assumption can be worked through using these skills, but when the conflict is more complex these basic tools fall well short.

We need a way to go forward that pays heed to the difficulties and complexities that are at play in ongoing inter-personal conflicts. The following six-step process is drawn from the experience of an ongoing training group where we grappled with personal differences. Luckily we had access to good coaches, doubles and mirrors. The six step process will usually require some extended time before there is adequate resolution of the conflict. Of prime importance is the need to SLOW DOWN the process and to

have realistic expectations. Racing on, at these times, frequently produces more dissonance and a consequent re-wounding is likely to occur.

Step 1: Recognize Your Anxiety

Discord frequently produces anxiety and discomfort. Inevitably a person will attempt to manage their discomfort by adopting a variety of coping defences. This avoidance results in premature assessments being made, assumptions dominating, and a host of defensive coping roles coming into play. The classic styles of withdrawal, attack or supplication can be observed in all their various guises. All this only serves to maintain an equilibrium that is ultimately restrictive. Solutions will be offered that are effectively just a deflection from the discomfort. It is at this point that we each need a good double who assists us to recognise our anxiety, lets us know that we are not alone, that we need to slow down, and that something better is possible.

Step 2: Own Your Projections and Prejudices

This stage is complex, difficult and is often rejected in the quest to make the other person accountable for their actions. The triggering of early social atom experiences, often still unconscious, compounds hurts that have recently been sustained. Separating the two is delicate work. The present situation is real and so too are the unresolved experiences of early life. Placing greater attention on the early social atom wounding can run the risk of the protagonist feeling once again unheard and unseen in relation to the present conflict.

Each protagonist, in the conflict, needs good doubles who are also willing to mirror the present behaviour that is problematic. It may be enough for each protagonist to identify their family of origin impasses for a new warm-up to be mobilised.

A trainee is upset. She experiences the trainer as

hostile and mean in the manner of the trainer's response to an e-mail the trainee sent her. With good coaching and doubling from her peer group, the trainee is able to approach the trainer to check out the situation. Clarity is soon gained, the old projections quickly drop away and the automatic pattern of withdrawal is overcome.

For others, more social atom repair work is needed in order to heal this first wounding, so that the hurt that continues to sit inside does not keep being acted out in the present conflict.

This step is a time when, as members of a group, we are all called on to mobilise our greatest spontaneity, particularly if the shame, for example of being unseen and unrecognised, is to be healed. Many different doubles are needed because when shame is present it is often difficult to accept being doubled at all. Only by being successfully doubled will the old coping roles drop away, giving an opportunity for new life to emerge.

Step 3: Stay True to Yourself

As the projections are worked with and owned, a deeper appreciation of each person's experience is gained. It is from this place that each person can then name clearly what they want and how they feel. This is particularly challenging for two reasons. It takes time and some discernment to know what one wants and feels. What is first identified may not be the essential thing. The time needed may be a few minutes or it may be much more extended over many months. The challenge continues when the naming of what is truly wanted is likely to be perceived as hurtful by the other person. This calls for a good ability to stay differentiated. Again the role of the double is critical to assisting with this, as each party needs to be doubled well.

Rhonda's offer of friendship fills Jim with dread. There is nothing that Jim can say that has much meaning in the present reality. All he knows is that he experiences great intrusion. Whilst he is closed down and struggling to articulate his

experience, he nevertheless is able to be clear about what he does not want. He is not yet able to say what he does want. This is a new position for Jim and his role development, though still embryonic, must be recognised and supported. Rhonda is hurt by the rejection and keeps trying to find a way to understand why she is not acceptable. Rhonda is intent on resolving this whilst Jim has asked that no more be asked of him.

This is a universal situation, which occurs in many relationships. Each person is hurting. Each person needs to be doubled well. Jim is in particular need of doubling and Rhonda is in particular need of mirroring. At this stage both protagonists are caught up in acting out their own life dramas. It is critical that others who are present are thoughtful about what is occurring, as the role relationships are complex and multi layered.

Step 4: Recognize the Complexity of Holding Relationship

We are half way through the process of rapprochement and now it is possible to consider role reversal. Only now is this a timely option as without the previous steps a meaningful encounter will not occur.

There is often a pressure to resolve difficulties so that things can move on. A common expectation is that if the usual communication skills are employed then a resolution will be found. This minimizes the complexity that is present in situations where both parties are hurting and are struggling to find their equilibrium. Both people are frequently at different stages in the process of owning their projections and education can be needed to alert the group and the protagonists to the many things occurring.

Step 5: Be Sorry for the Hurts You Have Caused

Saying we are sorry isn't an easy thing to do. People often fear a loss of face and do not

recognize the repair that occurs to oneself, as well as the other person, when we live from a place of integrity. Of course we do harm to each other, harm that can be intentional yet is more often a consequence of reactivity, hurt and defensiveness. Unless the harm that we have done is owned, we cheat each other.

Saying sorry is often withheld and is used as a bartering tool only to be given when the other person also agrees to be sorry. This is ultimately restrictive. When sorry is said from a place of integrity there is recognition of the other and the beginning of role reversal. When someone reverses role with us we are seen and understood. The fight has a chance to stop.

Step 6: Embrace the New Life that Emerges

When role reversal takes place empathy is also present. In Tibet the word for empathy is 'nying je', which when translated encompasses love, affection, kindness, gentleness, generosity of spirit and warm heartedness. This is the emergent new life, which comes from being able to now reverse roles. Initially this new condition is often felt in relationship to the other but it will also be there in relationship to oneself. This transformation is available to both protagonists. Auxiliaries who act as good coaches and doubles can assist in the valuing and strengthening of this embryonic new life.

It is only at this stage does Moreno's motto of the encounter come into play.

*A meeting of two: eye to eye, face to face.
and when you are near I will tear your eyes out
and place them instead of mine,
and you will tear my eyes out
and place them instead of yours,
then I will look at you with your eyes
and you will look at me with mine.*

(Moreno 1977)

Conclusion.

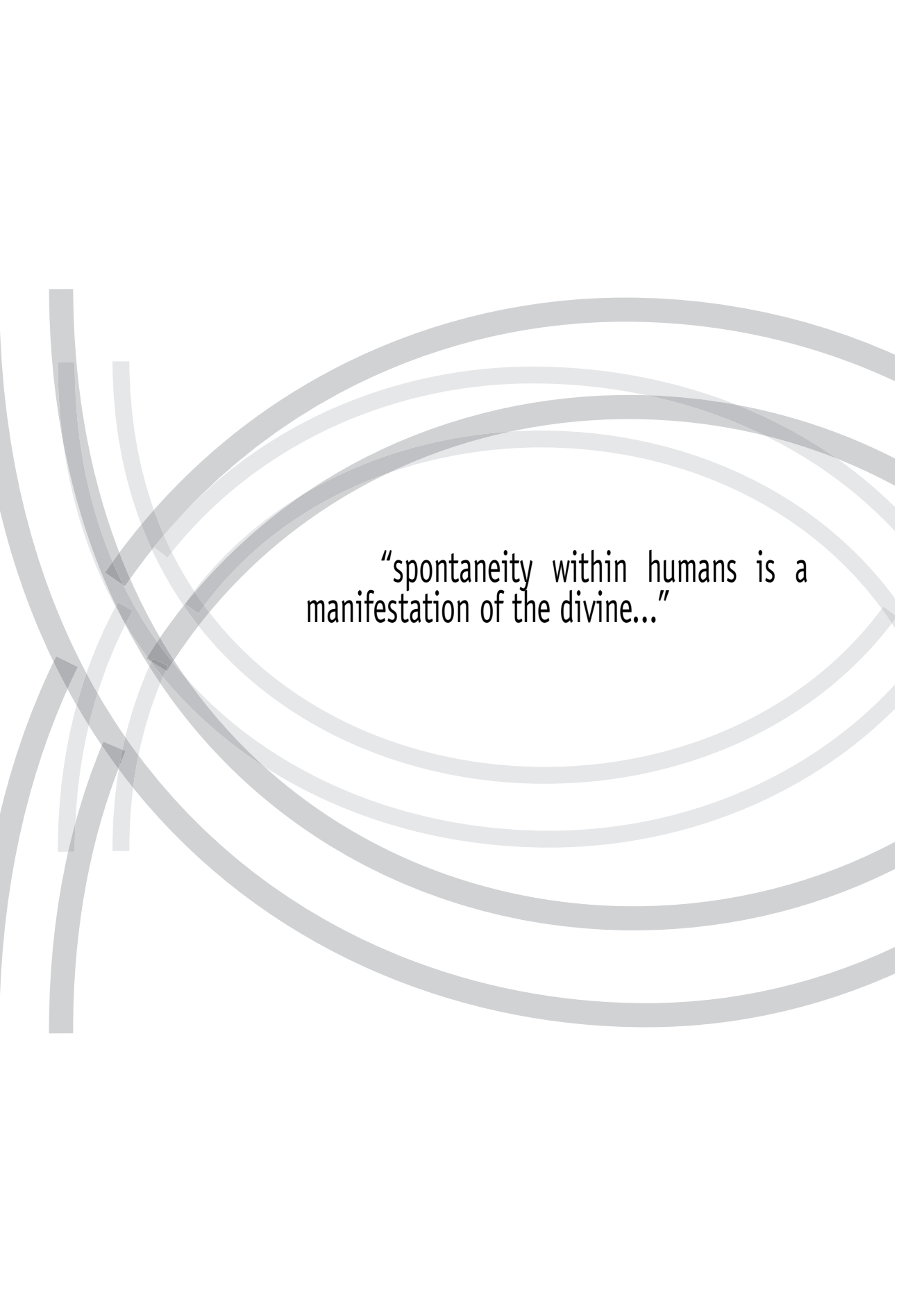
This framework for resolving conflict through encounter is demanding and, though there is no quick fix on offer, the benefits will be lasting and transformative. When there is a stuck and conflicted relationship, the spontaneity of many people is needed. Auxiliaries who will generously double, mirror and coach, help to establish a culture that is not solution focused and where everything can be valued. •

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"spontaneity within humans is a
manifestation of the divine..."

J.L. Moreno and Meister Eckhart: A Not So Unlikely Couple

Margie Abbott

Margie is a sociometrist based in Adelaide. She has always had a fascination with creativity as a process and the notion that creation is forever happening.

In this article I present to you two people, Jacob Levy Moreno (1889-1974) and the Dominican priest-mystic, Meister Eckhart (c.1260-c.1329), who lived centuries apart and led different lives and vocations. Yet they shared a similar belief that all humans are co-creators with the divine. Moreno believed in the importance of spontaneity and its relationship to creation. Both Moreno and Eckhart believed in co-creation and the potential for healing in every human being. Understanding Moreno's spiritual world can assist us as producers and directors to think of ourselves as co-creators when working with groups. As we shall see, Moreno's writing can be somewhat cryptic and confusing and may be illuminated by an understanding of Eckhart.

Creation in the work of J.L. Moreno

Jacob L. Moreno of Vienna was the founder of Psychodrama, Sociometry, and Group Psychotherapy. He studied philosophy and medicine at University of Vienna in 1917 and received his MD. Moreno moved to the United States in 1925 and began a medical practice in New York. Lewis Yablonsky, who knew Moreno and studied with him, describes him as a "holy man, in the sense that he is whole and holistic." (Yablonsky, 1974: 220).

This holistic approach permeated his life and work and is found especially in his introduction

to 'The Words of the Father' which he first published anonymously in 1920. Here Moreno paints a picture of God as co-creator now and forever, stressing the importance of relationship, 'How can one thing create another thing unless the other thing creates the one thing?' (Moreno, 1941:53)

Such a fresh look at creation as dynamic and ever-present is far from the fundamentalist perspective that God rested on the seventh day of creation. "Each new living thing created by God, whether an organism or a person becomes a co-creator with God as soon as it enters the realm of existence" (Moreno, 1941:xi).

Creation in the work of Meister Eckhart

The 13th century mystic, Meister Eckhart held a similar appreciation of creation as ongoing and ever present. "God so created the world that he (sic) still without ceasing creates it" (Eckhart 1981:229). Creation for Eckhart is a blessing. Eckhart claims that 'creation spirituality' sees all of creation, including human beings, as good and full of blessing.

Matthew Fox, a contemporary theologian and writer has popularized the ecstatic element of mysticism in recent years. Mysticism is a fundamental search and yearning for the Divine.

Fox translates the sermons of Meister Eckhart from German and Latin and makes creation spirituality accessible, as Eckhart advocated six centuries ago. Fox writes about creation spirituality as an awakening to an organic understanding of the power of the creation tradition. Eckhart and many of the well-known mystics of the Middle Ages - Hildegard of Bingen, Mechtilde of Magdeburg and Julian of Norwich - heavily influence Fox.

The four pathways of creation spirituality are as follows:

- Creation is a blessing, = via positiva
= Befriending creation
- Creation is not for clinging = via negativa
= Befriending darkness and letting go
- Creation is creative action in motion
= via creativa = Befriending creativity
- Creation is transformative
= via transformativa
= Befriending new creation

(Fox, 1983:23)

In directing a drama we work to warm up the protagonist to new roles, an expression of creative spontaneity. The pathway to new roles is often through fully warming up to old disintegrating roles, befriending the possibilities within these negative roles and befriending and living out of creative and spontaneous roles that emerge in the drama. This process parallels the spiritual journey described by Fox and others.

A New Surge of Meaning

Many scholars attest to an upsurge of spirituality in our times (O'Murchu, 1997; Tacey, 2000; Berry, 1998; Wheatley, 1992). Descriptions of this burgeoning spirituality relate to Moreno's vision of co-creation. O'Murchu writes "We are being carried along by a new surge of meaning which, contrary to religious beliefs, is not drawing us away from the world but plunging us more profoundly into it, not alienating us from the divine but re-connecting us with the God who co-creates at the heart of creation" (1997:12-13).

At the heart of creation spirituality is a yearning and hunger to create and co-create. As Meister Eckhart testifies "God is creating all that is in the innermost and deepest realms of the human soul. Everything, which is past, and everything, which is present, and everything future, God creates in the innermost realms of the soul." (Fox, 1980:66).

The Spark of Creativity

Both Moreno and Eckhart in their philosophy of creation and co-creation are mystics. Because of Eckhart's cosmic focus and vision of all humans co-creating with God I imagine him agreeing with Moreno's view: "The essence of our existence is a craving to create - not in the intellectual sense, but as a dynamic force, a flow of creativity. The quintessence of this spark of creativity is God" (Moreno, 1941: xiii).

Moreno teaches that spontaneity within humans is a manifestation of the divine. He asserts, "The world within, which is enacted on the psychodramatic stage, is a sacred space, calling for respect and love. It may access the transcendent ..." (cited in White, 2002:9).

Finding Identity As The Creator

Reading J.L. Moreno and Meister Eckhart is a very harmonious experience. Eckhart describes the divine-human relationship as "the spark of the soul" - "Just as there is a dark and unknowable ground in the Godhead, so too in the soul is a hidden and unnameable spark that is the source for the powers of understanding, memory and will." (Simsic, 1986:41)

Moreno, however, is more explicit than Eckhart, asserting that humans are God. "In order to exist meaningfully we must find the path of creativity and let it lead us into direct communication and identity with the creator" (Moreno, 1941:xv).

In the following words Moreno develops the image of the creative spark endlessly creating and co-creating. "God becomes the centre of a magnified creativity ... a centre from which the creative spark is continuously springing in all

directions and to which sparks of magnified creativity continuously return from every point, thus forming a multi-dimensional network of relations" (Moreno, 1941:xiii). This forms the spiritual ground behind the Canon of Creativity.

This multi-dimensional network of relations must be seen realistically in the context of human beings making meaning of the journey of life. Some people may have little or no appreciation of themselves as creators or co-creators when participating in a group. They may even entertain dangerous illusions and fantasies of power or omnipotence. Despite Moreno's call for 'identity with the creator', it does not mean they are God. As Antony Williams asserts "Moreno did try to reconcile for clients the fantasy of God with the reality of being human ... Moreno does not argue for persons to live under some megalomaniac illusion that they are God, or for a private world that is ever seeking to engulf the person's social identity" (Williams, 1989:224).

By contrast, for Meister Eckhart, God and the human person are united on the deepest level "where God's ground and the soul's ground are one" (Colledge and McGinn, 1981:192). It is here that Moreno's vision is illuminated by Eckhart's understanding.

Mystics, Saints and Spontaneous Creativity

In his introduction to 'The Theatre of Spontaneity' Moreno refers to inspiration received from "the prophets and saints of the past who appeared as the most shining examples of spontaneous creativity" (1923:5). Moreno says to himself, "This is what you have to produce first and you yourself have to give flesh to it." Moreno warms himself up to the theatre of spontaneity and dedicates himself to educating actors in spontaneity and creativity, an unheard of dynamic at that time. In contemporary times the New Zealand psychodramatist, Mike Consedine, adds "The flame of creativity must be lit. Spontaneity provides the spark." (2004:39)

Moreno teaches producers to warm up the protagonist and the group to new possibilities. As a result their spontaneity often intensifies. The power of this work is ignited by use of the skills and methods we have learnt. The spark is spontaneous, the preparatory warm-up work often very focused and intense. Thus protagonists learn very quickly the process of co-creation and make new responses.

Spontaneity and creativity inspire the healing of society and bring about more open and inclusive communities. The fanning into flame of sparks of spontaneity and creativity also heal us individually. When we heal ourselves we may unknowingly heal someone in a distant social atom.


Eckhart and Moreno's views on the power of creation and the critical importance of originality illuminate each moment we live, act in the world, and have our being. •

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“The key to good role training, I would say, is the accessing of significant levels of spontaneity...”

Accessing Spontaneity in a Role Training Session

Mike Consedine

Mike is a role trainer and psychodramatist who works mainly with mental health nurses and is on staff at the Christchurch Training Institute of Psychodrama, New Zealand. An earlier version of this paper was presented at the ANZPA conference, Brisbane January 2006.

Like many of life's significant events this one begins with a story.

We are in a senior psychodrama training group which has gathered for the weekend to focus on role training. This is a very cohesive group whose work during the previous nine months of the year has been focused on the integration of all aspects of the psychodramatic method. The cohesion of this group has been significantly enhanced by the morning announcement of a sudden death. It is now early afternoon and a role training session directed by a member of the group under my supervision is in progress. It is not easy in this session to identify a moment when a role analysis should be made. So far I have made only one or two small interventions with the director.

The protagonist is walking round the outside of the scene. Suddenly, spotting something in the protagonist's face, I asked her how old she is. She says she is about eight years old. I then asked what happened when she was eight. The result is a short but significant interaction between the protagonist and her eight year old self. The result is positive. New roles emerge and are clear in the original scene and the drama concludes in the usual way. One problematic area remaining is that many of the group members are still unclear about the difference between psychodrama and role training.

Now I am not going to pretend that my interventions as a supervisor were adequate. Given that the group was there specifically to learn about role training, I would say they were far from adequate. However, the point of focus for me in that session was the moment when I abandoned role analysis, or so it seemed, and supervised the enactment of a mini psychodrama as an intervention before returning to the original scene.

Earlier in the day I had informed the group that in my experience there was a real need to deepen the warm-up of the protagonist around the area of the role analysis. Further, that this was not just an intellectual exercise but a purposeful intervention aimed at understanding the role system. Through the process of making connections with earlier enactments of the same system, role training aims at reducing anxiety and fragmentation and providing greater opportunities for the emergence of creativity and new roles.

Role Training

Role training is a psychodramatic intervention which enables progress in many situations where classical psychodramatic enactment would be unthinkable. The structure of the sessions provides greater emotional safety for participants in that it is contained by

virtue of the fact that it focuses on one aspect of the personality structure. This seems to offer some control over the enactment, unlike classical psychodrama where all aspects of the personality may be addressed and multiple warm-ups at many different levels may occur.

Role training has clear steps and limits the possibilities for multiple warm-ups. In the early stages there is also a greater warm-up to intellectual aspects. However, it is also clear that the greater the warm-up of the protagonist to the role system under scrutiny, the greater the possibilities for the emergence of the feeling aspects and the catharsis of integration which releases the spontaneous impulse and enables the new to emerge. A catharsis of integration occurs when previous experiences are recognized, at all levels of being, as part of the present. There is a reduction of fragmentation or a new and more enduring integration toward a healthy whole. Such new development is often accompanied by strong feeling. In the example given at the beginning of this paper, such an integration occurs in the protagonist when she recognizes the significance of the experience of her 8 year old self. The feeling levels in her present situation are significantly heightened. Anxiety drops away and a more lively spontaneity is immediately recognizable.

The question then for the role trainer becomes how do we deepen the protagonist's warm-up to the role system so that greater spontaneity is released and creative new responses develop. The greater the warm-up, the more intense the critical moment, the greater the integration, the greater the spontaneity, the greater the creativity, the more integrated the emergent new roles. The key to good role training, I would say, is the accessing of significant levels of spontaneity. This means that we must come to grips with what spontaneity is and how we work with it.

Spontaneity

Spontaneity is something that we all know about through our experience from time to time, but which no one has as yet been able to define

in terms that have meaning for everybody. This is partly a problem with words but it is also with understanding the nature of spontaneity. David Kipper describes spontaneity as "a human quality whose exact origin is not known". (1986:12). Moreno himself did not define it. His operational definition as follows: "The protagonist is challenged to respond with some degree of adequacy to a new situation or with some degree of novelty to an old situation" (Moreno 1946:xii). Perhaps our understanding is too limited. My operational definition of spontaneity is "the force that impels creativity at every level of the cosmos." Perhaps better it might be described as "the force of attraction that leads to creation". Spontaneity exists everywhere in the cosmos. At a certain point or level of development it is irresistible. It is simply there. It turns up like an unexpected visitor. It is the driving force behind all creation in this world and at every level from sub-atomic to cosmic there is ongoing creation. That is the nature of existence. If there is no creation there is no life.

To understand this notion of spontaneity, we must begin to appreciate that everything that is, has come about through processes that are irresistible. From a scientific point of view we might say that particular atoms are in a certain relationship with themselves and each other as they rush around through space. At a certain point their collision and destruction is inevitable. Out of that destruction emerges something new. This is spontaneity at work. That newness will at a certain point collide with some other newness and more newness at a slightly higher level will occur, as the old is destroyed in order to create the new. In our measurement of time some of these processes occur in nanoseconds while others take billions of years. But the process is the same and this force of attraction which leads to creation is called spontaneity.

Once we appreciate that these forces of attraction and repulsion that exist at all levels of existence are finely balanced we can begin to appreciate how fragile and yet inevitable

life actually is; if not our life then some other life. All life from the least complex to the most extravagant exists in a circular process. It arises, interacts, stabilizes, decays and disintegrates in the process of forming the new. The inevitability of these processes is clearly manifest.

In humankind, as with all other life the spontaneous urges which emerge are subject to the interactive process. That is they are shaped by the other forces with which they come in contact. Internally and in the process of physical development, growth occurs spontaneously and in a recognizably orderly fashion. When certain levels of interaction occur in the development process, cells expand and eventually become an ear or interact in a different way and become a cleft palate. At this stage a certain stabilization of the process occurs. Eventually, however, the ear begins to decay and disintegrate. All of this occurs as a result of spontaneity - the self generating energy that makes certain processes irresistible.

On the psychological and social level the process of development is similar. We call it socialization. All development at every level occurs through interaction. In the socialization process there are blocks put in the way of certain spontaneities. Thus begins the difficulty. Spontaneous development is blocked as humankind thwarts spontaneity, often for what individuals perceive as a good reason, for example, the prevention of destruction. Human beings move constantly against the spontaneities of the cosmos in order to prevent violence and destruction. They also move against these spontaneities to please significant others, to avoid punishment, to obey the law of the land and also to live within a culture imposed by outside authorities. Often, however, their interventions are driven by fear or greed and not by understanding and appreciation. Socialization experiences are internalized and there are immediate blocks to spontaneity. Hence there is a need for a role training that releases us from these blocks that inhibit our free response to the world.

All Understanding is Subjective

There are some other factors that might help us in our search for greater appreciation of spontaneity and how to work with it.¹ Consider this: all knowledge or understanding is subjective. This does not mean that all truth is subjective. Truth itself is not limited or uncertain, but our view of it always is. Heisenberg (1901 - 1976), a physicist, developed an understanding that has come to be known as 'Heisenberg's uncertainty principle'. In this he challenges our ability ever to know anything absolutely. He says we can only know that aspect of reality we are looking for and that our answers will always be answers only to the questions we ask. Reality has an infinite number of possible expressions, all of them necessary and each of them in some way valid. Our perceptions of reality are more limited. An example: I may study a certain interaction and see certain things. You study and see different things, a third person different things again and so on. Nobody, sees or can see all expressions of that reality.

This principle has some critical implications for our understanding of how we learn. In any area we can only gain knowledge of different aspects of reality and acknowledge that reality as a whole that is greater than we can perceive. It suggests that learning is a function of our experience and of our internal responses. It is not something that is given to us from outside. The old way of learning involved an externally imposed set of truths. The new way suggests that in some fundamental sense learning comes from within. This thinking is not new. It simply reiterates what many philosophers, mystics, and religious movements both ancient and modern have always taught. That we are born with all the knowledge we can ever need or have. Teaching is about helping people to access it. My daughter in her wisdom has sent me a small card with the following quote:

"You cannot teach people anything. You can only help them to discover it within themselves". (Galileo)

All of this leads of course to the conclusion that we are born spontaneous, that spontaneity is readily accessible and indeed irresistible under certain conditions. As role trainers we need to discover what those conditions are and how we can best create them.

Who can wake us up?

There is another way that we can begin to appreciate what spontaneity is all about. As I have discovered with so many of life's experiences it is often the artists who have woken us up and showed us the way long before we have been able to understand the experiences of existence. They are able to capture something of what it is to be alive in ways that are not dependent just on the intellect but appeal more directly to the imagination. In many poems the subject itself is not directly addressed but one is left in no doubt as to what is at work. On the subject of spontaneity this is even more so since its conceptualization is fraught.

Rainer Maria Rilke, the great German poet describes the power of the force he feels as he approaches the moment of creation thus:

"The hour is striking so close above me,
so clear and sharp,
that all my senses ring with it.
I feel it now: there's a power in me
to grasp and give shape to my world.

I know that nothing has ever been real
without my beholding it.
All becoming has needed me.
My looking ripens things
and they come toward me to meet -
and be met." (Barrows and Macy 1996)

What a sense of power is in these words. Rilke knows his own importance. In these first lines of Rilke's great spiritual epic, usually translated as 'The Book of Hours', there is a conviction that our presence in the Universe is a reciprocal process. We are not a series of isolated singularities. Our very existence is dependent on interaction, on reciprocity.

Who does this sound like? Well listen!

"Help me!
I who gave birth to all,
Must be fulfilled by all".

And again:

"This is my prayer:
May all things be blessed
with a place in the universe
a place in the sun
or a place in the moon.
It does not matter where,
If it is only a place
Where they can create me."

The sense is strong that without interaction there is no existence. In "Words of the Father", Moreno's great spiritual poem, there is also a decisive link between freedom and creativity (1971).

"Remember
He who loses touch with me
Loses his freedom, also.

Away from me
He loses the desire to create.
He is seduced by false idols,
Ready-made values,
Ready-made ideas,
Ready-made pleasures
Which bind him
To an aimless, sterile life,
A world which invites its own end.

Only the creator is truly free.
Only the creative are free." (1992)

With a slightly different approach Mary Oliver, captures something of this urgency in her cry for life to be lived:

"When it's over, I want to say: all my life
I was a bride married to amazement.
I was the bridegroom, taking the world into
my arms.

When its over, I don't want to wonder
if I have made of my life something
particular, and real.
I don't want to find myself sighing and
frightened,
or full of argument.

I don't want to end up simply having visited
this world."

This poem is a magnificent prayer in praise of
life.

What more is there to say? Life is utterly
dependent on spontaneity. Without that
irresistible urge to move forward, to create the
new moment, there is nothing except a slow
decay. That is the nature of life. It is utterly
dependent on its ability to move forward. Once
it stops there is only decay and disintegration.

Each of these poems has in its own way
captured something that indicates the nature
of spontaneity. It is an irresistible urge toward
the creativity that is the fundamental hallmark
of life itself. It cannot be conserved. It does not
exist. Yet in the presence of certain conditions it
is suddenly everywhere. Only conscious life has
managed to redirect its power and inhibit the
creativity that is life. Once we realize this then
we must work to create the conditions which
make the emergence of spontaneity inevitable.
This is especially true of role training, the most
structured of the Morenian methods.

Role Training as a Process

The role training session referred to at the
beginning of this paper has provided us with
an opportunity to consider further the notion
of spontaneity and its relationship with role
training. I first encountered role training in
1983 and saw at once that I could become a role
trainer. At this stage I was far from sure that I
would ever become a psychodramatist. Role
training seemed to provide a structure that was
definitive and provided clear boundaries. As
time went on I became clearer that role training
was not determined by the structure but by

the area of work to be addressed. What I was
not clear about then was the significance of the
process or its purpose.

In those early days I followed the structure
rather literally, hoping that the often rather rigid
process of role analysis would somehow free
up the protagonist so that greater spontaneity
became apparent in the functioning. And it does
work. On many occasions the protagonist was
clearly enlivened by the enactment, especially if
there was accurate auxiliary work with a good
level of spontaneity. They were enlivened by
the mirroring they received and the process
of making a comprehensive and accurate
role analysis. Modeling, re-enactment, more
mirroring, coaching, further concretization
also contributed substantially. What I had not
been clear about in my own mind was that
these interventions were all part of a process.
A process! An essential process! And the aim of
that process was the warm-up of the protagonist
to greater and greater levels of spontaneity.
Without this, no matter how perfectly the
structure is followed role training is indeed a
wooden affair. What is also much clearer is that
when we are truly present in the moment, in the
now, our warm-up deepens and the forces that
block spontaneity recede.

Now I have been a certified role trainer for
over 20 years and I have come to realize that
the tiny indicators of that cosmic force we call
spontaneity are the moments for intervention, if
at all possible. These are the moments to treasure.
These are the moments when the protagonist
indicates a readiness for action. Sometimes
it comes in the warm-up or the interview;
sometimes in the enactment, in the mirroring, or
during a reflective period, or the role analysis.
It can come as early as the opening interview or
as late as the final re-enactment of the new role,
even during the sharing. Sometimes it demands
a small psychodramatic enactment, sometimes
further role analysis. The real question is, are we
as role trainers spontaneous enough to respond
confidently with whatever we have in that
moment.

Role Analysis:

Developing A Sense of Who You Are

Clearly in role training a contained small drama releases greater spontaneity as is demonstrated in the session mentioned above. I also know that a role analysis often requires more than a simple naming of the observed sociodramatic elements. Some years ago Bev Hosking, co-leading a workshop with myself, invited the group to write up every word or phrase that occurred to them as a possible description of the enactment and mirroring they had observed. Nothing that was brought forward by the group was rejected at this stage. Everything was written on the board, even words that the protagonist immediately rejected. Without any attempt to turn these words into role descriptions (one of the steps in a role training session) the protagonist was invited to reflect on what had been written; to add to, reject or change. Often the result of this process was a marked increase in spontaneity, as protagonists developed a greater sense of who they were and what was involved in this interaction. We could say perhaps that in this way they accessed elements of the psychodramatic or somatic components of their being.

Over recent years this has become my preferred method of conducting a role analysis. The real impact comes where the work is done in settings where any sort of psychodrama would be problematic. In particular this way of conducting a role analysis is valuable in groups that are only together for a short time such as a seminar or short workshop, or in work settings or community where there is no contract for any sort of psychotherapy.

Back to the Group

As I reflect on the session described at the beginning of this paper I have become aware that I had developed a much greater warm-up to the protagonist than to the director. Hence my own spontaneity was mobilized in response to the protagonist as if I was the director rather than to the director and the group as a

supervisor. The moment when the protagonist was in touch with forces greater than her own mind could manage was recognized and my intervention was immediate.

Further reflection would lead me to say that in the moment when I ask the protagonist how old she is, my warm-up to the whole group lacks spontaneity as a supervisor (in that I was warmed up more to the protagonist than to the director). My intervention was an old one brought about by anxiety as I did not easily see where the role analysis should be done. The lack of spontaneity comes in the old solution where I intervene directly with the protagonist bringing about a satisfactory development and integration for her but leaving the director out in the cold. The group are left with mixed feelings. On the one hand they are satisfied with the piece of work done by the protagonist, on the other they are still unclear about why this would be called role training rather than psychodrama.

Having said that, I might also have valued the moment when I see something in her face. I am aware that an immediate response arises in me. Could this have been the place to do a role analysis rather than the vignette? Retrospectively, I think so. Certainly, outside of a training setting this would be the intervention of choice. In either case, what is overwhelmingly clear from my own experience is that where greater spontaneity is accessed by the protagonist the role development that occurs is more lively and certain. The key finally may be, and almost certainly is, in the spontaneity of the leader of the session. •

Footnote:

- 1 For much of the thinking in this section and its formulation I am indebted to Dana Zohar and Ian Marshall, 2000, pp 199 - 212.

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The background of the slide features several thick, overlapping, curved gray lines that sweep across the frame from left to right, creating a sense of motion and depth. These lines vary in opacity, with some appearing more prominent than others.

“the ladder of inference suggests that the
real story is ‘If I believe it then I will see it...’”

Working with the Ladder of Inference

- A Psychodramatist's Guide

Peter Howie

Peter is a psychodramatist, TEP and the Director of the Queensland Training Institute of Psychodrama. He works extensively with middle managers in the public service using Morenian methods. He is heavily engaged in a PhD on defining deep learning.

In this paper I set out a simple yet profound model that suggests our actions are determined via a causal loop of inference based on minimal or even absent data (Dick & Dalmau 2001, Argyris 1990, Vickers 1995, Senge et al 1994). It shows how we make snap judgments, responses and reactions. I have found this model enormously useful as a psychodrama practitioner, adult educator and trainer. Others have told me it has also proven extremely useful to them. This is a practitioner's paper designed for practitioners. The academic investigation of this kind of mental model I leave for a later time.

This model describes a process that is woven into the warp and woof of psychodrama theory and practice. It makes sense of some aspects of warm-up, clarifies 'group think', explains how arguments function, clarifies stereotyping and habits, illuminates other's and our own blind spots, is crucial to marketing and other forms of influence peddling, makes sense of stories and narratives, melds with role theory and aspects of tele, and assists in the germination of compassion and love when working with simple or intractable circumstances. Individuals who work with this model gain a fresh insight into how they contribute to stuck or ineffective relationships as well as enlightening ones.

Below I set out a scenario from my work, present

the model and show how it assists to create fresh perspectives. I then demonstrate how I use it in groups. Finally I make a strong case for how this model is another way of making sense of psychodrama. You can check out further stuff at the websites provided.

Jim and Stan

As part of my work in leadership development the following situation emerged:

Jim, a manager at a health clinic, knows he needs to develop a new relationship with one of the clinic workers, Stan, for whom he has no professional respect whatsoever. In fact he thinks Stan is harmful. For some months Jim has noticed Stan acting inappropriately, perhaps negligently with clients. Stan hasn't been doing adequate follow up work with clients. Interactions between the two have not been friendly. Jim's conclusion is that Stan is no good at his job. And he has good data to back up his conclusion. When asked to consider any other possibility Jim is clear that he has a large and cogent body of first hand data and can easily picture this in his mind.

This scenario should be familiar to you to some degree or another. Maybe the details are different but the relationship characteristics are recognisable. Before we return to the next step in this tableau I want to present the model that will assist us to understand how Jim has reached

his conclusion and belief about that dangerous and unprofessional wretch, Stan.

The Ladder of Inference

The ladder is based on how people as a group or individually justify their way of operating in the world, their beliefs about life, the reasons for their actions, values or principles.

As a group we say....
Our beliefs are the truth. The truth is obvious. Our beliefs are based on real data. The data we select are the real data.
Individually I say....
My beliefs are the truth. The truth is obvious. My beliefs are based on real data. The data I select is the real data.

So we start this journey up *the ladder of inference* by considering in a general sense the experiences of meetings we have with other people. We could start with any of our experiences but the people ones are the most impactful in our lives. Starting at the bottom of the ladder (see Diagram 1. below) there is an event that we are

a part of and that we observe. From there we step onto the first rung and from all the possible things we might observe in that event, we *Select Data*.

In any situation there is effectively an infinite amount of data you can tune into. However none of us do. What we do is select certain data to pay attention too and pay almost no attention to the rest of the data. This is how we stay sane in a world of such diverse and oft times overwhelming data. Why we choose that data and not this data is rarely considered by us. I would suggest that it depends on the role we are in and the world view that accompanies that role.¹ From that selected data we step up to the second rung and *Add Meaning* to the data.

We notice certain data. And then we create a meaning for that data. Maybe we do both at the same time. A meaning is simply the quality of something or the way it is done, most easily described with an adjective, such as 'loud', 'quick', 'sad', 'tall', 'wrong', 'jerky', 'stylish', 'aggressive', 'arrogant', 'shy', 'seductive', 'thoughtful', 'odd', 'drunken', 'lazy' etc. Often this step up the Ladder of Inference is hard to notice. This is because it is so quick and so

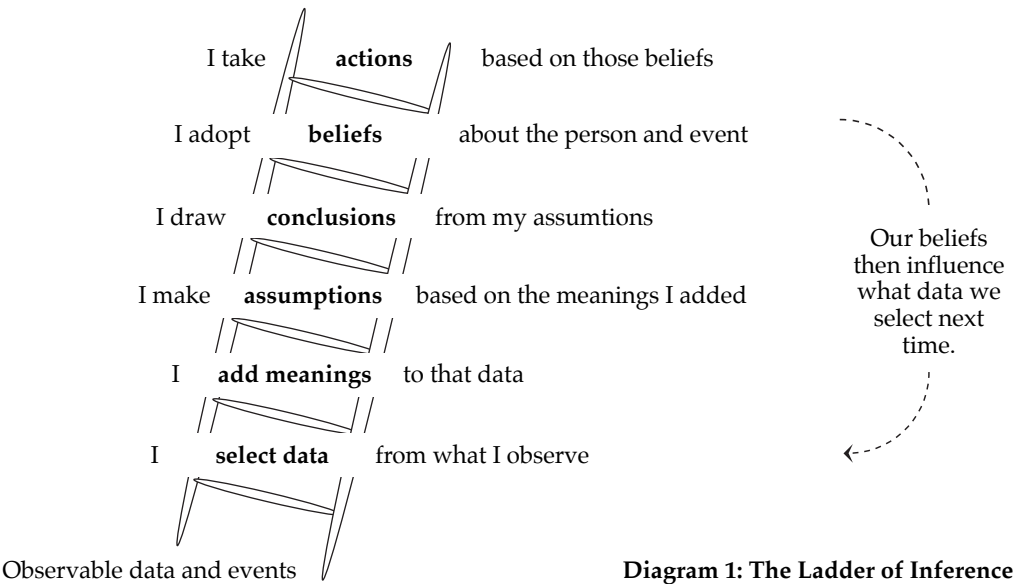


Diagram 1: The Ladder of Inference

obvious, to us. The whole ladder process takes nanoseconds or perhaps pico-seconds.

Let's continue. Once we have selected some data and given it a meaning then very quickly we go to the third rung and make an *Assumption* about this data and its meaning. Then before we know it we are on the fourth rung, coming to a *Conclusion* informed by the assumption. It is then a small step to the fifth rung where we firm up or adopt a *Belief* informed by the conclusion. And generally speaking we are then on the sixth rung and take *Actions* based on our beliefs. Another word for belief is values or deeply held truth or as I playfully like to present it - ruts or habits of mind. The more familiar psychodramatic term might be worldview. These beliefs are not necessarily the big deep super important ones which start with "I believe the world...". They can be the small insignificant, seemingly inconsequential beliefs which sound like "What a loser!".

It is important to note that whether or not we are actively verbalizing or consciously acting on our beliefs we are affected by them and that is often visible or noticeable to others. In an interaction it is easy to imagine that my body language, my responses and my language will all be subtly affected by any beliefs I have about you or you have about me. This is why we often do things which display our prejudices despite consciously trying to be even-handed, friendly, politically correct or a good person. These subtle displays are of course the juicy stuff of psychodramas and are brought to awareness through concretisation, mirroring, maximization and other remarkable techniques.

Beliefs Shape Data

Of course one of the actions most strongly influenced by our beliefs is the selection of data. The data selected will support our beliefs and the data ignored will often disconfirm our beliefs if we paid it any attention. Hence my earlier comment that this model is about how our actions are determined via a *causal loop of inference* based on minimal or even absent data.

Our ideas create a self-reinforcing spiral which may lead to good, bad or indifferent positions.

Beliefs shape the data we select and how we view the data we do select. You will likely be familiar with the common saying, "I'll believe it when I see it." The ladder of inference suggests that the more accurate but counter-intuitive saying would be "I'll see it when I believe it." For instance one person sees a sunset and is elated and filled with humility, thankfulness and reverence for God whose presence is so obviously manifested in the subtle and inspiring colours. Their neighbour sees the same sunset and is filled with reverence for the uniqueness, fragility and impermanence of life in a meaningless universe so obviously apparent in the subtle and inspiring colours of the naive diorama. Same data with different inferences.

Please also note again that this ladder of inference occurs at a great pace. It occurs all the time. It is based on unconscious, non-conscious and pre-conscious processes as well as conscious ones. So while Diagram 1 seems to imply that each rung is individual and takes equal time this is not the case. We all shoot up the ladder very quickly. The media know this well and utilize it ruthlessly. The sound bite and the front page/back page headlines are two simple examples of how a photo, a few words can effect our imagination profoundly. In Australia a photo of an indigenous person and a bottle of booze elicits instant images of hopeless alcoholism whereas the same bottle with a white Australian elicits more images of mateship or larrikinism. A picture of a famous footy player and the word 'drugs' will evoke drugs-in-sport pictures and the whole crooked 'win at any cost' mindset in people's imagination.

Now we return to the original tableau.

Climbing Down the Ladder

I formed a cooperative relationship with Jim. Then through discussion only, I worked back down the ladder of inference. I started with his beliefs and had him state his beliefs about Stan.

I asked what conclusions his beliefs were based on. He told me in a firm voice. I then asked what assumptions his conclusions were based on. Again he told me in a firm voice - after all he was right and could prove it. I then asked what meaning from what data his assumptions originated. He answered in a quizzical voice and squirmed a bit. Only by revisiting the original data could the initial inferences be understood. And they could well have been fine and dandy. We use this process in psychodrama all the time. Especially in original social atom repair where we often unearth the initial biases and warps that develop but make absolute sense at the time.

By investigating how he has come to this conclusion, Jim comes to realise that one brief thirty-second encounter in a staff meeting 6 months previously had led him to make a very big assumption about what Stan is like and what he is capable of. This had never been discussed between them, never been checked out in any form. Since that time Jim had only noticed things about Stan that supported his critical story. As a result of this exploration Jim develops a new warm-up to Stan, a more inquiring response to his behaviour. In fact Jim sees that Stan's behaviour was more normal and in many ways mirrored his own. Their relationship shifts.

As leaders and of course in life, we want to create relationships that reduce the amount of baggage we create day to day and increase our love of life so we can live more easily. To do this we need to do the hard work of getting to know what we each mean and of entering each others' worlds. This is particularly important when we find ourselves in stuck or entrenched positions, in a standoff or in symmetrical roles trying to convince the other they are 'wrong' and we are 'right'. These situations occur every day in every social system, in psychodramas, in groups, between group members and in life. It is so common that we need many ways of understanding this dynamic and of assisting ourselves and others to un-make conclusions they have made and retrieve and own their own

projections.

The Phone Call

Let's look at a second example of the ladder in action. You can try this in any group, pretty much anywhere you like. It will resonate with folks. I have done this maybe 50 times with groups ranging from 12 to 120 and it is always entertaining. I even did this very successfully during a job interview as a demonstration of experiential learning. You can try any number of variations and it will still be fun.

Invite someone to stand in the centre and enact, in any way they care to, being on the phone. Andy volunteers (remember, as you get going, to look after Andy).

Andy holds his hand with thumb and index finger extended. He brings his hand to his ear. His lips are pursed. He moves his shoulders forward and up. He says in a raised voice, in a moderate tempo "Hi there Ken, I wanted to talk to you about this report." As he says this he moves his weight from one foot to the other.

Now the data is available to everyone in the room. The action took less than 10 seconds.

Ask the group "What did you notice about Andy on the phone?" Concretise each response on the stage (have the idea of a number of ladders radiating out from Andy). In this case there were five responses: Andy's lips, voice, shoulder, pace and shifting weight are placed on stage. This is the data selected (see Table 1 below).

In turn, for each selected data, ask "What meaning do you make from this data?" As the group responds again concretise the meaning that is added. For example, from data on Andy's lips, is added the meaning "pursed, tense lips". You begin to build five different ladders of inference around a central event - the phone call.

Build on this by asking "What assumptions

Table 1: Five interpretations of a phone call

The Ladder	Interpretation 1	Interpretation 2	Interpretation 3	Interpretation 4	Interpretation 5
1. Select data	Lips	Voice	Shoulder	Pace of language	Shifting weight
2. Add meaning	Pursed/ tense lips	Loud voice	Hunched stressed shoulders	Speedy talk	Shifty movements
3. Make assumption	He is tense	He is bossy	He has burdens	He is in a hurry	He is tricking someone
4. Develop conclusions	He is really worried about some problem he has created with his client	He is pushy and can be a bully	He is out of his depth	He doesn't care about his client	He has done something disreputable
5. Create/ support beliefs	He really cares about his clients and wants the best for them	He doesn't care about people and always wants his own way	His caring has meant he has bitten off more than he can chew	His client is simply a means to an end - money	He is untrustworthy and not to be relied upon
6. Take action	Notice how much he cares	Notice how uncaring he is	Try and assist them	Notice his callousness	Notice his 'dodgy' behaviour

do you make from this meaning?" Following the ladder arising from 'pursed, tense lips' comes the assumption that "he is tense". This is also concretised. Polite responses will come first, then the more impolite and finally the downright mean and nasty ones. Great fun.

Again build on this by asking "What conclusion do you draw?" The reply is "He is really worried about some problem they have created with their client." From this emerges the belief "He really cares about their clients and wants the best for them."

The action that flows from this is to 'notice how much he cares' and treat him as a caring client-centred person due respect and prestige.

The stage now has five radiating chains, each one a different ladder of inference, (see Table 1). As a result we have five people (at the head of each ladder) who from a short observation of behaviour, respectively believe Andy is:

- A caring client centred person
- An uncaring bully

- An overworked, over committed caring person
- A callous money hungry person
- A con artist

Now invite group members to act as five groups discussing together whether Andy would make a good addition to their work team. Have them chat as separate groups first, enlarging each respective position. Each group will find supporting data for their position - flimsy as it may be. In the large group discussion each one will legitimately dismiss the other's concerns because they had missed that data or else considered that data as irrelevant. Each one will begin to develop peculiar ideas about their team members because of how they see this person. If you have Andy walk through the room people will actually notice data and attribute meaning to the walk that supports their bogus view of him. This can be quite a moment for people. Andy remembers where this has happened to him in life or where he has done it to others.

Don't forget there is more data that we haven't

selected. For example the opening sentence, "Hi there, Ken..." may be a casual form of speaking, or perhaps a friendly way of speaking or perhaps over-friendly, or perhaps a disarming way of speaking or maybe flippant.

Now you will have noticed that the final line in the table above concerns actions taken. There are many actions but the most immediate action is done on a very subtle level. This action concerns the data that is noticed and not noticed once beliefs are formed. The implication of this model is that the data noticed will tend to support your view or the view of the person you are working with and non-confirming data will not be noticed. Simply *imagining* someone as a dodgy con artist is often enough to get this happening as a playful group exercise. Imagine meeting Andy after having been informed he was a bit of a con artist by someone who knew the truth and had data and facts to back it up.

When working with leaders in organisations this becomes a seminal moment for many as they realise that their thinking has possibly let them down. That their perspective on the world, once so clear and concise has now become less dependable. Loss of confidence that leads to a leader engaging and enquiring in a more human and compassionate manner is of great value. We've all heard of false modesty - I work against false confidence.

Applying the ladder of inference as a non-dramatic exercise between individuals requires them to work in a robust manner starting with a particular belief and working back down the ladder to the data. Once the original data has been arrived at, participants need to ask two questions: i) What other data is available that I haven't noticed or valued, and ii) What other interpretation/meaning could be placed on the data I already have. Both these steps are quite hard. As an organisational consultant paid to work in intractable circumstances I usually start with some or other aspect of "What conclusion is that belief based on?" and then work my way back down the ladder of inference with all in

the client group. The original data is rarely more significant than that from the last example.

Role Theory, Stories and Warm-up

In role theory we have the idea of a role cluster - where a group of roles relate together with a central functional gestalt or psychodramatic role. Each role in a role cluster seems to have a similar worldview to the others. The roles operate as though they are a part of a similar system or story. While this process of clustering roles is really a device for making lively sense of a person's functioning, it does allow us to get to a person's pre-disposition to certain ways of seeing the world. When I warm up to a role I also immediately warm up to the worldview, the system, context or the story that attends that role. This warm-up then predisposes me to pay attention to certain data, pay attention to that data in a certain way and not to pay attention to any other data in either my system or the 'real system'. This is of course the essential reason that psychodrama can and does work. It taps into this predisposition and expands and extends it in a dramatic and concrete fashion so that we become aware of the conclusions and beliefs we base our actions on. In this way we can develop a fresh perspective.

In groups I have found that a simple question such as "What story are you telling yourself now?" or "What system are you a part of now?" or "What story do you think they are a part of now?" will often elicit useful self-reflection, and can lead to the understanding that how the way a person believes the world to be is, in fact, the way they see the world. As I noted earlier the ladder of inference suggests that the real story is "If I believe it then I will see it."

We use the ladder when telling ourselves stories of our own lives. We remember the bad times when depressed. We remember the good times when feeling better. We remember the confusion while confused. We select the data of our lives in a way to support our current mood, beliefs and worldview. Once again Moreno's remarkable production techniques enable us to see our

lives from many different perspectives and to generate spontaneity that can bring forward creativity.

Warm-up is often seen as a mysterious process. Much training goes on in Psychodrama Training Institute programs to have practitioners recognise and work with a protagonist's warm-up. This model offers a partial framework for making sense of it. I'll put it this way: when a person is in a particular role they will have a pre-disposition to a belief structure which leads them to see and notice certain things and hence to act in a particular manner. They will have a tendency to *warm up in a particular manner*. This is why we have mirroring, role reversal and other techniques to assist a person to raise their spontaneity enough to see their circumstances from many different roles and worldviews. In addition, the act of seeing circumstances from different roles also raises spontaneity and leads to creative responses.

Directors Taking the Ladder in Hand

As psychodrama directors we utilize a 'ladder of inference type process' all the time. Our training has encouraged us to have a very fluid, nimble and instantaneous relationship with the process discussed here. As we watch, listen and work with a protagonist we are constantly creating pictures, stories and possible worlds that they inhabit; based on minimal data; able to be changed at the drop of a hat; looking to see what they pay attention to, how they select data and the inferences they make from it. We keep a well-greased ladder for our own creative uses. Mind you, we get it wrong; we get it badly wrong at times. "But I can prove I am right because my ideas are based on real data and let me show just what that real data is!" We get supervision and our supervisor can help to unearth the subtle influences that sidelined us from accurate inferences from the data we had or the data we missed.

Conclusion

When things are complicated in a relationship, a group or a social setting or society then what

is going on? I suggest that usually it is two or more people, working from a different street map, involved in a different story or systems, speaking different languages trying to read different song sheets and come up with a workable harmony. To me the miracle is that we all do so well together, not that there are so many problems. The problems are a given, the harmony is remarkable.

Moreno exhorted us all to make the effort to reverse roles with others, enter fully into the other's world, their story of themselves and life, the system they are a part of, the language they use for understanding and the song sheet they are using. The ladder of inference is an attempt to systematize the steps whereby each of us goes about creating such unique worldviews for ourselves and in this way assists us to appreciate perspectives radically different from our own. •

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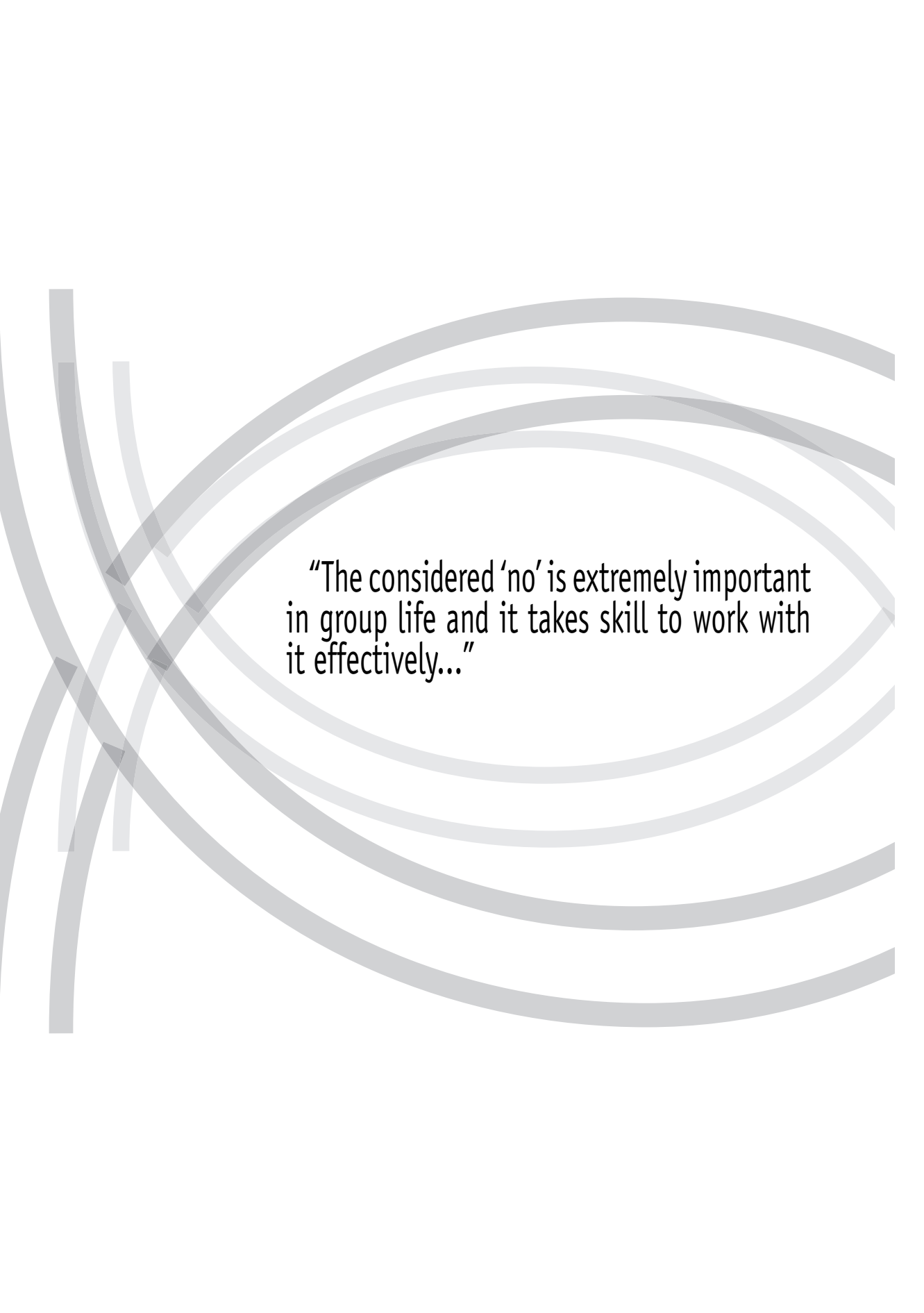
Websites of interest:

- <<http://www.solonline.org/prs/tool/ladder.html>>
- <<http://www.solonline.org/prs/tool/ladder-ex.html>>

Footnote

- 1 Peter and Diz's Axiom - What we don't know we make up. Corollary A - We usually make up the worst. Corollary B - Sometimes we make up the best, but at the worst possible time.



The background of the slide features several thick, gray, curved lines that overlap and intersect. These lines create a sense of movement and depth, framing the central text. The lines vary in opacity, with some appearing darker than others, and they curve in various directions, some entering from the left and others from the top or bottom.

“The considered ‘no’ is extremely important
in group life and it takes skill to work with
it effectively...”

Sociometry and Social Network Analysis: Applications and Implications

Diana Jones

Diana Jones is a sociometrist and TEP based in Wellington, New Zealand. She is an organisation development practitioner working extensively in organisations in team and leadership development and as an executive coach.

Organisation developments are directly related to shifts in interactions amongst team members: new conversations, new approaches to interactions, new behaviours, new patterns of relationships, and new attitudes all contribute to producing and implementing change. When people collaborate in new ways, these fresh patterns of interactions are reflected deeper within the organisation. Using group processes and identifying significant informal networks within and between groups stimulates new patterns of interaction, with maps and sociograms as potential tools. Social network analysts use maps to display relationships between entities and are contributing to the body of knowledge on relationships. Much of their work is 'at a distance' from those they are analysing. This paper aims to make a bridge between the two distinct yet related worlds of sociometry and social network analyses.

Sociometry - Where The Conversations Really Matter

At the time of exploring relationships within a longstanding leadership team, the CEO wanted business groups to work collaboratively to fund and implement a number of cross agency initiatives. While the leaders indicated all budgets were entirely committed to business unit activities, I had discovered there were funds available. However the attitude '*I won't show*

you mine, til you show me yours' meant no one was willing to declare their financial flexibility within the team. Leaders let me know they were anxious their colleagues' development decisions would compete negatively with their own business unit.

In one of our meetings, we asked, "who in the group do I choose to analyse my budget and let me analyse theirs with a view to releasing funds". Group members stood beside the person they chose and then mutual pairs worked together. Within 45 minutes, \$15 million dollars had been released for organisation wide projects. By mid morning, \$33 million was available and a strategic plan was created including an integrated information system, company-wide project management training, and a project approach to company development. A shared agenda had emerged. Groups members appeared to thrive on these discussions and really enjoyed their interactions with the peer of their choice, as they weighed up the merits or otherwise of their individual business plans and budgets.

Over subsequent months, in planning to implement the significant business developments identified earlier, the CEO assessed the ongoing dilemma facing the group, that group members don't trust one

another. I suggested we discover if this was true. The criterion we decided to explore was, "whom in the group do I trust to make business decisions to progress the overall business". The exploration was within a leadership development programme where the group met for one day each month during the year. Naturally this criterion is a risk to any group. Most people don't want to reveal this information, nor hear they are not trusted. The CEO reminded everyone he wanted a collaborative working group and observed that people were behaving as if they didn't trust one another. Here was a chance to find out the truth amongst colleagues who had worked together for some years. Tentatively, everyone completed their choices on paper; of yes, no or neutral and noted reasons for their choice. Everyone then shared their choice and reason with each of the others. Two things were quickly apparent: the pairs were having lively discussions of their choices and responses, and that two business unit managers, Ben and Dan, had chosen each other negatively. Sitting together in the middle of the room, Ben and Dan shared their reasons with one another. Everyone, including me was alert to this discussion, although few heard the content.

The map of the informal network including all choices was drawn on the whiteboard. This map displayed the previously invisible network of relationships that would progress the work of the entire group. New relationships formed as group members reflected on their experience, and the choices they had made with one another. Many of us there on that day have since made observations of developments. The two business unit managers who negatively chose one another and courageously shared their reasons are now collaborative colleagues. The strategic plan from that day has been implemented. With the exception of two members of the original eleven, this leadership team remained intact for a further five years and is still known within their industry as a high performing team.

I have learned that with sociometric explorations, the maps are not important to group members at the time. Discovering who has chosen you, and hearing their reasons, sharing your own choices and reasons, then responding to one another authentically, is much more important. As Dr Moreno envisioned, the purpose of a sociometric exploration is spontaneity and the development of group members' capacities to respond to their everyday dilemmas with vitality, creativity, novelty, flexibility and adequacy (Moreno 1953).

Social Network Analysis (SNA) - Where the Maps Really Matter

Having explored and mapped social networks for over twenty years as a sociometrist, imagine my surprise in 2005 to discover the world of Social Network Analysts - a group of academics, researchers and practitioners using software to map and display 'social networks' and analysing human relations visually and mathematically, "to understand how these relationships might influence individual and group behaviour." (Valente et al, 2004)

There are university courses, discussion forums, international conferences, articles and journals, and an increasing number of books on this subject. While SNA researchers and practitioners study within a wide range of disciplines (behavioural science, sociology, mathematics, organisation behaviour) few appear to include group work training. In April 2006, I immersed myself in the International Network of Social Network Analysts conference. There I entered a world of academic and mathematical analysis of relationships, vastly different from working with people and their authentic responses to one another. Since then, I have been stimulated to explore some of the distinctions between Morenian sociometry and Social Network Analysis, and the potential collaboration between the two.

Participant Involvement

The first significant difference between sociometrists and SNA practitioners is

the question of how data is gathered from participants, and whether it is done *in situ*. Many SNA researchers appear to make their analyses without participants knowing they are considered as a group, or that their relationships are being assessed in any way. Data mining, email mining and internet surveys are frequently used to gather data. Data gathering of choices where the participants are not actively participating with one another is termed "near sociometric" (Moreno 1953:74). In the rush to display maps of relationships, groups may be unaware these maps are being made, and are frequently neither consulted nor advised that their relationships are under scrutiny. Nor are they aware that the assessment of their relationships is available for others to see.

A basic principle of sociometric group research is that participants in such social network explorations have access to the maps and data being generated about them. In organisations, sociograms and social network maps should be the property of the participants, and not the managers' or the organisation's. A three (or more)-way agreement of who has access to the maps needs to be worked out with the investigator (whether sociometrist or SNA), the participants, and the organisation prior to the exploration being undertaken. The researchers' mandate must clarify the purpose of any exploration. Participants need to know the process they are participating in, what data and sociograms they can expect to see, and who else has access to these. Without these safeguards, the value of both the exploration and the sociograms will be lost to the participants.

Sociometrists gather data in as transparent a way as possible. Sociometrists know that asking group members to choose whom to include, or not to include on specific and real criteria, is a challenging process. This challenge is particularly apparent when the people are in the room with one another at the time. Group work training and experience is important when working with individual and group concerns.

Data vs Encounter

The second significant difference between sociometrists and social network analysts is that social network analysts value collecting and analysing data and displaying relationships using sophisticated computer programmes to present data in maps and graphs. In contrast, sociometrists value initiating interactions amongst participants based on the choices people have made to stimulate interpersonal authenticity and group development.

When the group members realize that the investigation is meant to improve their relationships and interaction with others and find their choices respected and acted upon, the level of the group's morale is greatly enhanced, co-operation insured and cohesion improved. (Moreno, 2000:234)

Group Development vs Research Project

A third significant difference is in the selection of criteria. Each question or criterion that researchers use, displays a different network configuration of that group at that snapshot in time. Networks amongst the same players vary according to the criteria or questions being explored. This factor is the power of the social network methodologies. It is also the reason why we need to work effectively with social network maps with both network participants and the information they are sharing. Sociometrists know that any question or criteria needs to be based on common interactions relevant to participating group members. Sociometrists choose criteria relevant to the group and its development, where SNA researchers use criteria relevant to their research project or client briefing, and may not have a close link with the purpose or desires of the group being researched. For example in SNA research, such criteria include:

- Who are you in regular contact with?
- Who do you typically give work-related information to?
- Who do you turn to for input prior to making an important decision?

- Who are you likely to turn to in order to discuss a new or innovative idea?
- Who are you friends with?
- Who are the opinion leaders you consult with on?

However what is neither asked for, nor used, is a process for individuals or groups to share their choices with one another. This means a rich source of relational data and interaction is omitted.

Historic Foundations

It is interesting to see the origins of SNA. These are interdisciplinary, and rely on key players from a range of fields: Mayo from Harvard and the Hawthorne experiments in the 1920's and early 1930's; Moreno, sociometry and group psychotherapy; Lazarfeld and Harary

from mathematics; Barnes and Botts from anthropology in the 1940's; Kohler and Lewin from psychology; Granovetter and White from sociology in the 1970's; and currently, Wellman, Burt, Borgatti, Cross and Freeman. Computer technology coupled with dynamic software, designed with interdisciplinary interests in mind, the mapping of previously invisible networks of relationships is now easy. SNA software enables relationships amongst groups of tens to hundreds (UCINET), to hundreds of thousands (PAJEK) of people (nodes) to be mapped. Programmes automatically toss up the number of possible relationships amongst group members, the number of mutual relationships, the sociometric stars, and participants' 'betweenness scores' (the number of relationships they are from those stars).

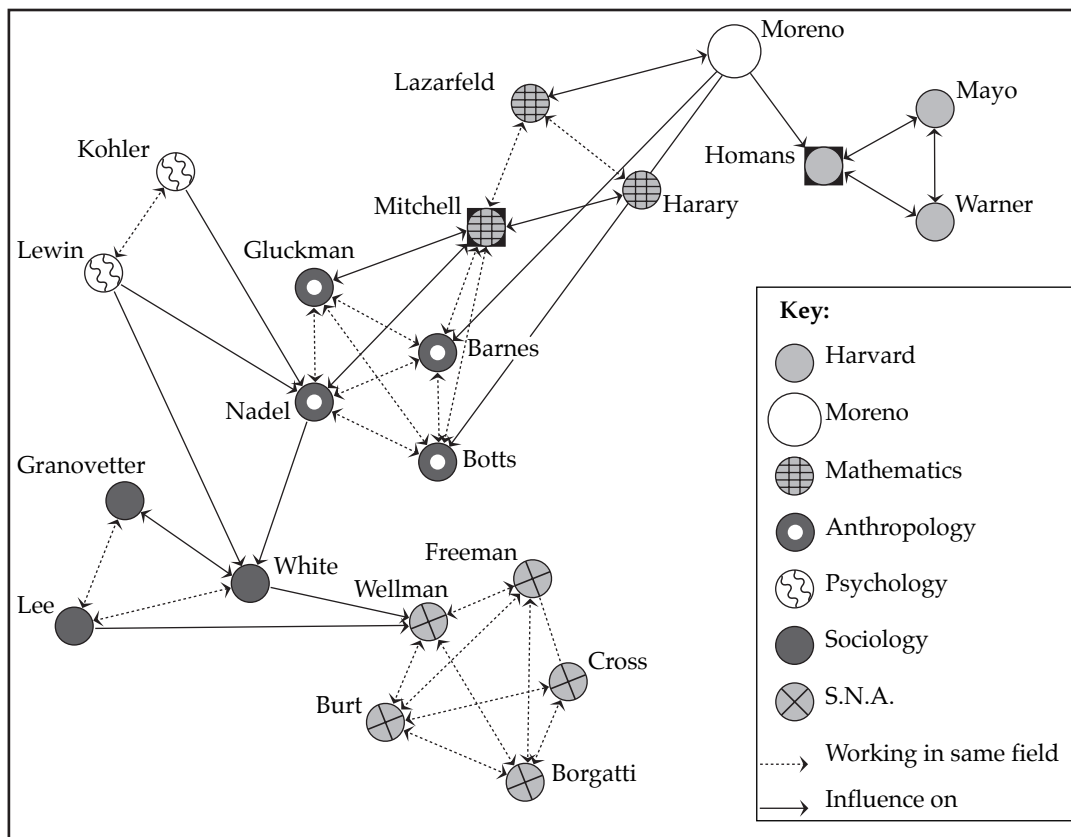


Diagram 1: Origins of and influencers in social network analysis

Social Network Software: Uses and Abuses

Software enables researchers to have sophisticated mathematical and technological approaches to identifying interpersonal and group relationships. Using the technology, researchers can move participants to better display stars, cliques and inter-connections amongst individuals and sub groups. A myriad of algorithms, mathematical and hypothetical solutions can be generated as to the nature of positions of individuals within the sociogram. Researchers delight in reflective studies such as, 'who kicked the ball to who in the final of the world cup', 'who emailed who in Enron' or 'which directors re-occur within a series of international companies and their boards (interlocking directorates)'. Here is a further difference. Much of SNA appears to be driven by a love of technology, mathematical algorithms, and the sheer pleasure of visual displays of previously hidden informal networks of relationships. In contrast, sociometrists' delight in experiencing the authentic interactions amongst participants, and in fresh new responses within the group.

Disappointingly, few SNA academics have knowledge of or give value to Moreno's original vision of spontaneity, individual and group development. There is low capacity amongst SNA researchers to work with the complex emotional responses evoked when a researcher wants to explore and display the previously invisible networks of interpersonal relationships in work groups. "Experience suggests that this technique serves as a powerful catalyst for change. It is dangerous, however, because of the powerful emotions it engenders in a group setting and this can put the researcher in the position of practising therapy without a licence." (Borgatti and Molena, 2005:109).

Sociometrists know it is not desirable to separate emotional responses from thinking and action - they are intimately connected. Exploring and displaying previously invisible relationships in groups will engender strong resistance from

participants if:

- The criteria is not relevant to the group's purpose (e.g. asking work colleagues who they are friends with)
- Confidentiality agreements are not sought and established
- Access to the information is broader than within the actual participant group
- The purpose of gathering the data is not agreed to by participants

Any researcher is naïve to think that he or she can work with group information and not have to respond to the fears and anxieties of group members.

Increasingly SNA'ers encourage the use of network maps by managers in organisations. This approach cuts across the work of sociometrists and feeds intellectual decision making by managers, for example, rearranging formal reporting relationships as a solution to complex interpersonal and inter-group dilemmas. By ignoring the emotional component of behaviour within organisations, SNA's contribution to organisation development is incomplete. If managers continue the old approach of making decisions affecting others without involving them in the decision, SNA's potential contribution as a participation technology will be overlooked. Where sociometrists value spontaneity as the purpose and outcome of network exploration, SNA does not.

Moreno's Contribution to Social Networks

Jacob Moreno (1889 - 1974), experimenting in the 1930's, discovered a central force in personality. He discovered that people, like molecules, have responses to one another. People are:

- attracted to one another on specific bases, like hydrogen and oxygen, or
- repulsed, and move away from one another, similar to magnetic poles, or oil and water, or
- are neutral, that is, they don't have a sense of the other.

Moreno called this phenomena 'tele'. He described tele as the two-way flow of feeling from one person to another and having both an outgoing flow and an incoming flow. Tele is both a fact and a concept. Moreno defined tele "as the factor responsible for the increased rate of interaction between members of a group" and "for the increased mutuality of choices surpassing chance possibility" (Moreno JL 1953:311-312). Essentially tele, if we learn to respond to the attractions and repulsions, assists us find companions for the range of criteria we explore in living our life.

There are five types of tele relationships, which can be displayed.

- i) Positive symmetrical relationships: where there is mutual benefit to both players in the dyad
- ii) One way: non mutual relationships frequently occur when several or many individuals go to one person for information, largely because of the function, a sociotelic criteria (Williams 1991), for example, help desk, finance manager, team leader
- iii) Asymmetrical: where a positive choice is met with a negative or neutral choice.¹ Think of falling in love with someone who prefers you as a colleague (Moreno JL 1953, Moreno ZT 1987, 2000).
- iv) Negative: meaning an actor consciously chooses not to be with a particular person on the criterion under exploration
- v) Neutral: the actors are currently unknown or not significant to the other.

Crucially, social network analysts tend to map only positive choices and focus on mutuality, density, and 'structural holes', where there is no apparent relationship. Indeed SNA sociograms and network graphs do contain and display significant personal information of participants. However, mapping and considering only positive connections, and/or assuming that where there is no relationship there is a 'structural hole', means that, from a sociometric perspective, social network researchers display only part of the actual network.

In addition, SNA researchers neither relate to tele, nor the psychosocial field of relationships. Researchers appear unaware of, or disregard the significance of the social and cultural atom. Although there is increasing interest in SNA in mapping 'ego networks', the main focus is to assist people expand their network of relationships rather than accept that sociograms reflect social atoms which are, in themselves, the source of relationship significance.

Exploring Negative Choices

From a sociometric point of view interpersonal networks form the emotional and psychological geography of a community. These networks greatly influence what occurs within and between people, groups, families, organisations and societies. Positive tele between people is responsible for cohesion in groups, and the enactment of negative tele is at the basis of disintegration in relationships. Being responsive to these dynamic and differentiated flows of feeling creates the possibility of new and innovative responses to old and familiar situations.

Negative choices do not reside easily within SNA. This means that few SNA applications will be relevant to authentic and sustainable group and organisation development, and because of the 'danger' perceived in working with powerful emotions, a rich source of relational data is ignored.

Obviously, there will be many occasions where group members do not want to explore or reveal choices to one another. It is natural to have anxieties when greater intimacy is being called for, especially in organisations. Revealing network maps, both positive and negative, calls for wise judgement by the investigator. For groups, either in trouble or wanting to increase their vitality and spontaneity, negative choices must be included, even if results are not disclosed. (Moreno ZT 2000).

Managing Negative Data

In one of my recent projects, group members

were asked their responses to, "who in the group do I trust to solve problems in a way that ensures consistency in our group". Positive, negative and neutral choices were invited. The data revealed (using INFLOW software) that 272 relationships were possible amongst the 17 people. There were 143 positive relationships. This gave a relationship density of 53%. This looked and sounded positive. Fifty-nine of a possible 136 relationships were mutual. These mutual positive choices clearly reflected the group's dynamics, and enabled their vibrant discussions. Looking at the sociogram of the negative choices, I was shocked. There were many negative choices (34% of possible relationships). The extent of negative choices went a long way in making sense of the difficulties this group was experiencing in collaborating. I realised that displaying this map of negative choices would emphasise the key rejecters and would not assist group members at this point in time. I decided that giving each group member their personal data of the number of choices made and received, positive, negative and neutral, alongside group norm data, would enable group members to compare their insights if they chose to talk about it with each other.

During the workshop and in the ensuing weeks, the negative choices were discussed fully within the informal network. Both the manager and team members reported that there were significant positive developments amongst a number of team members who had not previously worked well together. However, during the workshop, it was the maps of positive choices that stimulated the group's formal agenda.

Both the group in the investigation and the researcher need to exercise wise judgement as to the basis of disclosing the findings. Ignoring negative and neutral responses is not an option. It is important for all researchers to be aware of the flow of positive and negative feelings in any group. While maps can be created, often they are not of particular assistance to group members, as it is easy to read too much into them, especially

about others' choices or relationships.

In our culture, positive feelings are more valued and considered desirable. Negative feelings are often overlooked or provide serious concern. As Zerka Moreno points out: "Not being chosen, rejected or being overlooked within dyads, groups and societies, can be both devastating at worst, and wounding at best". ... and by "identifying rejection with being unloved and therefore unlovable: people become anxious, depressed and generally feel unworthy. Nevertheless, being rejected is a part of reality that not everyone can love us and actually, there is no reason why they should". (Moreno ZT 2000:234)

The considered 'no' is extremely important in group life and it takes skill to work with it effectively. It is part of 'what is'. To simply map relationships between people without taking into consideration positive, negative and neutral relationships is to consider only a fraction of the real picture. These positive, negative and neutral forces provide the dynamic flow of interpersonal connections, creativity and vitality in groups, which, in turn, damage, maintain, and evolve social networks.

While many SNA researchers and practitioners avoid displaying and working with negative dynamics in groups, sociometrists are more inclined to map and explore these relationships. SNA technology allows us to identify grapevines, alliances, cliques, inter-group relations, and cleavages. This capacity must be accompanied by a willingness and commitment on behalf of the researcher to work with the participants to explore, refresh and develop relevant networks. Sociograms are a snap shot in time, reflecting relationships of the participants in a moment in time, similar to a financial statement of accounts. The relationships and statistics are not set in concrete. The idea of working with cleavages, structural holes and interpersonal rejection may be both alarming and intimidating for researchers, participants, their group leader, and the organisation. However, one of

the originating purposes of displaying group relationships was to give the group information about itself to “free up” the actors to participate more fully in life (Moreno ZT 2000).

Both sociometrists and SNA researchers need to declare whether what is being displayed is the investigator’s perception (perceptual sociogram) and the assumptions behind the perception, or whether the map has been generated from participant’s choices; and to identify the moment in group life the snap shot was made.

What SNA Has to Offer Sociometry

Despite these differences there are many things that SNA has to offer sociometry. Firstly the mapping technology provides the ability to display and reconfigure sociometric data e.g. the percentage of relationships in the group within the total possible. Secondly the research into social networks has allowed the nature of formal structure and informal relationships to be more finely investigated. David Krackhardt and Jeffrey Hanson’s definitive paper, ‘*Information Networks: the company behind the chart*’, emphatically displays the differences in relationships between advice and trust networks and the formal structure of the same actors (Krackhardt and Hanson 1993).

In addition SNA offers

- valuable technology and methodologies for collecting data (e.g. near sociometry),
- significant research experience in identifying and displaying diffusion networks (e.g. opinion leaders in health behaviour),
- expanded definitions of groups (e.g. substance abusers),
- extensive hypotheses and experience in researching and assigning qualities to online group behaviour, and
- forums for developing a wider body of knowledge.

What Sociometry Has To Offer SNA

What sociometrists have to offer social network analysts is a vision for working with people to produce creativity and vitality and refreshed networks by stimulating and relevant explorations. Sociometrists offer encouragement to social network analysts to consider themselves as participants in an exploration, and expect to engage with resistance as an essential aspect of working with people and their informal networks. In this way, theories of behaviour being developed by SNA researchers will have a stronger working relationship with practice.

**Becoming Bilingual -
The Terminology**

Given this, a shared language will enable greater understanding and relevant application of social network exploration.

Sociometry	Social Network Analysis
People, Participants, Group members	Nodes, Egos, Actors
Group, Organisations	Nodes, Alters
Choice, Relationships	Ties, Paths, Degrees, Edges
Choices made	Degrees out
Choices received	Degrees in
Sociometric star (person most highly chosen in response to a criterion): positive star, negative star and star of neutrality	Star, centrality
Isolate: a person who does not choose and is not chosen	Isolate: a person or node with no links
Mutuality, Reciprocity: a relationship where people choose one another	Symmetric link
Non-mutual relationship	Asymmetric link
Pivotal person	Liaison, Bridge
Sociogram	Sociogram
Social atom	Ego network

Conclusion

Both sociometrists and social network analysts are working with groups and organisations in mapping relationships. Both have interests in the development of effective relationships and interactions and will continue to build the body of knowledge about relationships and group behaviour. Sociometrists have spontaneity as their focus in explorations, where social network analysts are focussed on generating and interpreting mathematical data in understanding relationships and assessing their effect on individual and group behaviour.

Both sociometrists and social network analysts are obliged to work with the results they are producing and not ignore that they are working with people and their psychosocial and socio-emotional relationships. People do have a strong response to the display of their previously invisible relationships and any researcher is doing participants a disservice if a group is left in a worse state than when they entered it. SNA practitioners are in danger of being labelled 'voyeurs' if they continue to remove themselves from those they are researching. It is a fallacy for researchers to believe it is possible to research and 'analyse' a group without being affected by their own relationship with the group and group members and vice versa.

Both social network analysts and sociometrists need to take care with how sociograms and graphs are used and with whom. Well-designed processes and willingness by investigators and researchers to work with the interests and concerns of group members will create new responses, new relationships and refresh existing networks. •

Footnote:

1. SNA software does not yet provide capacity for mapping asymmetrical relationships.

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<http://www.insna.org/INSNA/schools_inf.html> for Graduate programmes offering training or emphasis in Social Network Analysis.
<<http://www.cmu.edu/joss/>> for Journal of Social Network Structure.
<<http://www.visualcomplexity.com/vc/index.cfm?domain=Social%20Networks>> for social networks diagrams.
<<http://www.analytictech.com/borgatti/publications.htm>> for publications on SNA.
<<http://www.analytictech.com/downloaduc6.htm>> for UCINET and PAJEK software.
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Review

Moreno Movies

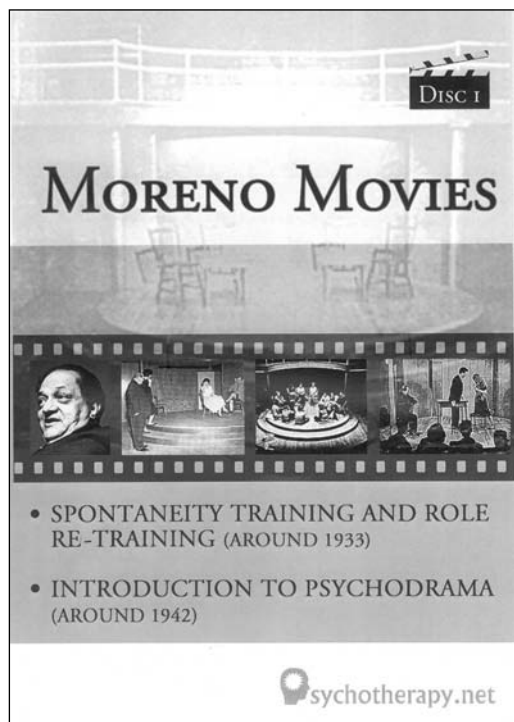
4 DVD Set,
Produced by René Marineau, 2003,
published by <psychotherapy.net>, USA.

Reviewed by Diz Synnot

Viewers of the Moreno Movies will gain a fresh perspective of the early development of the psychodrama of dreams, couple work, psychodrama in a mental institution, future projections, role training, assessments and audience warm-up and sharing.

These movies show JL Moreno in action, and, as part of his ambition to progress society, are an experiment in mass communication to show group processes. There are four discs of movies, running between 54 and 101 minutes per disc, produced by René Marineau. They form a set when viewed historically, covering 1933 to 1964. However, when used to show, for instance, working with couples, they are best viewed separately. The dramas are directed by Moreno, the founder of sociometry, group therapy and psychodrama. These movies show historical material of great value in their own right. On this basis alone I commend their viewing to psychodrama practitioners, trainers and advanced trainees. Like me, you may find yourself distracted at times by comparisons with present-day movie production processes and become irritated by too much commentary.

The movies will prompt trainers and students to reflect on the development of psychodrama methods and concepts over the years and on your own journey of discovery and development. For instance I realized I have become overly utilitarian in my approach to mirroring by focusing on the use of mirroring to expand self-awareness and integration of new identity. When I warm up to Moreno's



'mirroring the psyche' I relax and open out to a myriad of other possibilities.

In Disc 1, 'Spontaneity Training and Role Re-Training and Introduction to Psychodrama', Moreno makes an analysis of transference and spontaneity training. He also provides a lecture/demonstration of doubling and role reversal and working with people with a mental illness. Moreno presents his five instruments used in the therapeutic theatre, viz., the stage, the protagonist, the director, auxiliary egos and

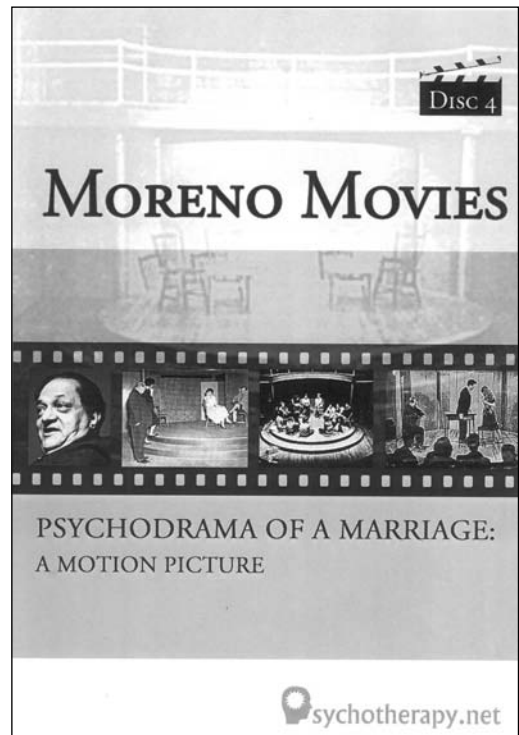
the audience. I was stimulated and reflected on my practice and understanding of his method.

In Disc 2, 'Psychodrama of a Marriage', we see these processes enacted dramatically on the stage. This movie is based on an actual couple treated by Moreno in 1939 in the Therapeutic Theater of Beacon. Here Moreno's style of stimulating spontaneity in the audience and protagonists alike, of audience sharing and of the integrative phase of a psychodrama are on display.

In Discs 3 and 4 Moreno presents his wisdom and assessment of the sessions to camera and to the audience and protagonists. Disc 3, 'Psychodrama In Action', shows Moreno at work in a mental hospital in California focusing on the question "Are these patients ready to be discharged?" Disc 4, 'Psychodrama of a Marriage: A Motion Picture', was shot in Paris during the First International Congress of Psychodrama in 1964. In these two later discs I am struck with Moreno's intention to have the director be on an equal footing with the protagonist and audience and, for his directing to be congruent to this end. Moreno's sometimes brusque manner, which could be judged harshly today, did not appear to bother the protagonists.

Judicious use of these movies, with attention to the viewers' warm-up, is recommended with inexperienced trainees and experiential psychodrama groups. Moreno intended these movies to be a catalyst for exploring issues that are personal and sociological. In particular, René Marineau, the DVD producer and commentator, advises that the 'Psychodrama of a Marriage' in Disc 2 has been used with a range of different audiences and creates a strong and differing warm-up in viewers, depending on with whom they identify.

These movies introduce us to the some of the concerns of adolescence, fidelity and commitment in marriage and mental illness. René Marineau's commentary shapes our warm-up. He draws our attention to the efficacy



and dilemmas when the director has similar unresolved issues to the protagonist. He also asks us to consider the objective of psychodrama in marital conflicts and the ethics of open and public sessions. Marineau's leader-led warm-up went against my own open curiosity. It was not timely for me to focus on the particular dilemmas Marineau raises. Fortunately, these movies do stand alone and such commentary can readily be omitted depending on the purpose and composition of the gathering. •

Moreno Movies, set of 4 DVDs, produced by René Marineau, in collaboration with Marie Louise Morieau from original film reels, was published in 2003 by <psychotherapy.net>, USA.



Review

Rebels with a Cause: Working with Adolescents Using Action Techniques

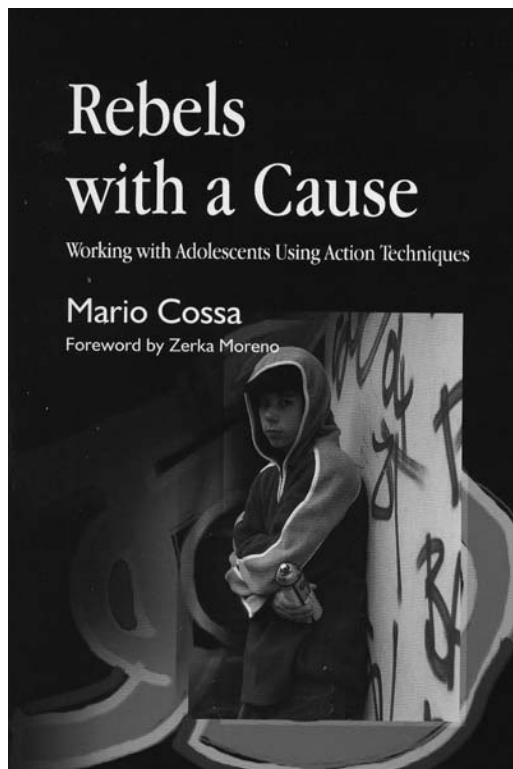
by Mario Cossa, 2006, Jessica Kingsley Publishers, London.

Reviewed by Martin Putt

Early in the book is a telling quote from drama therapist Renee Emunah. Writing about therapists working with adolescents she states that: "most people steer away from them. They are considered hostile, moody, narcissistic, withdrawn, aggressive, rebellious, and unpredictable ... Therapists seem to be either particularly reluctant or particularly drawn to working with them". This book, 'Rebels with a Cause', is for those, like Mario, who are particularly drawn to working with them.

If you work with adolescents in groups from a psychodramatic framework or are considering how you might make better use of action techniques in your groupwork I think you will find this book invaluable. It will develop the way you think about your groups, plan your work, and deepen your understanding as to how action can be used in groupwork with adolescents to make the work more interesting, productive, and enjoyable.

Mario Cossa, as well as being a certified TEP in psychodrama and group psychotherapy, is a leading drama therapist, and theatre educator. He has been running youth development groups in his native USA for the better part of his professional life. Groups for young people to creatively address the issues of importance for themselves and their worlds. Mario has incorporated psychodrama and sociodrama, expressive therapies and improvisational theatre performance in his work. This book is a culmination of this work and in Zerka Moreno's words from the Foreword, "a very fine and



complete guide to using action methods effectively and appropriately with adolescent groups".

The book is divided into three parts: Warm Up, Action and Sharing. Part 1, Warm Up, includes a philosophical and theoretical basis for working with adolescents using action that utilizes J.L. and Zerka Moreno's universalia of psychotherapy - time, space, reality and cosmos - alongside more widely known

developmental and trauma perspectives. Part 2, Action, explores action techniques as they might be used at various stages of a group's development. He includes activities that could be utilized as groups begin, as they move through 'testing' behaviours in the transition to greater interpersonal connection and more ability to engage in 'the work' of the group, and then on toward a healthy termination. Throughout these chapters Mario describes different ways that sociometric explorations, sociodramatic and psychodramatic enactments, and other action methods can be applied so that they are effective, safe and productive. The last chapters of the book, in Part 3, Sharing, briefly consider action methods in adolescent groups in particular settings or with specific issues such as substance use, suicide, and developmental disability. This encourages us to reflect upon and consider how we think about groups and action methods and how our practice emanates from these beliefs and concepts in ourselves as group leaders.

The final additions to the book include appendices where one can find some sample forms Mario has used with groups and parents of youth, a list of youth group 'norms' and 15 seriously handy pages of ideas, starters, and warm-ups for opening and closing adolescent groups

I enjoyed Mario's voice as I read this book. Mario obviously loves his work and loves young people. He does not consider them big children or small adults, but values deeply the unique and intense experience of and approach to life youth exhibit. I appreciated the discussion about theoretical foundations for considering adolescent groups. I found particularly interesting the parallels he draws between our understandings of individual development in infancy and early childhood and the developmental nature of group life. He then expands these considerations out to bring in the developmental challenges of adolescence. From here he discusses how action based group work with adolescents can assist them both

with developmental repair and with healthy personal, interpersonal and transpersonal development.

Mario makes note of how the recent focus in therapy on scientific methods and measurable outcomes has led to research in youth prevention curricula to find what factors correlate most with effective outcomes. What has been distinguished includes:

- i) using action rather than just discussion or lecture,
- ii) using role play for the rehearsal of social skills, and
- iii) using peer educators that are a few years older than the participants as mentors.

This certainly provides some confidence and surety to those of us working with adolescents in groups that utilise the concepts of sociometry, warm-up, enactment, role training, and action insight and provides fertile soil for individual and group learning. In places he has a lovely turn of phrase, for example, where he argues for respectful group practice where young people are "invited to explore rather than ordered to behave".

I found this book very useful and as I read it found myself thinking much about my own practice: questioning the efficacy of open vs. closed groups in work with young people, questioning notions of leadership and authority in adolescent groups, considering differences between director-directed warm-up and more group-centred approaches, noticing how easy as a leader it is to stay rooted in the chair talking, and recognising more and more how "warm-up is all". I found myself valuing the work I do with adolescents and having creative impulses for how I could incorporate more of my psychodramatic thinking and practice into assisting the youth I work with to better meet the developmental challenge of movement from "life is something that happens to me " towards "life is something I participate in creating". I valued this book's effect as a catalyst for my own development and learning.

One drawback I experienced with this book was that it mostly considers groupwork from the particular model of a youth development group utilising a year-long closed group with mixed-gender, voluntary participation by seemingly higher functioning youth. I found this limiting and a little too 'tidy' given the fact that many of us working with youth in groups are engaged in clinical practice with open groups, or short term groups, often in 'single-issue' contexts with clients who present particular challenges. Perhaps this simply leads us to the need for more books in the psychodramatic literature about action method applications in adolescent group work with specific populations, and how experiential learning and action techniques can co-exist with other often more dominant modalities such as cognitive behavioural therapy and psychodynamic approaches. One of the great contributions Mario's book will continue to hold for some time however is the

bringing together of theoretical underpinnings and practice and providing a practical hands-on guide to action techniques with young people.

This book is a valuable resource for all Training Centre libraries and I recommend those of us who are working with adolescents or are beginning to feel drawn to such work to add this book to your own library shelves for easy, ongoing referral. In saying that there is also much value in this book for group leaders who are both looking for practical resources about using action methods, and are considering the integration of more of your psychodramatic training and techniques into your group practice. •

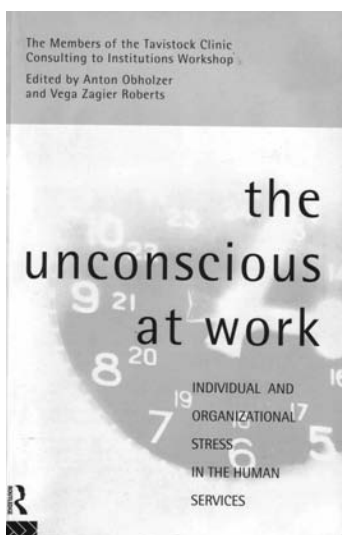
Rebels With a Cause: Working with Adolescents Using Action Techniques, by Mario Cossa was published in 2005 by Jessica Kingsley Publishers, London.



The Unconscious at Work:

Individual and Organizational Stress in the Human Services

edited by Anton Obholzer and Vega Zagier Roberts,
1994, Routledge.



What does a collection of writings from fourteen members of the Tavistock Clinic 'Consulting to Institutions' Workshop have to offer the psychodrama community? The Tavistock Clinic is best known as a London institution that has been home since the 1940's to a group of influential practitioners experimenting with social and community applications of psychoanalytic methods. The link is that many of us work with or are members of groups that form an institution or organisation. The Tavistock authors provide other lenses through which to reflect on what is going on in these groups.

The emphasis in this book is intentionally on the "darker side of institutional functioning" - when the organisation's work does not get done, when roles are unclear, when behaviour

Reviewed by Penny Beran

is not rational. Their model "combines insights and theories arising from psychoanalysis, from systems and socio-technical approaches, from the work of Bion on groups, from Kleinian theory as applied to groups and institutions, and from group relations training" originating from Kurt Lewin's work and developed by Ken Rice and others (xvii, Preface). In psychodramatic work we refer to Wilfred Bion's basic assumptions. The phrase "if it's in me it's in the group" is heard often in groupwork. The Tavistock consultants show how such concepts are applied in organisational settings.

The book's four sections flow from setting the scene in Part 1, 'Conceptual Framework' to Part 2, 'Working with People in Pain', Part 3, 'Institutions in Crisis' and progressing in Part 4, 'Towards Healthier Organisations'. The 'Framework' chapters usefully cover unconscious aspects of organisational life, Bion's contributions, open systems theory and contributions from group relations training.

In Chapter 3 'The Organisation of Work', Roberts presents a case study to demonstrate elements of open system theory. She expands on the much-used concept of task and anti-task in relation to a group's basic assumption mentality. This extends our understanding of the primary task of an organisation and how members behave in response to it. For those of us that are new to psychoanalytic and socio-technical terminology, there are useful cross-references between chapters so it is easy to refresh one's grasp on definitions.

Are you a sociodramatist who asks a sub-group to declare 'the world works best when ...?' Go to Chapter 8, 'Till Death Do Us Part', on caring and uncaring for elderly people in a nursing home. Here Roberts demonstrates how organisations defend against anxiety and internal conflict. This concept is part of the basic assumptions approach. "The anxieties inherent in any work give rise to institutional defences in the form of structures and practices which serve primarily to defend staff from anxiety, rather than to promote task performance." She cites two models of care from which nurse and specialist therapists worked: namely the warehousing and the horticultural model of care. These models bring to life the different worldviews of the groups. (Imagine asking 'So, in a warehouse nursing home, the world works best when ...?'). Not surprisingly, conflicts arose between these groups. The consultants identified what support was needed for them as well as patients and relatives to contribute to a shared purpose.

This chapter is part of the section on working with people in pain. There are enticing case studies of hospital baby units, damaged children, physically handicapped children, dying people and hospital nursing.

In thinking about my and my colleagues current and previous work roles I was drawn to Chapter 12, 'The Self Assigned Impossible Task', on why someone works in a certain field. Fundamentally, Roberts proposes that "It is the drive to effect reparation, partly conscious, but largely unconscious, that is the fundamental impetus to all creative, productive and caring activities" (p115). This sounds like social atom repair. The big difference is which theory is used to say from where creativity springs. Moreno's view was that everything we accomplish is rooted in interpersonal behaviour (Marineau 1989:100), rather than unconscious drive.

In the last section, Obholzer's chapter, 'Managing Social Anxieties in Public Sector Organizations', is one of four with case studies revealing the parallel between human psychic processes and

institutional processes and offering approaches to managing the consequent anxieties. Obholzer proposes that institutions and large social systems function as containers of social anxieties. He writes in particular on health and education.

You will have heard the question 'Where is the health and hope in the system?' In the Afterword, Obholzer remarks that "useful and meaningful change is extremely hard to bring about. Why is this so, and what can we do about it?" His answer is primarily to better understand and manage the spectrum of individual and organisational anxieties.

In a wide ranging book of 200 pages, plus reference list and solid index, these Tavistock consultants complement the psychoanalytic viewpoint (about the unconscious) with consideration of conscious aspects of organisations such as structure and roles.

Moreno apparently told Freud "I start where you leave off. You analyse people's dreams. I teach them to dream again." This book proposes that "a psychoanalytically oriented consultant takes up a listening position on the boundary between conscious and unconscious meanings" (p12) presumably to offer a better interpretation of what is really going on. Could not a psychodramatically oriented consultant also take up such a listening post to assist people in organisations to dream again? •

The Unconscious at Work: Individual and Organizational Stress in the Human Services by Members of the Tavistock Clinic Consulting to Institutions Workshop, edited by Anton Obholzer and Vega Zagier Roberts, was first published in 1994 by Routledge.

References:

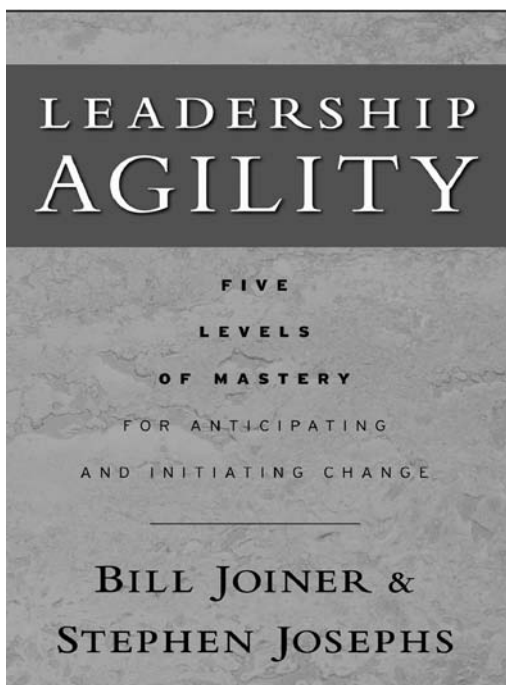
Marineau RF (1989), *Jacob Levy Moreno 1889-1974 Father of Psychodrama, Sociometry, and Group Psychotherapy*, Tavistock/ Routledge.



Leadership Agility

Five Levels of Mastery for Anticipating and Initiating Change

by Bill Joiner & Stephen Josephs,
2006, Jossey Bass



Stephen Josephs is an executive coach, and psychodramatist trained by Ann Hale (Sociometrist, TEP who studied with Moreno). I met Stephen earlier this year in San Francisco, where we shared stories of our coaching work with leaders and what we both noticed with stages of personal development of executives. We had a really stimulating time together. It was then he let me know he was in the final stages of writing this book with Bill Joiner, a colleague from Boston University. 'Leadership Agility' was released by Jossey-Bass in October and I had the pleasure of receiving the final draft a month earlier.

Reviewed by Diana Jones

Throughout the book Josephs and Joiner work with a number of frameworks as tools to explore leadership development. Their approach of working outside-in and inside-out present leadership practices is attractive and focuses on three areas: pivotal conversations, team initiatives and organisation initiatives. In doing this, they accept and work with the complexity of the relationship between individual leaders and their organisations. The authors weave this framework together with the five levels of leadership agility: leadership, expert, achiever, catalyst, co-creator, and synergist.

Defining leadership agility as "the ability to lead effectively under conditions of rapid change, and mounting complexity", Josephs and Joiner bring to life the shifting focus of leaders moving from being subject matter experts to engaging with people in worthwhile experiences.

A book written by a psychodramatist (Josephs) must surely reflect the method. While I missed references to role theory, more satisfying is the 'reverse role play' descriptions, interviewing for a role, and reflective action. This book will sit well with leaders who receive feedback on areas to develop but are then given little direction as to 'how' or 'what abilities' to work on, and with psychodramatists working in executive development.

Stories of success and American companies leave me cold, as many do in this book, however some of the personal stories are compelling and emphasise social atom repair. "... Before I knew

it I was yelling back at Craig at the top of my lungs. ... I'd never been attacked like that or reacted like that in a public forum. When I left the room, I was breathing hard and my hands were shaking. I went into the men's room, and just stood there. I didn't try to shut down all the churning, but by being mindful of it I stopped feeding it, and it gradually subsided. It hit me that I've carefully lived my life to avoid getting upset and I wondered what it's cost me to do that." Emphasising the value of reflection, insight and action, Joiner and Josephs use their stories to display personal development and learning many can relate to.

Helpful and relevant, the book has a good mix of stories, data, concepts and ideas that relate strongly to leadership and psychological development. There is a level of detail within

the book which stimulates a 'paint by numbers' invitation for emerging leaders rather than leadership development professionals. However there are a number of gems for the latter, particularly those working as executive coaches. The detail in 'Notes for Enquiring Readers' reflects the extensive research and experience these authors bring. While I was disappointed to see neither Moreno's work, nor that of any psychodramatist referenced, the familiar names of leadership aficionados such as Ken Wilber, Rosabeth Moss Canter, Jim Collins and Edgar Schein offer rich musings. •

'Leadership Agility: Five Levels of Mastery for Anticipating and Initiating Change', by Bill Joiner & Stephen Josephs was published by Jossey Bass in 2006.



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Selected Abstracts

Zeitschrift für Psychodrama und Soziometrie

The German Psychodrama Journal

Various Authors

Titles and abstracts translated and excerpted from German. At this stage articles are not routinely available in English. For more information contact <MichaelSchacht@t-Online.de>

Issue 1 / 2006

Junge Psychodramatiker Innen (Young Psychodramatists)

Cloth as Medium of Communication in

Psychodrama Therapy, Chus Ancochea Serraima.
Illustration of how cloth can be used in psychotherapeutic practise. The author gives practical examples based on the theory of intermediary and intramediatary objects by J. Rojas Bermúdez.

Moreno's Role Theory as a "Map" in Psychodramatic One-to-One Coaching,

Susanne Marx.
Moreno's role concept provides orientation and guidance for the coach. This article examines a coachee's role cluster, and describes the usefulness of role analysis in the coaching phase.

Psychodramatic Therapy Process as

Experienced by Clients, Jürgen Wölfl.

Discussion of the results of a qualitative study of the therapeutic process in psychodrama based on interviews with clients after they finished their psychodrama therapy.

The Shift from Teaching to Learning:

Psychodramatic perspectives on academic teaching, Birgit Szczyrba.

In a change of perspectives, academic lecturers consider their teaching from the perspectives of students. In staff training, psychodramatic methods are used to develop inner role taking in planning and preparing one's teaching.

Effect and Effective Factors of Psychodramatic Coaching - an Experimental Evaluation, Peter Behrendt.

Thirty five one-to-one-coaching sessions are evaluated by a video-based rating-system and questionnaires completed by all coaches, clients and employees of the clients. Psychodramatic coaching had a considerably better result than comparable coaching, explainable by a focus on growth, and the development of an appreciative coaching relationship.

Gender Perspective in Psychodramatic Supervision, Annette Stöber.

Gender perspective is used to examine role theory, the role of the supervisor and to discuss practical examples. Two areas of Morenian role theory are limited from this point of view: role development and the cultural atom.

More of What Works! Snapshots of psychodramatic therapy with an addicted woman, Thomas Richter.

Two examples of psychodrama therapy in a hospital for mothers with addictions. The focus is on the strengths and abilities of clients, strengthening motivation and trust in a successful outcome. A critical element is a vivid, spontaneous and flexible response by the psychodramatist to the inhibition of action often found with addicted people.

Moreno - A Modern Mystic?, Lisa Tomaschek-Habrina.

Moreno has transferred the idea of revelation, formulated as 'divine effect in action' in the Kabala, to the twentieth century. He shows us in the role-reversal with God that everyone can be creative in his own little world. Similar views we can find in the mystic traditions.

Issue 2, 2006

Psychodrama and Society

Psychodrama - Regeneration - Alienation, Klaus Ottomeyer.

Psychodrama is helpful in understanding politicians who seduce their audience by promising regeneration to whole populations. In combination with the Marxist theory of alienation Psychodrama can be used to understand and basic roles imposed on us by capitalism.

Psychodrama in Times of Economic Terror, Jörg Hein.

Emphasises the necessity of taking a theoretically founded socio-critical perspective into psychodrama therapeutic work. Some Marxist traditions seem to be more fruitful as an orientation than American pragmatism, often held as a reference-philosophy of psychodrama. Consequences and problems for psychodrama therapeutic practice are outlined.

Sociatry, Peace Research and Creative Conflict Transformation, Wilfried Graf.

An invitation to an encounter: between sociometry, sociatry and sociodrama on one hand (Moreno), and modern peace research and conflict transformation on the other (Johan Galtung).

Psychodrama ... Psykodrama ... psicodrama ... psicotrama ... The influence of different cultures on psychodrama, Jutta Fürst.

The study of cultural trends and tendencies in psychodrama serves an understanding of the basic history of a culture and should lead to a greater acceptance of the range of differences. Although psychodrama is a well structured method it can easily adjusted to cultural circumstances whenever needed.

Psychodrama with Traumatized Asylum Seekers Supported by Interpreters: Encounter and stabilization, Maria Lind.

The goal of psychodrama therapy with traumatized people is to reactivate the roles covered up by traumatic experiences and make these roles available in everyday life. All psychodramatic interventions in this group are aimed at stabilizing group members, activating their resources and enlarging their role repertoire. The evaluation of group work was very positive.

Psychodramatic Techniques of Stabilisation: Group psychotherapy with traumatised, unattended refugee youth, Monika Stamenkovic.

In September 2002, Laura Gatner House began using psychodrama as a method of group therapy

with traumatised under-age refugees. Compared to other forms of therapy, Psychodrama is particularly beneficial in the initial phase of treatment due to the creation of group stability and a safe environment.

You Have to Force Us to Make Us Play - The Family and National Socialism Psychodramatic Historical Studies Project, Agnes Dudler, Werner Heinz

Findings from a psycho- and sociodramatic research project involving children of higher or lower ranking members of the "Wehrmacht" on the eastern front during the Third Reich. During six sessions family stories, motives and coping strategies emerged. Central motives such as guilt and longing for redemption, childish loyalty and fear of being exterminated came out on the stage.

Gender and Psychodrama - a blind date?, Hildegard Knapp.

All humans interact in a symbolic system of two genders. Every person encounters others through interaction, both as role giver and as role receiver, and different gender-coded expectations are set. By making this conscious the gender specific staging of the self becomes visible and a more autonomous direction of the self can emerge

Playback Theatre: Open Stage for Begegnung, Daniel Feldhendler, Ingrid Mager.

Playback Theatre has potential power in the prevailing social discourse. It provides a place for encounters between individuals and groups. It encourages dialogue by building connection between people and it affirms their role as co-determining subjects of their own life (and lived) stories.

We as Part of Society - Society as Part of Ourselves: Psychodramatic thoughts about Forum Theatre in long term groups, Barbara Pfaffenwimmer.

Forum theatre allows actors and to search for alternative ways of behavior in unbearable situations. Forum Theatre groups create their plays by drawing on their experiences, observations and investigations. How groups develop roles and interact with social realities is illustrated by example of the first and oldest group in Austria.

Psychodrama of the City of São Paulo, Marisa Greeb.

The "Psychodrama of São Paulo took place March, 21st. Directed by 700 psychodramatists 10.000 citizens participated actively in 153 locations. This article reports on the background and performance of this unique action.



Call for Papers

Guidelines for ANZPA Journal Contributors

Purpose of the Journal

The purposes of ANZPA include professional association with one another; the setting and maintaining of standards; and establishing and promoting the reputation of this method. The Journal aims to fulfil these purposes through the dissemination of good-quality writing and articles on the psychodrama method and its application by practitioners in Australia and New Zealand.

Journal Articles

For example, articles may explore the application of the method to a particular field, social system or population; examine underlying theoretical principles and philosophy; or explore what psychodrama has to offer and can learn from other approaches to human relations and psychotherapy. Articles typically include case examples or research from the writer's professional experience and practice. In addition, reviews of recent publications about psychodrama, sociodrama, sociometry, role training and group work are published.

Contributors

Contributors to the Journal include members and associate members of the Association and trainees in ANZPA training institutes.

Length of Articles

There is no pre-defined length for articles, which usually range from between 2,000 words and 10,000 words.



Publication Elsewhere

Articles are accepted for the Journal on the understanding that the same work has not been and will not be published - nor is presently submitted - elsewhere.

Material Being Presented for Certification

It is not acceptable to present written work for publication in the Journal which is currently being supervised or examined as part of ANZPA's certification process. Once papers and theses are passed contributors are welcome to present them in whole or in part for publication in the Journal.

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References

References made to other authors in the article should be indicated by including the author's name and the date of their publication (Moreno, 1953) in the text. Full publication details should be included in a list of references at the end of the article. For example:

Hale A E (1985), *Conducting Clinical Sociometric Explorations - A Manual for Psychodramatists and Sociometrists*, Royal Publishing Company, Roanoke, Virginia.

References from the Internet should include the address and date they were accessed.

<<http://www.address.org/pagename.htm>>

Tables, Diagrams and Illustrations

Contributors are welcome to include tables, diagrams and other illustrations within their article.

Editing

Articles usually require some editing to ensure readability and a fit with the style of the Journal. This is done in consultation with the contributor.

Presentation of Articles

Articles can be accepted at any time during the year. To be considered for publication in December of each year they must be received by August 30 of that year. This ensures there is adequate time for editing and for an editorial dialogue with the contributor.

Contributors are encouraged to contact the Editor to advise of their plans to present an article and to discuss any questions they have as they start or as they develop their article.

Articles should be sent as an email attachment or on disc.

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ANZPA Journal 16



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Venue

Victoria University, Wellington, New Zealand, Student Union Building.
This venue overlooks the beautiful harbour city of Wellington (Whanganui-a-Tara), the jewel of New Zealand cities, at the head of Te Ika a Maui (Maui's fish – the North Island). Wellington is the capital city of New Zealand with the famous Beehive house of Parliament, Te Papa Museum, the Cable Car and the home of the Lord of the Rings studios. The city offers many walking tracks to explore the hills through the town belt where you can view the harbour from many different angles. There is a wide range of cafes and restaurants close to the University.

Accommodation

Weir House, Gladstone Tce, Wellington. This historic student accommodation, 5 minutes walk from the Student Union venue, has views of the harbour. There are single and twin rooms available, prices from \$50 per person, B&B.

Contact Details

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Email: conference@anzpa.org • www.anzpa.org

PRE CONFERENCE WORKSHOPS

23 – 24 January

Exploring psychodrama as a
systemic method

Workshop Leader: Max Clayton

23 – 24 January

"A story is like the wind..."

Workshop Leaders:

Bev Hosking and Mary Good

POST CONFERENCE WORKSHOPS

29 – 30 January

The weird and wonderful world of systems
– a sociodrama training workshop

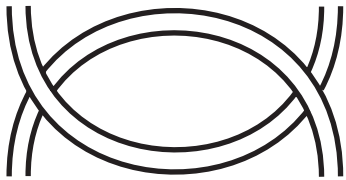
Workshop Leader: Vivienne Thomson

29 – 30 January

The adolescent arena: effective action
strategies for working with youth and their
social systems

Workshop Leader: Mario Cossa

Australia and New Zealand Psychodrama Association Inc.



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