The Island of Competence:
Coaching When Judgement and Shame is Present

Philippa van Kuilenburg

In this article I present a case study and a coaching framework based on the theories of Moreno and Vygotsky, an educationalist. My hypothesis is that effective coaching focuses on the emergent progressive roles before addressing developmental areas and results in the learner integrating and sustaining progressive functioning. A learner often assesses his or her progress inaccurately by using experts in the form of more experienced practitioners as the benchmark. The central idea is that coaching relationships with a primary focus on what is wrong, rather than what is being developed warm a learner up to inadequacy, inhibiting development of progressive functioning and role repertoire expansion.

Sam

In my role as tutor and counsellor for an early childhood teaching college, Sam comes to me for assistance after receiving a poor performance review.

Sam presents herself as a vibrant young woman. She is friendly but at times insecure and sharp in her responses. Her performance review with her manager has highlighted a need for change or face a potential loss of job. Performance reviews by students and colleagues have shown her as threatening, cold and indifferent as well naming times when Sam is able to be loving and supportive.

Sam finds responding to students with challenging behaviours difficult and warms up to her own inadequacy. She knows that when in relationship with managers, who are in authority, she cannot behave the same way as she did as a rebellious teenager. Yet she finds herself arguing and being difficult. The resulting internal conflict in Sam has resulted in her becoming immobilised, silent and unable to function.

Sam admires my ability to assist student teachers to learn new behaviours and wants me to help her to do the same. Her goal is to have the students say, "how easy Sam is to approach and she understands our problems."

After initial contract setting, I invite Sam set out a typical interaction with students using objects placed on the floor. In setting the scene, Sam warms up to her system and the individuals that are present. I ask Sam to take up each role in quick succession and interview her to establish what their relationship is with Sam. Role reversal assists Sam to warm up to herself, increase spontaneity and develop new awareness.

In setting out the relationships (Diagram 1), Sam warms up to the feelings she has towards her immediate manager, the College Training Manager, and the Managing Director.

She brings out the difficulty she experiences in dealing with what she perceives as their authoritarian manner. She sees them as being harsh and judgmental. The managers attempt to help Sam by pointing out what she is doing wrong but find her either closed, resisting their assistance or defiant when they point out what is occurring.
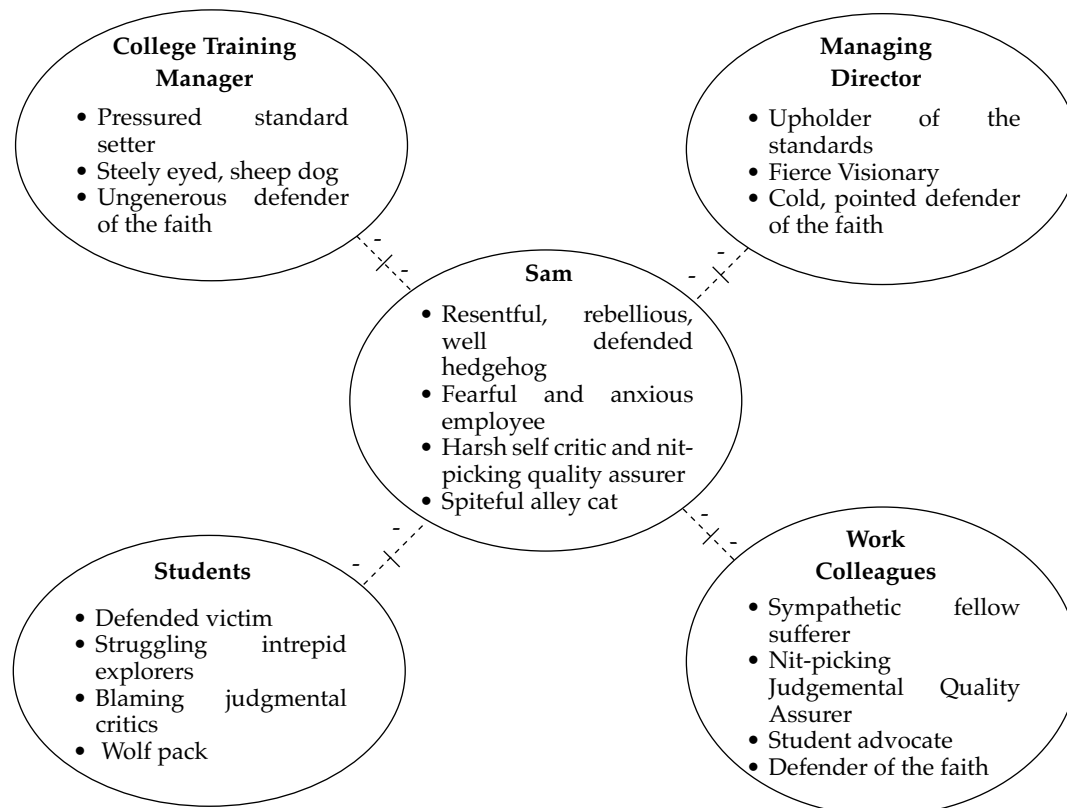
The students do not enjoy her as a teacher and mentor as she is hard, punishing, and quick to find fault cutting off discussion. Sam responds by saying they need to grow up, to stop arguing and do what they are told to do. She is also aware that other tutors are critical of her behaviour.

I ask Sam to step out and observe what she has set out. Sam comments that whenever she is challenged in some way, she feels she is failing or losing, and she begins to think about how she can escape. When she feels powerless, she warms up to being hard and ready to fight. The end-of-course evaluation has highlighted this behaviour.

She is increasingly aware of an all-too-familiar feeling of wanting to fight and argue because she does not feel understood or heard. She knows that this is not appropriate and so has become quiet, resentful and, feels powerless. Her sense of being competent disappears. She warms up to the role of the *Nit-picking Judgmental Quality Assurer* and engages in a lot of negative self-talk. When I ask what she feels she does adequately (her 'island of competence'), Sam is unable to identify anything positive. Sam states that she feels unseen and misunderstood. As her anxiety increases she wants to run away as she did in the past when she moved to another country. Her thoughts of escape now take form with the contemplation of suicide.

Diagram 1: Sam's Workplace Social System

College Training Manager
- Pressured standard setter
- Steely eyed, sheep dog
- Ungenerous defender of the faith

Managing Director
- Upholder of the standards
- Fierce Visionary
- Cold, pointed defender of the faith

Sam
- Resentful, rebellious, well defended hedgehog
- Fearful and anxious employee
- Harsh self critic and nit-picking quality assurer
- Spiteful alley cat

Students
- Defended victim
- Struggling intrepid explorers
- Blaming judgmental critics
- Wolf pack

Work Colleagues
- Sympathetic fellow sufferer
- Nit-picking Judgemental Quality Assurer
- Student advocate
- Defender of the faith

My analysis of Sam's role system is that it is shame-based. The focus is on what is wrong and attempts to correct the person and not the behaviour. It works from the belief that "you learn best when you know what is wrong and therefore you can fix it".

Coaching for Learning

When assessing trainee early childhood teachers, I have discovered that as learners they are unable to assess themselves appropriately. They cannot name what went well or feel good about that small piece. They are only aware of what went wrong and hence, in their self assessment, throw the baby out with the bath water. On exploring what they were aware of, I discovered they were comparing themselves with more experienced teachers. They were focusing on what is well developed in others and forgot that it takes time, experimentation and practice to reach that spot. I name this as the learner warming up to the role of *Nit-picking Judgmental Quality Assurer*. In this role they begin to judge themselves harshly and warm up to a range of feelings from shame and doubt to inadequacy.

In searching for a way to change this thinking, I drew on Moreno's role theory and modified Lev Vygotsky's theory that learners require support and challenge as they learn (see Dabbagh 1999). The challenge is to sufficiently stretch the learner's thinking or skill but not so much that it sets them up to fail. Vygotsky's notion is that application processes do not coincide with learning processes. Rather, the application lags behind the learning process resulting in what he calls 'zones of proximal development'. There is a gap between understanding and application. It is essential the learner does not make competency judgements beyond the proximal zone.

This model is expressed in educational terms, as that was the context in which I was working at the time. As it made sense to the learner it soon became part of the coaching contract.

There are two parts to this process, i) assisting the learner understand and self assess appropriately; ii) the process of coaching itself.

The Model

With coaching clients I first introduce the metaphor of 'the island of competence' (Diagram 2). This island represents the area of knowledge and skill that the individual feels okay about. It may be either big or small depending on the context of the situation, and self-esteem.

**Diagram 2: The Island of Competence**
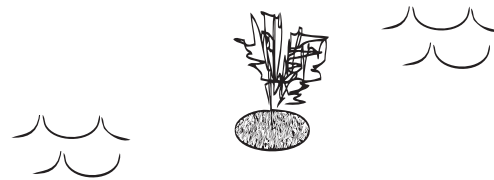
Then I talk about the shallow water surrounding the island (Diagram 3), the area Vygotsky calls the 'zone of proximal development' where there is a gap between knowledge and skill implementation based on current experience. I explain that this is the area they are currently learning and experimenting within. In Morenian terms it is the area of role development, role taking and integration. It is this area where coaches encourage and challenge the learner. It the only legitimate area the learner and coach can assess within. It is the only area I want them to assess their development and current practice within.

Diagram 3: The Shallow Water

Finally, I talk about the area of deep water (Diagram 4). I ask the learner what lies out in the deep water, and when they see the fins, they identify the sharks and that sharks cause damage. In this area they warm up to being fearful.

Diagram 4: The Deep Water
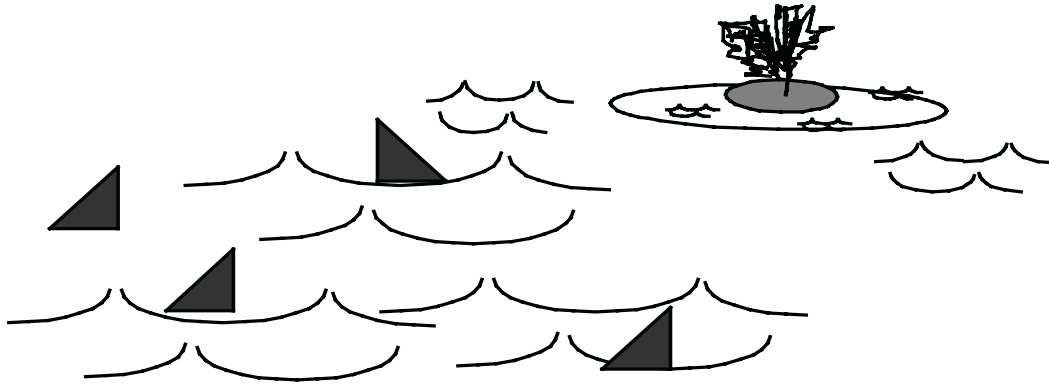
When learners are warmed up in this way they tend to discount changes in their behaviour and do not value the small but steady changes that indicate growth. Their attention is instead focused on what cannot be done. This imbalance results in the learner being anxious when being assessed. When warmed up to the role of *Anxious Learner*, they find it difficult to be willing to experiment and be curious. Instead they warm up to safety and limiting solutions. In the long term, this will not assist the learner to achieve his or her goal and a new warm-up has to be developed before quality learning and new behaviours can be achieved.

When the learners assess themselves out here in the deep water, they are comparing themselves as a novice with an expert. They start with the expectation that as a learner and novice they can immediately do what the expert can do. This results in possible emotional and psychological dysfunction of doubt and shame, "I'm not OK or I am not good enough," and "I'll never get it right" is likely to result. I discourage them from comparing themselves (a novice) with a more experienced practitioner. This is the role of the *Nit-picking Judgmental Quality Assurer* and I will stop and challenge them. I am not interested in supporting them doing harm to themselves. I more interested in coaching them to develop what is a legitimate area of development - in the shallow water.

The desire for growth and development (motivating force) is in conflict with fear of exposure, anxiety and shame (reactive fear). As Max Clayton says, "Anxiety is the hobgoblin of spontaneity." It is only later, when there is sufficient spontaneity that progressive role development occurs.

My aim is to provide Sam with a friendly supportive climate that promotes her development. My hypothesis is that Sam tends to focus on a level of skill that is currently beyond the capability of her students. In my sessions with Sam I warm up to being friendly towards her. I do this by thinking about her as an 'open and caring learner'.

Recreating an Earlier System

In a subsequent session we again observe the system Sam has set out. I notice that Sam appears warmed up to something else. Sam talks about the difficult relationship she has with her mother. I invite Sam to set out her family system alongside the work system. Sam quickly recognises that the relationship she has with her managers is a re-creation of the one she has with her mother and experiences the same anxiety. At this point in time Sam still does not have sufficient spontaneity to warm up to new roles. Her coping mechanism is to act quiet and withdrawn but feel rebellious and hard done by, enhancing her feelings of "not being good enough.

As Sam places her mother behind her managers, she reflects on the similarity between herself as teenager with mother and now with her students. Like her mother, Sam attempts to control undesirable behaviour and feelings of powerlessness by focusing on what is wrong or being cold, dismissive and authoritarian. The outcome is a constant message to the students, "you are not okay and please change." Sam and I consider her system, and note that her family of origin, students and managers elicit the same dynamic. My job as coach is to keep her in the shallow water, focused on valuing what she is developing in herself, what is adequate and what is realistic 'for now'.

Sam wants to lash out at the students and work colleagues when she experiences them in return as being critical, judgmental and non-accepting. She acts punishingly towards the students and argues with her peers and managers. Sam recognises that she warms up to resentment and anger when experiences rejection by others, and so do her learners.

I direct Sam to role reverse around the family system, in order to assist her to continue to warm up to herself. As Sam warms up in the role of Father she finds that he is struggling to deal with his wife's approach but does not know how to help Sam. He is conflicted as he feels he must support his wife.
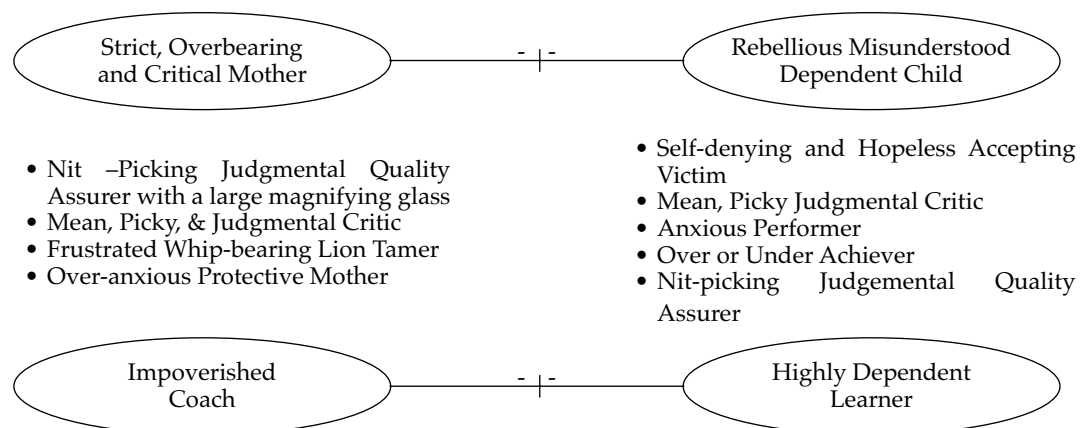
I invite Sam to step outside of the interaction, and interview her on what she observes. This places Sam in the role of *Wise Guide.* Sam comments that she goes to Dad to talk about her problems and she feels he at least listens but knows that he will support his wife. She sees herself in conflict with both parents but feels warmer to Dad than she is towards her mother. Sam observes her behaviour in a loving and non-judgemental manner and further integrates the role of the *Loving Non-judgmental Observer.* She is staying in the area of the shallow water.

We discuss what has been discovered so far. Understanding who is in the system and what positive resources are available to the protagonist are important to both coach and learner. The increased awareness and warm-up to the positive aspects assist the development of spontaneity. As we do this, Sam warms up to the role of the *Self-directed Learner*. She is engaging in the analysis and assessment of her development as a co-creator.

A Coach's Perspective

As coach I make a link between her role relationship with her mother and the role relationship with her managers (Diagram 5). This is centred around her role as a learner.

Diagram 5: Sam's Learner Role System

Strict, Overbearing and Critical Mother	- | -	Rebellious Misunderstood Dependent Child

- Nit –Picking Judgmental Quality Assurer with a large magnifying glass
- Mean, Picky, & Judgmental Critic
- Frustrated Whip-bearing Lion Tamer
- Over-anxious Protective Mother

- Self-denying and Hopeless Accepting Victim
- Mean, Picky Judgmental Critic
- Anxious Performer
- Over or Under Achiever
- Nit-picking Judgemental Quality Assurer

Impoverished Coach	- | -	Highly Dependent Learner

In such a system learning is painful, due to anxiety, and shame. Dependency is created on the coach. The learner is unwilling or unable to trust his or her judgement and value his or her process. There are very low levels of spontaneity.

Arguing Equals Power

Sam acknowledges that as she locks horns with her mother she feels a greater sense of power, as she is aware at some level her mother is frustrated. She states, "When I argue, I feel heard and alive. Arguing with Mum equals power and feeling alive. Really I am arguing with the unresolved relationships I have with my parents, primarily my mother." Although this results in some gains for Sam, she is not happy about the long-term consequences. She needs to be in charge, to make the decisions. When she is not in charge, she feels powerless, creating a high level of distress.

I ask Sam to consider what impact the coping strategies that she developed with her mother are having in her current situation. She comments that she perceives her managers in the same way as she perceives her mother. The coping behaviours create problems within her work situation. Here, she has moved into conserved defensive roles, becoming a subservient underling and resentful child. This results in fearfulness and evasiveness towards her managers. Her feelings towards her students are of increasing resentment, shame and anger and frequently become a spiteful alley cat towards them. I name the coping roles of *'Anxious and Defiant Street Fighter'* and *'Argumentative Debater'* that allow Sam to feel more visible and put herself on the map. These roles emerge to counter the fragmenting roles of *'The Invisible Person'* and *'Powerless Leader.'*

I ask Sam what would be the ideal situation? She tells me that she wants "them to develop a more mature way of dealing with feedback and assessment of their growth as early childhood teachers." What she currently experiences is resentment, argument or silent resistance. I feel

encouraged at this point, and feel that this is an important point in her development. I mirror back my encouragement by reflecting on the importance of her emerging awareness. It is a solid place (the island of competence) to build on.

Death as a Solution

Sam talks about taking her own life whenever she warms up to the fragmenting roles as a possible solution to the problem of being totally invisible and feeling that nobody will listen to her or acknowledge her needs. I worry about this, as Sam has made more than one reference to death. This is an example of an imbalance of fragmenting role clusters, thus creating a delay in the emergence of loving self. It is an expression of Sam's pain, fragmentation and dysfunction and is a restrictive solution.

I know that Sam wants to change and take more responsibility for her behaviour. She knows she needs to develop other roles to deal with authority and to coach her students. As a coach, I am aware of the importance of accepting her statements and giving value to them. I am concerned about the numerous references to death as a solution. They are expressed with strength of voice and congruency of body that tell me they are not idle thoughts. I decide that Sam has developed some very valuable insights into what was contributing to her current behaviour. It is a positive place to build upon and to begin exploring the contributing factors to the expressed despair. The focus on death is restrictive and potentially dangerous and I would be negligent if I ignored it. I make the decision that role training will not adequately facilitate the development of progressive roles at this point. I feel it is necessary to step out of the role of role trainer and think as a clinician. I take my authority and suggest to Sam that she see me on a one-to-one basis outside of my role of workplace coach. She accepts.

Social Atom Repair

Based on what Sam has presented, I put to her that the difficulty with her mother in an earlier

age is continuing to influence her present abilities to develop new roles. I believe that Sam would benefit by looking at what this may be. At this point, I am working as a therapeutic guide to facilitate social atom repair.

Sam sets out her grandmother's funeral. I encourage her to warm up to herself as she was at the time. As she does this, she warms up to her frustration and despair. Sam wants to view her grandmother's body, to touch her and say goodbye but is denied the opportunity. When enacting the role of Mother she talks about her desire to protect her daughter and does not realise it has caused her so much pain and how it alienates Sam. I direct Sam to warm up to grandmother and she begins by telling her about her distress in not being able to say goodbye. In the drama it is now time to do so and release her. Sam is then able to turn to her mother and, with coaching, forgive her for not understanding. I am working hard at this point to ensure there is completion. I am anxious about ensuring that Sam finds some resolution with her mother, as I feel it is a key factor to Sam being able to develop a progressive solution.

Returning to the original scene with Sam's managers, I encourage Sam to speak directly and honestly about what she is feeling. Sam begins to articulate what she feels when she is in relationship with her manager, with my encouragement. In the counter role of manager, Sam is viewed in a more positive light and a greater willingness is expressed to help her. Sam feels heard and acknowledged. Sam finishes the session stating she feels more hopeful and has lightness in her body that was not there before.

Acting Consciously

Sam works on her relationships at work and with her parents, integrating what she knows and what she can do. Sam consciously takes responsibility for her decisions and choices in life without blaming others. She begins to deal with her fears and recognises when she fragments. She makes new choices about the way she chooses to act in the moment rather than react in old conserved roles. Changes do not happen quickly and she requires follow-up support over several weeks.

Students start to come to her for help and express in feedback sheets that she is up front and honest and supportive. Sam's contract for employment is renewed; her relationship with her boss is now one of full support and at ease. Work has become easier and enjoyable.

No-one Persuades Another To Change

My work as a coach has led me to the firm conviction that coaches and learners are co-creators of the journey. Traditional teaching methods of "telling the learner what to think, feel and do", in the long term, create dependency. If the focus is only on what is wrong or not adequate, then learners warm up to fragmentation and coping roles.

A coach must appreciate that a learner cannot be persuaded to learn things that a coach perceives as desirable by forcing them to change. *"A belated discovery, one that causes considerable anguish, is that no-one persuades another to change. Each of us guards a gate of change that can only be unlocked from the inside. We cannot open the gate of another, either by argument or by emotional appeal."* (Ferguson 1980:119)

In essence the coach's role is to:
- Encourage a learner to be a full partner in the process and to take responsibility in all aspects of the learning journey
- Create an environment where a learner feels free to experiment and explore
- Encourage a sense of confidence and belief in a learner to trust self
- Value what has been successful or useful and spend time ensuring this aspect has been fully appreciated.
- Celebrate success before focusing on developmental areas

Effective coaching requires a primary focus on the emerging roles. This approach is more

successful in assisting the learner increase spontaneity and integration of new roles. Such coaches have an understanding that new knowledge or skill takes time before there is full integration and expression. Hence the coach warms the learner up to assessing what is appropriate in the learner's current stage of development and directs them away from the sharks that maintain inadequacy and inhibit development of progressive functioning and role repertoire expansion.

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Via Sponte
The Art of Effective Auxiliary Work

Marilyn Sutcliffe

Marilyn is a Psychodramatist, Trainer Educator Practitioner in Training (TEPIT) and Playback Theatre Practitioner working in private practise in Auckland, Aotearoa /New Zealand. She has a special interest in the theatre of psychodrama and playback, and in how the spontaneous actor/auxiliary assists us to live with fullness and freedom. This article is adapted from her psychodrama thesis, 'Via Sponte: The Route to Being an Effective Auxiliary Ego and Achieving a Satisfying Performance'.

When a person approaches another and enters their experience, with lightness, immediacy and boldness, where they are not bothered by convention but caught up in a simple act of kindness, the world becomes a different world. Everything is brighter, the sky is bluer. In these moments the person becomes more observant and gets to know aspects of self that have been hitherto unknown. Experiencing the self is a holistic, numinous experience and it's these experiences that make it possible to keep generating more spontaneity and acts of kindness. Such experiences are unforgettable and they expand exponentially, creating change in the whole social system. Achieving these ecstatic, existential encounters happens only when we access our spontaneity.

As a cornerstone of psychodrama, spontaneity has particular meaning. Moreno defined spontaneity as the ability to respond in an adequate way to a new situation and described six forms of it as adequacy, warming up, vitality, originality, the ability to move between reality and fantasy and creativity (see Clayton, 1989:67). He saw our ability to act spontaneously as the essence of life from the moment of birth. The extent to which we are able to listen, to experience ourselves in a moment and to act from that place of awareness, is the extent to which we are responsive and mobile, and able to experience a 'liquid flowing energy'.

The Fundamental Capacities of the Auxiliary Ego

While accessing spontaneity is a responsibility for all participants in a psychodrama, entering the liquid flowing energy is a complex and multi-dimensional work that is the auxiliary ego's special domain. In Playback Theatre it is a fundamental capacity required of an actor, and so it is for all of us in our lives with each other. Developing the capacity to warm up to a spontaneous state again and again means having to open oneself up to everyone and everything. When that happens each person is willing to enter the unknown with others. And then, something else emerges.

The fundamental capacities required of an auxiliary ego develop from integration of a number of related and overlapping concepts, - wholeheartedness, spontaneity, 'spanda' and flow, freedom, connectedness, a willingness to unveil demons, the art of moving toward denouement and a focus on aesthetic production.

I examine each of these separately.

Wholeheartedness

Wholeheartedness in the auxiliary requires that they bring all of who they are into the present moment. When an auxiliary acts wholeheartedly, their spontaneity increases and they are able to act with alacrity and purpose, listening to their heart and in synch with the energy of the protagonist. The protagonist is lit up by the subtle or large acts of the auxiliary, feeling that they are not alone in this journey. Auxiliaries remain alive to their own spontaneity throughout the drama, assisting the protagonist to keep warming up to an inner life and its expression in the here and now. Grotowski sees wholeheartedness as the actor's essential gift, containing the potential to transform a performance or a psychodrama (1975:99).

"I'm Giving You Life"

Four auxiliaries maximise a moment where the protagonist is imprisoned by chains of self loathing. Paradoxically he is also held by his life-embracing companion, whom he rejects. The protagonist has been fighting for some time when he reaches a catharsis of abreaction. He shouts many times, "I don't want to live." Acting wholeheartedly, the auxiliary produces a commitment to live equal to the protagonist's wish to die. As the companion, he holds the protagonist and says "I'm not giving up. I'm giving you life". At the same time, he grips the protagonist's hand and looks directly into his eyes. Everything about the auxiliary draws the protagonist out, lifting him up in response. The protagonist then lifts his head for the first time and experiences the unreserved commitment and love of his companion self, thus shifting his warm up to himself. After a time he walks around the room arm in arm with his companion self, expressing warmth towards him. As this catharsis of integration takes place, the protagonist looks taller and stronger. He begins to orientate himself towards the group openly and solidly, wholeheartedly ... he is lit up.

This then is the aspiration of the auxiliary, to act wholeheartedly and congruently, where the eyes, ears and intellect are connected with the heart and body.

Spontaneity, Spanda and Flow

Spontaneity is a mobile, flowing state. In Moreno's words, *"This is not something permanent, not set and rigid as written words or melodies are, but fluent, rising and falling, growing and fading like living acts and still different from life. It is this state of production, the essential principle of all creative experience"* (1973:44). The spontaneous actor warms up fully to this state and it falls away and grows again. Having confidence in this knowledge, actors can warm up repeatedly even when they experience loss of spontaneity. The spontaneous actor is interested in developing their ability to act adequately when confronted with the unforeseen, rather than conforming to a perfectionist view of the world.

Something larger than the present moment is occurring when spontaneity is present. This is what I liken to being in an altered state, a trance, or another plane, where one has an experience of flow. We are connecting with something that is *"fluent, rising and falling, growing and fading like living acts and still different from life"*. It is a peak experience that I relate to as 'spanda', the divine throb or pulsation of the universe. Paul Muller-Ortega says of spanda *"[It is] the branching vibratory matrix, the web of pulsating life, resonant sound, or liquidly flowing energies that make up the field of human existence"* (in Singh, 1992:xix).

In the spontaneous state the auxiliary ego is thus 'liquidly flowing energy'. Auxiliaries experience themselves transcending the barriers of their own personality and merging with all life, where surprising acts and words emerge. Through this process, the protagonist's warm up to self is increased and the deeper truth of their experience enacted. Moreno suggests that the auxiliary actor must 'ad lib', and thus draw on experiences that are not ready-made but *"buried within them in an unformed state."* The protagonist then experiences a flowingness of self that allows for surprise insights. They create another warm-up, take on other roles and counter roles, and begin to picture other possibilities for their lives. Max Clayton

describes the effects of effective auxiliary work in the group as *"Life begetting life. Spontaneity begets more spontaneity, and it keeps going, on and on and on and it doesn't stop, it doesn't stop"* (Clayton and Carter, 2004:69).

Stroking The Cat

It is a playback performance at an international conference. The storyteller tells of a moment when she is sitting on the floor in her sunny studio. A telephone rings interrupting her quiet reverie. The caller is from Mexico, informing her that her father has died. At the beginning of the enactment, as actor, I sit on the floor, relaxed and contently stroking an imaginary cat. At the end of the enactment, the teller says that she was actually stroking the cat at the time and was intrigued as to how I knew without being told.

Moreno calls this tele in action. For me, this moment demonstrates the flow that springs from spontaneous and telic connection between the teller and the actor. It also indicates an ability to see and feel the next piece, ahead of its being embodied. Jonathan Fox quotes Anais Nin, *"Like a medium - you try to cross over into that part of you that's always there, but is only alive when you are playing"* (Fox, 1994:81). An auxiliary in psychodrama enters into a similar state of spontaneity and will enact roles sometimes previously thought impossible.

Freedom

Moreno sees the purpose of therapeutic theatre as nothing less than that *"every true second time is the liberation from the first"* (1977:28). The implication for the auxiliary ego is to act from the self, expressing vitality through the vehicle of the protagonist's story, which must to some degree become their own story. Only when all auxiliaries in the drama play spontaneously is a true freedom experienced. Moreno says *"Every living figure denies and resolves itself through psychodrama. Life and psychodrama offset each other and go under in laughter. It is the final form of the theatre"* (1977:29).

To the degree that auxiliaries develop their spontaneity, there is freedom to act. The greater the willingness to step into new situations and enact new roles the more complex the cultural conserve becomes. In picture form, it becomes a patterned antique sari rather than a stiff new tea towel. The cultural conserve becomes a springboard from which an auxiliary may act in an unconstrained way, becoming mirror and model for others.

Thin Ice

The protagonist, Pamela, is working purposefully towards an encounter with a trainer. Previously in the drama she had been displaying curiosity, courage and playful spontaneity in her relationships with others. At the moment the trainer enters the room, Pamela's body begins to go slack and her face crumples into tears. The director, coming alongside the protagonist and placing his hand on her shoulder, says "You are a child on thin ice hearing the ice cracking. I see that you are temporarily awash with feeling and you've indicated that you want to face this person and stay in relationship with yourself and with others despite how difficult it is." In response, the protagonist takes hold of herself and continues the drama. Pamela consolidates the developing role of the intimate and honest relator, and begins willingly to enter into the improvisation of building robust relationships with others.

The director, as auxiliary, has modelled an unrestricted way of living in the world and as a result is able to speak the unspoken, assisting the protagonist to find her voice by experiencing a 'companion to self'. This act of freedom gives her sufficient confidence to move forward, thus producing social atom repair. It is vital for the auxiliary to be spontaneously disciplined and to create an original response. The director, being free in himself, evokes a similar freedom in the protagonist. She is inspired by the auxiliary and her spontaneity is increased. Max Clayton describes this process. *"There is an increased self awareness in the protagonist. We conceive of this increased self awareness coming about as a result of their own functioning being portrayed externally while the protagonist maintains positive emotional*

contact toward the auxiliary and what they are doing" (1992:28).

Connectedness

Moreno's vision is of men and women creating a world where we work at developing connectedness through much practice. We do this by warming up to the real person in the here and now, and allowing ourselves to be affected and learn from one another. One of the foundation stones of a psychodrama group is the desire to create links between people. This relational aspect of psychodrama is its greatest power, leading away from excessive self absorption and isolation towards becoming part of a greater whole. During a drama, auxiliaries enact aspects of the protagonist's life that assist the protagonist to connect to self, appreciate who they are and also to learn how the group experiences them. Sometimes this is disturbing. The protagonist may face an aspect of self where their spontaneity is obscured. In a group where trust and good will are uppermost, this moment is of great value for all group participants (Clayton, 1992:27). When such a moment occurs, compassion and love are unlocked and a greater connectedness occurs between the group members and the protagonist.

One of the fundamental principles in psychodrama is that we are all linked either positively, negatively or neutrally to one another. This telic link enables group members to increasingly function as adequate auxiliaries for one another, creating a fertile ground in which all may improvise new ways of living. A working group is created where tele relationships are utilised to repair social atom links. For example, the protagonist, inevitably reproducing the telic bonds of their original social atom, may be assisted by a group member who is both like and unlike their siblings. The group member acts as an auxiliary for the protagonist, repairing the original sibling relationships during group interactions and psychodramas.

A Willingness to Unveil Demons

Moreno (1964:28) describes therapeutic theatre as follows. *"The whole past is moved out of its coffin and arrives at a moment's call. It does not only emerge in order to heal itself, for relief and catharsis, but it is also the love for its own demons which drives the theatre on to unchain itself. In order that they may be driven out from their cages they tear up their deepest and most secret wounds, and now they bleed externally before all the eyes of the people".*

And as the protagonist tears up their deepest and most secret wounds it is essential that the auxiliaries act with commitment as companions on the journey. The auxiliary, as double, acts alongside the protagonist, helping the protagonist to build a unified experience of the self and to develop free expressiveness. This warms the person up to their own abilities. New insights and possibilities emerge. The double plays a significant role in developing trust and a permissive atmosphere. Provocative doubling acts as a role test for protagonists, strengthening their ability to assert themselves and clarify what is significant for them. It also acts as a spontaneity test, disturbing the protagonist in such a way that they act with flexibility, developing under developed roles or creating new roles.

For adequate doubling to be achieved, a high degree of spontaneity and commitment is required, regardless of whether the auxiliary is charged with authentically enacting the role of a significant person in the story or is asked to become the lapping waters of the River Styx. An auxiliary actor must be willing to show self, reveal vulnerability and act spontaneously, and this requires a commitment to unveil personal demons. Social atom repair is essential work that addresses the obstacles that stand in the way. Working through group process and engaging in encounters with other group members also strengthens an actor's awareness of individual processes and of how they block spontaneity. Critical feedback from group members who act as auxiliaries to each other is also a helpful way

of assisting a person to develop progressive roles and this requires a high level of trust between group members.

The Art of Moving Toward Denouement

Denouement is defined in the Concise Oxford Dictionary as *"the unravelling of plot or complications, the final resolution of a play, novel"*. However, this does not convey the shivery, ecstatic experience of a theatrical moment that satisfies utterly. This is experienced in the moment of catharsis in a psychodrama where full expression of the protagonist and auxiliaries leads to the creation of new responses that move the protagonist forward. In this regard, an auxiliary is a self-directed producer of action and form. When the story requires dramatic pause or readiness to shift to a new scene, the auxiliary allows training and intuition to guide them. The director is the chief auxiliary in the enactment, and the other auxiliaries keep generating until the director indicates otherwise. The auxiliary's faculty for listening and involving themselves as a team member to craft a satisfying enactment has them respond in such a way that the moment is built towards denouement.

Moreno describes this denouement in relationship to the warm-up process in the spontaneous actor. *"The spontaneous act cannot last beyond a certain point in time without weakening. The actor must come to pause sooner or later. Besides the process of act making they must have the process of pause making under control. An act is rhythmically followed by a pause. Tension is followed by relaxation"* (1993:52). A well attuned actor knows when the critical peak has been reached. In the pause phase, they go within self and allow their warm up to the next moment to emerge in a unified way. The pause state is full of potential for the spontaneous actor. In this pause, or empty space, the actor is inspired to create something fresh and appropriate to the moment. An auxiliary moves into the unknown relying on intuition, knowledge of theatre, trust in developing role flexibility and commitment to

the spontaneous state emerging in the moment. This is nowhere more evident than when the director, together with auxiliaries, works with the concept of pacing to achieve a satisfying, dynamic scenario. They learn to recognise the moment when shifting the focus of the enactment will develop a natural progression towards denouement. When the actors are fully in role and maximise or bring each scene to fruition, it naturally leads to the next scene. Knowing when that moment is achieved is critical for spontaneous theatre, and for creating satisfaction for the audience.

Aesthetic Production

Aesthetics in psychodrama take into account some of the underlying currents that exist in a moment of creation. The word aesthetic is derived from the Greek, *'aisthetikos'*, *'aisthanomai'*, which means perceive - the person perceiving beauty momentarily joins with the creator as they create. In these moments mutual tele can be experienced, one to one, one to many and vice versa. The word theatre comes from the Greek word *'theaomai'* which means behold. In psychodrama, the moment of insight, both personal and group-based, is the moment of beholding. Valuing the moment of the new creation assists us to hold onto new understandings and also makes us to know that we are creators capable of transforming our old ways of perceiving. The moment of creating something new requires the spontaneity that comes from an adequate warm up to ourselves at that point in time. It reflects a congruency between our thinking, feeling and action.

The following vignette, demonstrates the beauty of appreciating and holding an aesthetic moment where a subtle transformation takes place in the protagonist - the smallest shift, indicating the birth of something new and delicate.

Chopping Wood

The protagonist is at the window of the kitchen preparing an evening meal. The light is warming. She is involved and absent at the same time, preparing the food and absorbed in her private world.

Director: What do you hear?
Protagonist: I hear the thwack of a ball hitting the ground.
Director: Choose someone to be the sound of the ball.
The protagonist chooses an auxiliary who creates that sound.
Protagonist: (shrinking visibly) That's not the right sound. That sound is scary.
Auxiliary: What kind of ball is it?
Protagonist: Soccer ball.
Auxiliary: Oh yeah, that's very different.

Here the auxiliary demonstrates his ability to involve himself in the protagonist's world. He is a mindful initiator and double for the protagonist in this moment. As he focuses on becoming an accurate mirror, the auxiliary produces a sharper sound, a thwack sound. The protagonist's face lights up as she warms up more thoroughly to her actual experience of cutting the vegetables whilst listening to the sound of the thwacking ball. In this state of spontaneity the protagonist hears another sound intruding - the sound of the axe splitting wood and then bluntly striking the concrete. The protagonist has a deepening in warm up as she experiences the realness of the enactment. A new auxiliary is coached into precisely reproducing the sound and the irregularity of the fall of the axe onto wood and concrete. The auxiliary, acting as an open learner, is willing to try something new. His enthusiasm for receiving coaching and experimenting with different ways of creating authentic sounds, increases the protagonist's warm up. He models a willingness to improvise and be flexible. This in turn assists the protagonist to become mobile and flexible.

The protagonist sees a mental picture of her shoeless son chopping wood with a large axe. I also now have a cruel picture of vulnerable toes and a large axe slicing through them. The mother, in fierce flight, runs down the yard and confronts the boy about his reckless attitude towards his own safety. The boy turns his body inwards and away from the mother and grunts. He is not there, he is protecting himself.

The director intervenes, gets alongside the boy and in an aside the boy reveals his love of chopping wood. He unfolds like a sea anemone, feeling not entirely

safe, yet willing to enter into dialogue.
Director: Do you want to speak to your mum now?
Boy: (fairly and with equanimity) I like to chop wood.
The protagonist, as herself, now listens thoughtfully to her son. There is a long pause and her body is in a state of quiet, creative receptiveness - a spontaneity state. She is relaxed and thoughtful as she replies.
Protagonist: I can see that you love chopping wood. I had forgotten that. We only have this large axe. Maybe you could chop with John or myself with you.
Boy: (softly closes in again) That's enough now, Mum.

Some members of the group wanted the mother and the boy to do more - to insist on the boy staying open, to have the mother challenge the boy. The moment of the creation of the new role may well have been discounted. The group had seen the moment of spontaneity that created a new experience of intimacy in both the roles of the son and the mother, but in their haste to have more of this moment the sea anemone was in danger of being crushed. When the director and the group remain open and warmed up to spontaneity, the protagonist is more likely to act with freedom and purposefulness. In this context there are no preconceived ideas. There is just the moment that emerges from an aesthetic production and the collective spontaneity of the group, and that is enough.

Conclusion

The essence of the auxiliary's work is to warm up to a state of spontaneity and move into the unknown with adequacy. Effective auxiliaries are able to assist in the achievement of a satisfying drama which transforms the psychodramatic experience into a glorious thing. This paper has presented and discussed the fundamental capacities required of an auxiliary ego. These essential elements are wholeheartedness, spontaneity, spanda and flow, freedom, connectedness, a willingness to unveil demons, the art of moving toward denouement and a focus on aesthetic production. Effective auxiliaries act with an inner authority

and power that stirs the creative genius in the protagonist and other group members, and moves people to connect with one another in the world. This too is a glorious thing.

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The Internal Instrument
A Conversation with Lynette Clayton

Dale Herron and Lynette Clayton

Lynette is a Distinguished and Founding Member of ANZPA and initial member of the Board of Examiners who, in 2006, was awarded membership of the Order of Australia (OAM) for "services to psychology, particularly the application of psychodrama as a clinical tool, and to the community through the Uniting Church in Australia". With Max Clayton she brought psychodrama to Australia and New Zealand in 1971. She retired from training psychodramatists in 1999 and lives in Perth, WA.

Dale Herron, Psychodramatist, TEP is a past Director of the Auckland Training Centre for Psychodrama. She spoke with Lynette on 18 June 2007, Auckland NZ.

Dale: In 1974, as you know, I began my psychodrama training with you and Max Clayton in Auckland. So here today, can you speak about how you began your warm-up to psychodrama in your journey?

Lynette: Hello, psychodrama trainees and psychodrama community. I am starting today with a statement that perhaps is familiar to you: that all of us who work with others need to develop an internal instrument. It may be a psychotherapeutic instrument; it may be a socioanalytic instrument, it may be a consultation instrument, it may be a role training instrument, but it is an instrument that guides us. As part of the developmental process we have a very personal motivation and my personal motivation for entering the work came as a 16 year old.

I went to a school that was very community oriented and the head mistress put me in charge of a group that was to do social service. One thing we did was to prepare an afternoon outing to a mental hospital, a grey stone building on a hill. A group of us brought our baked goodies along and were all prepared to do our items and we went into this building and were shown around. What we experienced was shocking. There were babies in cots stacked into a room with a woman looking after them. There were adults eating off enamel plates without any cutlery, a ward of hydrocephalic children who could not lift their heads. These shocking images stayed with me and they are things you would not see today because of the scientific and social advances in housing the intellectually disabled away from the mental hospital systems.

This experience became a personal motivation that directed my initial university studies into the area of psychology. After I finished my basic psychology degree I went to work in the education system. That brings in the second concept I want to talk about and that is that all of us in developing this instrument have our own mentors during the process. We learn from the people that we see and from teachers. My initial placement was with a man called John who taught me first of all to observe and to try

to work out what was happening with and for the child. In the background was always the idea that children might need special care and attention and to be directed to special services such as educational facilities or child and adolescent psychiatric services. I was to work out what were the needs of this person, how they were functioning intellectually as well as emotionally. I learned that very loving families keep very disabled children on their farms or in their families for a lifetime and these carers serve in a very devoted way.

When I was in the States I really tumbled into psychodrama in that when we went to Washington DC, a wise professor in California had said to me "Either train in psychoanalysis at the Washington Psychoanalytic Institute or train in psychodrama". I was accepted for an internship year and then a residency year in psychodrama and studied at St. Elizabeth's hospital full time. After this, I was accepted onto the staff of the hospital as a psychodramatist training the six trainees who came each year. These were all paid positions.

At St Elizabeth's Hospital I was encouraged to specialize in the area of the psychotic deaf and was again challenged because this meant working with very basic sign language and without verbal communication. I had the experience that one had to apply psychodrama in a very different way with a very different group of people. I am encouraged to see that in Australia and New Zealand this has happened significantly over the years. As people develop the basics of their instrument they then take it off and use it in many different areas. A body of literature has developed through the ANZPA journal and people writing theses.

My mentors during my training process were James Enneis, one of Moreno's initial trainees along with Dick Korn, Hannah Weiner, Leon Fine and others. Don Clarkson and Norm Zinger, who specialised in systems theory and organizational analysis and consultancy as well as classical psychodrama on the stage in the psychodrama theatre at St. Elizabeth's, were my specific supervisors. Jim Enneis developed the central concern warm-up that was written about later by Dale Buchanan who took over as head of the St. Elizabeth's programme.

Dale: All those mentors in the USA were older, male and American.   What was the transition like for you to Australia, and your own work setting in those days for the practice and teaching of psychodrama? As I recall, it had an impact on the writing of the ANZPA Standards and Training Manual as well?

Lynette: Returning to Australia I found myself running psychodrama groups in an isolated setting, firstly in a psychiatric day centre and later in a psychiatric hospital. This involved running a group each morning and in the late morning working individually with adolescents and young adults and at times their families. Usually in the hospital it was this age group that was sent to the psychodrama groups. Being in an isolated setting meant I had to think through issues of applying Morenian theory in the Australian context. This meant thinking for myself. As I had learned to write up groups I had taken during my first year of training I had a framework for supervising myself. I can now appreciate that it is the internal supervisor who is part of the internal instrument. The internal supervisor is a composite of those people who have been our mentors. They assist us in our spontaneity and creativity in the particular area where we are applying our understanding.

Dale: As I recall your practice and teaching of psychodrama had an impact on the writing of the ANZPA Standards and Training Manual?

Lynette: In the 1970's there was no training manual and one of the first things that had to be done was to write the Training Manual. The early training manual was divided into psychodramatist, sociodramatist and role trainer in order to meet the legal requirements for registration and indemnity insurance for psychodramatists. This was not necessary for

the sociodramatists and role trainers. Slightly different requirements were written for each area. The whole however was based on systems theory and role analysis. Systems theory is very difficult to pick up. Systems theory is based on the assumption that everything is in constant movement in relation to everything else so that an individual or organization is in constant movement during their interaction with the outside world.

The other concept that was behind the manual was that of role analysis. In each area of application we tried to think about the roles that were required for the internal instrument and to put these descriptions into simple words so they become functions rather than a reified way of behaving. When you think about roles as the functioning form the individual takes in a specific moment and specific place then in the next moment there may be a change even in that moment of observation. The manual is therefore a fluid instrument and I hope that it will always be fluid as it is remade to meet the requirements of the society and the context of training. It is important for trainers as well as trainees to understand the context in which psychodrama is to be applied in the workplace, whether this be an agency or in a private business. Trainers are mentors for trainees who come from many different settings. In my work I have always seen trainers as each having a unique set of roles. As the trainee develops the basic skills they will also develop a unique set of roles as they apply the method in their workplace.

Dale: What are your personal or special applications of the psychodrama method that you have written about.?

Lynette: One of my first writings was the paper *'Neurotic Reactions'*. This was written when I returned to university to finish a B. Psych. and then an M. Psych. It was a welcome break from doing the clinical work and allowed me to think about the basic assumptions of psychotherapy and where Moreno fitted with the general development of psychotherapy and

psychoanalysis. Two concepts of Moreno's that have now become accepted in the psychoanalytic area are that the child is spontaneous from birth and that the context into which the child is born and the attachments the child makes in that context are absolutely essential to determining whether there is a healthy or unhealthy psychological development. The paper *'Neurotic Reactions'* was an attempt to separate personality functioning from psychopathology that develops as a result of the nurturance of the child. Using Arieti's work (1955) this paper also attempted to understand how the brain functions at different levels.

These ideas are updated now in a manual that has just come out called the *'Psychodynamic Diagnostic Manual'* (PDM Task Force 2006) and with Nancy McWilliams books *'Psychoanalytic Diagnosis'* (1994) and *'Psychoanalytic Case Formulation'* (1999) where she distinguishes personality style from the development of the person psychologically.

The other area where Moreno differed was his focus on the moment, the moment of change. The modern writings of Stern (2004) have integrated this idea into the psychoanalytic tradition. I was interested to see that Patricia O'Rourke wrote about attachment theory and the moment in the December 2006 ANZPA Journal. In the 2005 ANZPA Journal Judy Broom reviewed two recent books about levels of brain functioning. So I am pleased to see that the psychodrama community is being exposed to more recent ideas and my writings can be set aside.

My second series of papers was written to clarify Moreno's theory of personality.. Two of these papers were published in the American Journal of Group Psychotherapy Psychodrama & Sociometry (JGPPS): *'Personality Theory of J.L. Moreno'* (1975) and *'The Use of the Cultural Atom to Record Change in Individual Psychotherapy'* (1982). The third in the series Creative Genius and Integrating Principle was not published. These articles were my own thinking as I

returned to psychiatric services and began to work full time seeing people individually as well as conducting Spontaneity Training groups. I worked much more systemically encouraging other professions to conduct groups training the patients in life skills while they were captive in the hospital setting. This idea has been lost in Western Australia as rational economics has influenced treatment and patients have shorter hospital stays.

The paper *'The Use of the Cultural Atom to Record Change in Psychotherapy'* is based on systems theory. In each of the three gestalts of roles there is an organizing role that provides an identity at each level of development. The different levels are aligned with different levels of cognitive functioning and present in constant movement. These days I would add to that paper a series of developmental steps relating to awareness. These would describe the development of self: self awareness, self with agency, assertive self, integrated self, spiritual self. Most of our work in psychiatric services had to do with development of self awareness and self with agency that develops before the ability to assert oneself.

The article *'Creative Genius as Integrating Principle'* is an example of how disintegrated psychiatric patients can be and the importance of Moreno's catharsis of integration in developing a structure that enables a cohesive functioning self. Later papers I wrote on Moreno's Idea of Psychosis, on Structuralisation, and the Clinical Psychodramatist all pick up on the original ideas.

Dale: The next area of your interest seems to have been to do with training consultants in organizational development. Perhaps the interface of the inner and outer worlds and the application of systems theory occurs in a variety of settings.

Lynette: I was reluctant to write in this area. I worked with Warren Parry to develop a sociodrama curriculum and some handy

work sheets came out of this. Warren was also reluctant to write but produced some important work sheets on Conflict Resolution and other principles and methods of working in organizations. I did produce a chart of organizations that uses the modern language of organizations and describes four areas of the organization: the organization as it is created by upper management; middle management and job descriptions that bring the purpose into a form; the working group and its dynamics; and the outcomes. The consultant may be invited into the organization to effect change in any of these areas and may need to give feedback to other areas or the whole through the CEO. I did not write much about this because it was an evolving area.

Max has written extensively in the area of group work, role training and psychodrama as did Tony Williams. Anne Hale visited Australia and she is a specialist in the application of sociometry. The other area that I had no input into was in street theatre, Playback theatre and spontaneity training as it applied to creative drama. I felt sad that those who were so creative in these areas did not write a great deal but am sure that their work has had a great influence on the creative expression within psychodrama in New Zealand and Australia.

Dale: Perhaps your papers have been circulated or published. Where can people find them?

Lynette: A number of books that were written about group work in the 1960's and 70's have gone out of print. I put my collection of books and papers into the ANZPA archives and the archivist is Sr. Brigid Hirschfeld.

Dale: So, to conclude, can you make some observations from your vantage point now in life about the inner instrument at this time?

Lynette: The inner instrument is always developing and the expression of its development is often seen in the writings that come through

the Journal. I have become interested in Bion's writings particularly his ideas about dreaming and the brain function that he calls the alpha function (see Ogden 2005). Psychodrama has preserved a method that takes into account feelings and thoughts that bring about action. At its best it works in a flow that is akin to dreaming. It is in the writing in psychodrama though that there is reflection that can bring experience together and assist the development of language in the inner instrument.

Dale: Let me then, as we conclude, thank you for your reflective contribution to ANZPA and to me personally for making such an important part of my "inner instrument."

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Measuring the Efficacy
of a Single Psychodrama Session

By Charmaine McVea

Charmaine is a psychodramatist and clinical psychologist based in Brisbane. She is currently researching protagonists' change processes during psychodrama for her PhD.

Current developments in psychotherapy research methodology are opening possibilities for psychodramatists to investigate the types of questions that are of interest to us as practitioners, and to communicate our findings to the wider community. The dynamic nature of the psychodrama method has made it difficult to apply traditional outcome research approaches without compromising the integrity of the method in the research design. A move towards practice-based research that answers questions about when and how interventions work best in relation to particular clients and their concerns (Greenberg, 1999), may be a better fit. A central principle of practice-based research is that it investigates therapy in its natural context rather than under imposed research conditions, and can therefore be applied to methods such as psychodrama, where the process unfolds in response to the emerging moment.

Single-case efficacy research is one approach that is both rigorous and flexible in its capacity to investigate the links between interventions and client change. This paper reports the findings of one case from a study that investigated the links between being a protagonist in a psychodrama session and post-session improvements in general well-being and interpersonal relationships. It demonstrates that a single psychodrama session can have a significant measurable therapeutic impact with

a client who has had no previous psychodrama experience, and identifies specific links between events within the session and post-session changes.

Efficacy research investigates the links between therapeutic processes and therapeutic change. The approach used in this study is based on the work of Elliott (2002) and draws on a broad range of qualitative and quantitative data to establish a plausible case for the efficacy or otherwise of an intervention, against pre-established criteria. In essence, this research asks two questions: (i) Is there evidence of therapeutically significant post-session change? (ii) Can post-session changes be attributed to the intervention in the face of possible alternative explanations for the change?

Evidence of therapeutic change

To investigate links between the intervention and therapeutic change, a therapeutically significant outcome needs to be identified. In line with Elliott's design, this study applied a combination of psychometric tests and qualitative self-report change measures.

Jacobson and Truax (1991) propose that for change to be therapeutically significant, differences between pre-intervention and post-intervention scores need be both statistically reliable as well as meaningful in terms of

client goals and community expectations. One indicator of meaningful change is when a person changes from the clinical dysfunction to the functional range on a given measure. Markers of functionality and clinical dysfunction, and reliable change indices have been developed for a number of psychometric instruments, including the two used in this study: the Symptom Checklist 90-R (SCL90-R) and the Inventory of Interpersonal Problems (IIP), both reported by Elliott (2002). When combined, the two criteria of reliable and meaningful change form a higher benchmark than is applied in most outcome research, and allows for therapeutically significant change in individual cases to be determined with a high degree of confidence (Jacobsen and Truax, 1991).

There are limitations to relying on clinical measures of change. Firstly, participants need to record clinically significant problems prior to the intervention, for the subsequent change in the measures to be meaningful. In this study participants were drawn from the general population, and were highly functioning in many areas of their personal and professional lives. Although clinical dysfunction on some measures routinely occur within the general population (Ogles, Lambert, & Sawyer, 1995) it was anticipated that this would not typically be the case for this study, and that the changes that were more likely to be identified after the workshop would relate to participants' experiences of being different. A second limitation is that they provide only a general indication of the area of change, rather than a specific picture of how the change has manifested itself in the person's life.

The Client Change Interview (Elliott, 1999) is a qualitative measure of participant's reported change, which can give greater insight into the impact of the intervention for the individual. The Client Change Interview asks participants to identify specific changes following the workshop, and to rate each change on 3 items: how important the change was to them, how much they considered the change would have

occurred without the intervention, and whether they had expected the change or were surprised by it. The first item relates to whether the change is therapeutically significant or trivial, and the other two items relate to possible alternative explanations for the change.

The participants in this study were not drawn from a clinical population and were engaging in a single workshop intervention rather than an ongoing therapeutic process. It was anticipated that they would record modest post-session changes, and that the changes would be identified as qualitative self-report of changes in experience of self or interactions with others after the workshop.

Explaining Changes
The purpose of efficacy analysis is to establish the plausibility of the explanation that is being offered for the change, by analysing the evidence that supports the intervention explanation against the evidence for alternative explanations. Elliott offers a range of criteria to support the argument that the change has arisen from the intervention, including: early evidence of change in a previously stable condition, the client attributing the change to the intervention, and process-outcome mapping which links specific changes to specific events within the intervention. He argues that at least two sources of evidence in support of the case are needed, for the intervention explanation to be considered.

While practitioners and clients may attribute changes to the specific therapeutic intervention, there are a range of possible alternative explanations for post-session change. Among these are general therapeutic factors, including the therapeutic relationship and the impact of client expectations on behaviour. Other factors include the impact of other life events or self-corrective action the client may take unrelated to the workshop. In this study it was also necessary to consider the impact of being a participant in a group, as distinct from the impact of being a protagonist in a psychodrama session.

The Protagonist

Melissa is a 40 year old community health nurse who reported a history of depression, poor self-concept and difficulty maintaining satisfying interpersonal relationships. She attributed her way of functioning in the world to her experience of childhood emotional abuse.

Before the workshop Melissa identified the following goals:

> *"I'd like to be able to stick up for myself as well as I stick up for others.*
> *...to learn how to lighten up and to let go of the past, and feelings of being unworthy. ... to know who I am".* (Source: Personal History Questionnaire)

Melissa had several individual counselling sessions leading up to the workshop, but had no previous experience of psychodrama or of group therapy in any other form.

The Intervention

A two and a half day psychodrama workshop was conducted, and psychodrama sessions during the workshop were videotaped. Before the workshop participants completed a personal history questionnaire, which identified, along with general biographical information, problematic issues, the impact of these issues in their lives and goals for the workshop. Two standard measures of psychological well-being, the Symptom Checklist (SCL-90R; (Derogitas, 1983) and the Inventory of Interpersonal Problems (IIP-64; (Horowitz, Rosenberg, Baer, Ureno, & Villasenor, 1988) were completed immediately before the workshop, and at two-week and three-month follow-up. Session reaction questionnaires were completed immediately after the workshop. At the two week follow-up, all participants completed a semi-structured Change Interview and protagonists and directors reviewed video-recordings of their sessions recalling the context, process and impact of significant events from the session, using Brief Structured Recall method (Elliott & Shapiro, 1988).

Were Results Therapeutically Significant?

Melissa's changes between pre-workshop and 2 week and three month follow-up, are documented in the tables that follow. Table 1 shows Melissa's overall scores on the SCL90-R and IIP-64, against criteria for clinical dysfunction and reliable change. Tables 2 and 3 provide a more detailed picture of the underlying changes in Melissa's functioning, by presenting her results on the various sub-scales of these tests. (A T-score of 70 is generally considered to indicate clinical dysfunction). Melissa's self-reported changes at two weeks are documented in Table 4.

At two week follow-up, Melissa reported changes in her sense of well-being and in her ability to relate to people around her. These changes were all highly important to her, and reflected improvement in areas that she had experienced difficulty with for a long time. This self-report was supported by the results of the SCL90R and the IIP, which indicated improvements in all areas that had been problematic, and a return to the normal range of functioning for all 3 of the 4 sub-scales of the IIP. Contrary to the expectations at the outset of the study, Melissa had recorded clinically dysfunctional scores on the IIP immediately before the workshop (see Tables 2 & 3). Her scores on the SCL90-R were within the functional range, but on a number of sub-scales were approaching the dysfunctional range. At two week follow-up, she recorded improvement across all sub-scales, and only met the clinical case criteria on the non-assertiveness sub-scale. By three month follow-up, changes were consolidated, all results were within the functional range, and reliable improvement had been recorded on the IIP total score and the General Severity Index of the SCL90-R.

Did Psychodrama Make The Difference?

The argument that Melissa's post-workshop changes were due to the psychodrama intervention, is supported both in relation to

Table 1:
Melissa's Results on SCL90-R and IIP at Pre-intervention, 2 Week and 3 Months follow-up

Scale	Criteria		Melissa's Results				
	Raw Score Criteria for 'Clinical Dysfunction'	Minimum change required for 'reliable change'	Pre-workshop Raw Score	2 Weeks		3 Months	
				Raw score	Change from pre-workshop	Raw score	Change from pre-workshop
SCL-90-R (GSI): (General Severity Index)	0.93	0.51	0.74	0.34	0.40	0.14	0.60
IIP-64 (Total score)	1.5	0.79	1.85	1.29	0.54	0.56	1.29

Table 2: Melissa's SCL90-R Sub-Scale
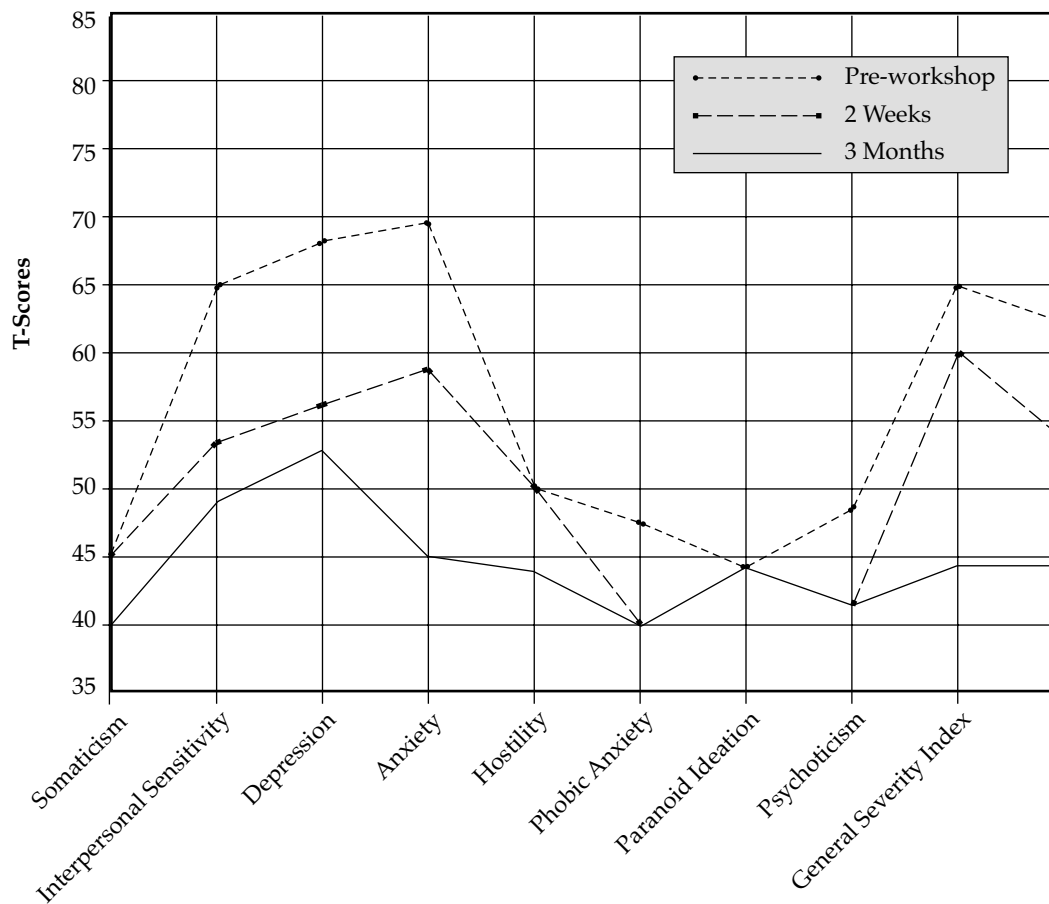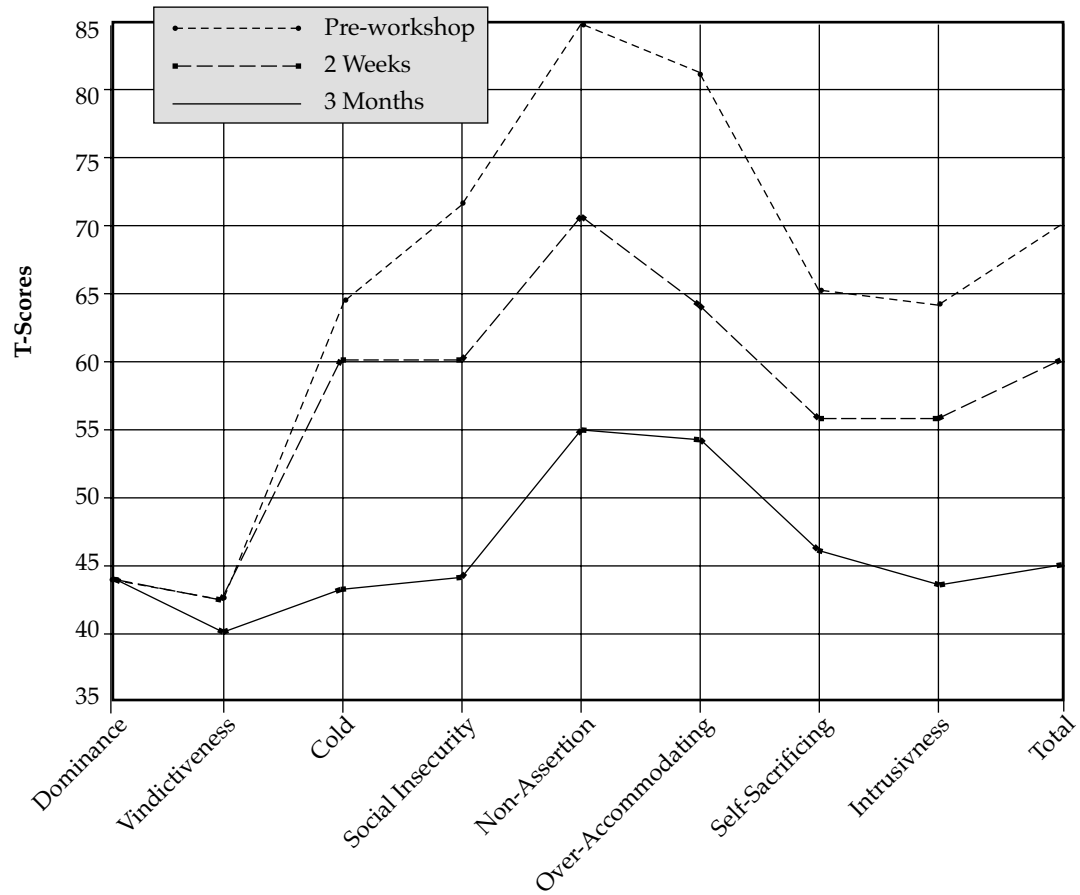
Table 3: Melissa's IIP-64 Sub-Scale Results

Table 4: Melissa's self reported change (2 week follow-up)

Change	1= expected 5= surprised by	1= Unlikely without psychodrama 5= Likely	Not at all Important =1 Very import. =5
1. I was able to have a real conversation with my daughter without being scared of how she would react.	5	3	5
2. I see my parents differently now. I see how my mother managed to cope in a difficult situation. Previously all my negative feelings had been directed towards mum, and now I realise that dad didn't do anything to support us or mum.	5	1	4
3. I usually feel obliged to visit my parents every week, and I didn't for two weeks, because I need some space.	5	1	4
4. I went out and I could enjoy myself because I'm more at peace with myself and not beating myself up.	5	1	4
5. I've been asking for hugs, receiving instead of giving.	5	1	5

her attribution of cause, and from mapping in-session processes to the changes she reported.

Retrospective Attribution

Melissa rated her session as '9: Extremely helpful' on a 9-point session helpfulness scale, and considered that her psychodrama session was the major factor contributing to the changes that she experienced after the workshop. She rated 4 of the 5 self-reported changes as being very unlikely to have occurred without the workshop.

Melissa identified general characteristics of the workshop and of her session in particular, that contributed to these changes.

> "This was my first psychodrama and I found it immensely powerful. ...
> I'm feeling so much better. ... The psychodrama worked through so many areas where I was blocked or stuck."

Process-Outcome Mapping

Process-outcome mapping looks for clear links between events within the session and post-session change. In this study, protagonists nominated the most significant events in the session and reviewed a video recording of the events, recalling the impact of the event at the time and what they experienced to be the post-workshop impact of the event. Directors followed a similar recall process, and were asked to predict the possible post-intervention impact of the session. From this process, there is a rich supply of information about the protagonists' experiences of change during and after the session.

Melissa identified a number of events within the session that can be linked to the specific changes she reported. Three examples of her recall responses are provided here.

1. Setting out family of origin scene

> Melissa's recall: "I was so distressed just introducing my family; I wanted people to know what they were like and how it had been. I wanted to get the emotion out from inside me."

Most important idea or feeling: *"The absolute distress I felt, it was so sad."*
Most important impact: *"Being understood and supported by the group; being legitimate in the eyes of others."*

2. Auxiliary confronting the family system.

> Melissa's recall: *"When (auxiliary) said 'this little girl's at risk', it was so important, because I realised it wasn't just in my head. It put it into perspective for me, of course I couldn't stand up to my mother back then. I don't need to be so hard on myself."*

Most important idea or feeling: *"Relief that I had been heard. Someone else accepted my perception, that this wasn't something to be glossed over."*

3. Melissa as an adult, comforting herself as a child.

> Melissa's recall: *"I was saying what I'd wanted to hear for all those decades, but I didn't know it was what I wanted to hear until I said it. ... I was so accepting of the child. ... When I was hugging the child, I imagined myself hugging my daughter ... some of the things I said to myself there are the things I've said to my daughter this week."*

Most important idea or feeling: *" I am OK. It has struck me this past week that there isn't anything I should be ashamed of from when I was young."*

The impact of these three events within and after the session is complex, and only a few general comments are made here about the relationship between these events and Melissa's self-reported changes.

All three events have contributed to Melissa experiencing self-acceptance, which is a cornerstone of her post-session changes. The first event relates to her capacity to experience and manage strong emotions, and may have a connection with her increased capacity to be able to relate to her daughter without fear of her daughter's emotional response. The second event involved an experience of in-session relief

for Melissa, arising from experiencing someone else speaking out about the abuse she was subject to. This is connected with Melissa being able to develop a larger picture of her family system, and acceptance of herself as she was in that system. The third event is particularly clear in its relationship to the changes Melissa has made. She developed a new relationship with herself during this event, and was consciously forming a picture of relating in a new way to her daughter.

Alternative Explanations for the Post-session Change

The workshop was a two and a half day event that included three psychodramas in total and various group interventions. It is possible that her post session change resulted from her engagement with any or all of these other processes. To argue for the efficacy of the psychodrama method, it would need to be shown that the psychodramatic enactment has a specific impact on the functioning of the participant, either through actively participating as a protagonist or an auxiliary, or through processes associated with witnessing another person's drama. In Melissa's case, there are strong indications that her own drama was the most significant event in relation to the specific post-session changes she reported.

Melissa rated other aspects of the workshop as helpful, but her own psychodrama session as the most helpful. She reported that the introductory session helped her to develop trust in the group and to focus on her issues; and in the sessions preceding her psychodrama, she reported realising that the group would accept strong feelings and the leaders had the skills to manage what emerged in the sessions. These would appear to have been necessary conditions, enabling Melissa to put herself forward to be a protagonist in her first experience of the psychodrama method. Experiencing herself in a positive way in relation to other members in the group, may have assisted Melissa to feel more hopeful that she could develop satisfying interpersonal relationships. However, the group experience was not sufficient to resolve the impasse Melissa experienced in her capacity to be able to manage her emotional response to situations or maintain her sense of connection with others.

In the session preceding her own psychodrama session, Melissa reported feeling unable to deal with emotions that were surfacing in her, and began feeling isolated and agitated. Once again, this response was a useful but not sufficient condition for change. She reported that her sense of isolation and agitation confirmed her thinking that she needed to put herself forward to do a psychodrama and compelled her to take action when the next opportunity arose to become a protagonist.

When people have an expectation of a particular change arising from an event, that expectation can be enough to produce change. At the Client-Change Interview, Melissa reported that she was *'very surprised by'* all the changes that she had identified. The changes were consistent with her pre-workshop goals, but while her goals had been stated in general terms, she identified changes with specific examples of shifts in her attitude and changes in her responses to significant people that could not be accounted for by the influence of expectations alone.

A strong or dependent relationship with the director may influence the protagonist to be overly positive in her evaluation of the session. Melissa described the director as *'incredibly supportive, she kept me feeling safe, not falling apart'*. Her positive and strong relationship with the director was, as we would expect, vital to her engagement with the process. She may well have been inclined to report positively on the experience, but Melissa also demonstrated willingness during the recall process to raise aspects of the session that she experienced as not helpful. She recalled interventions by the director that had not been effective, and feeling stuck at some points in the session. The detailed nature of her recall, in terms of both helpful and unhelpful aspects of the session, suggests that

she was recalling, as accurately as she could, her experience of the process.

Other life events following the workshop may have contributed to Melissa's change. However, most of the changes in her circumstances appeared to result from changes she initiated soon after the workshop, particularly in relation to her role relationships with family members.

Reviewing the video recording of the session and reflecting on her experience of change, as part of the research project, may have had a major impact. Melissa had a very positive experience of this recall process, and it is highly likely that this consolidated Melissa's new learning and altered sense of self, and contributed to the further improvement in her results three months later.

Summary

There is strong support for the proposition that the workshop was therapeutically significant for Melissa. She recorded improvements on both the SCL90-R and the IIP-64 that were consolidated over time and were statistically reliable at three-month follow-up; and she moved from clinically dysfunctional to functional levels on the IIP-64. Melissa reported important changes in her attitude to herself and her relationships with family members immediately after the workshop. These changes were also maintained and consolidated over time.

General group sessions provided some of the necessary conditions for Melissa to feel interpersonally connected in the group, and to build her warm-up to her purpose and to her discomfort with her current functioning. Psychodramas that preceded hers assisted Melissa to develop confidence in the ability of the group and the group leaders to manage high levels of distress that she imagined might be present in her own drama. However, these events alone were not sufficient to enable Melissa to resolve the impasse she experienced, or to produce the new roles that emerged during her session and were later consolidated

in her life. The specific post-workshop changes she reported can be linked to the events in the session where she was a protagonist.

On balance, it would seem that the overall workshop provided necessary conditions that assisted Melissa's warm-up to becoming a protagonist, while her psychodrama session provided events that enabled her to gain some resolution of her issue, and expand her role repertoire.

Conclusion

Single case efficacy research provides one vehicle for psychodrama to establish its credentials in the community, while also providing practitioners and clients with information to review progress. Melissa's results might not be typical of the results that are achieved by all protagonists and group participants. The broader picture will only be established if we are able to bring together a collection of such research. This case was part of a larger project, and there was a wide range of information available for analysis. There may be simpler ways to collect adequate information to evaluate the efficacy of psychodrama sessions on a more regular basis.

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The Lay of the Land
Medicine, Paradigm Change and Psychodrama

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Ali is a Psychodramatist and General Practitioner in Christchurch, New Zealand. This paper is adapted from her thesis "Psychodrama for doctors: Role development for a new medical paradigm".

This theoretical article summarises my understanding of the paradigm change currently occurring in Western medicine. Its purpose is to assist understanding of the existing medical landscape and the place of psychodrama in the development of a new paradigm in which relationships and personal experience are more highly valued.

Approaching the Area

We all come across the health system, either directly or indirectly, in the course of our lives and work. Many of us have had challenging experiences with doctors who fail to relate to us and our experiences adequately. Doctors are well trained in listening to the problems of patients, thinking about them and relating to their medical knowledge in order to diagnose and treat diseases. While doing this, however, doctors often avoid tuning into their own experiences and this has had a negative impact on their relationships with patients and also on their own health. Doctors may seem remote and uninvolved, and sometimes receive bad press for their shortcomings in this area. They commonly attempt to live up to what they perceive to be public dissatisfaction by increasing their knowledge and technical ability. However, any lack of involvement might be better addressed by assisting doctors to become more self-aware and human in the clinical setting, and by assisting patients to develop more realistic expectations of doctors. Let us explore the source of the relative lack of attention that has historically been given to doctors' personal experiences and relationships with patients.

The Western Map:
The Biomedical Model

Western medicine is founded on the biomedical model, a scientific model that evolved to make sense of disease. It has been dominated by the positivist philosophy in which knowledge is only valued if validated by our five senses, or extensions of these such as microscopes and chemical tests (McWhinney, 1997). One reason the biomedical model developed in the West was the concession, five centuries ago, of the Christian church to permit dissection of the human body. The 'body' became the domain of scientists while the 'mind and soul' remained in the stewardship of the church. Thus mind-body dualism, emerging originally in Ancient Greece, was strengthened and increased the separation of the mental and spiritual from the somatic. This division came to dominate philosophical thought and medical practice, and is still prevalent today. Over time, the biomedical model has become *the* cultural perspective about disease and health, our own folk model in the Western world (Engel, 1977).

Points of Reference

The scientists of the period, such as Galileo, Newton and Descartes, were analytical. They saw phenomena resolving into causal chains or units. This led to the classical scientific view of the body as a machine, disease as a defect in the machine, and the doctor's job that of body mechanic. This reductionist and mechanistic approach assumed that chemistry and physics would ultimately explain biological phenomena (Engel, 1977). Problems of the whole could be related to problems of its parts. Thus medicine focused on finding defects in an organ system or physical process in order to tend to these and restore the body to health. Another underlying assumption of this reductionist view is that objects have an independent existence. Objects, including people and their bodies, are considered to be separate from the observer and able to be measured objectively, without bias. The philosophy of objectivism is associated with a search for general laws that govern behaviour (Cohen & Manion, 1989), and fits with a deterministic view in which human beings are seen as products of genetics, physiology and environment.

Thus in the biomedical model, diseases are categorised in the same way as natural phenomena (McWhinney, 1997). A disease, with its accompanying causal agents, is seen as an entity independent of the person suffering from it. The doctor aims to diagnose the disease and prescribe a specific remedy. The doctor is thus a detached, neutral observer whose effectiveness is dependent on knowledge and ability. This approach has been spectacularly successful at curing many diseases and has led to a focus on increasingly sophisticated technology and specialised experts. However, the biomedical approach to disease has largely ignored psychosocial and behavioural aspects of illness, nor taken account of other influential factors such as the gender, beliefs or psychological state of the doctor.

Doctors and health workers trained in biomedical methods tend to apply similar approaches to social phenomena. In psychiatry, there has been interest in understanding brain biochemistry and developing drug treatments. Psychologists tend to work with observable phenomena such as physiological states and behaviour. The positivistic social scientist is thus an observer of, not participant in, social reality. Subjective aspects are omitted. The *person* of the patient and the *person* of the doctor have been disregarded. The consequences for the culture of medicine, its learning methods, the health of doctors and patients and their relationships, have been significant.

Is the Map Adequate?
Paradigm Change

Kuhn (1964) defines a paradigm as a set of shared assumptions that are passed on as beliefs from one generation to the next. These assumptions are usually unstated, yet deeply held, and become the received wisdom that underlies the fabric of society. In the scientific arena, a paradigm is a way of viewing the world that informs scientific theories and methodologies in a particular period of history. Paradigm change occurs when anomalies arise that become too numerous to ignore, casting doubt on the fit between the paradigm and reality (McWhinney, 1983). A paradigm change in medical practice began during the twentieth century and continues today. Despite its successes, the biomedical model cannot adequately explain many areas of human health and experience.

Many people who suffer ill health do not have diseases that fit conventional categories and diagnoses (Cassel, 1982). Only about a third of patients receive a specific diagnosis for their presenting problems in general practice. Much illness and suffering does not have a single cause discoverable through a reductionist approach. Illnesses are often multi-factorial and are affected by genetic, physical, psychological and social factors. For example, not everyone exposed to an infection will become unwell. The mind and body cannot be separated, as

demonstrated by the placebo effect (Anyon, 1998). A certain percentage of people who believe they are receiving a drug will improve more than expected, despite having no biomedical treatment. The burgeoning field of psycho-neuro-immunology demonstrates direct links between experiences of stress and immune function (Hassed, 2000). Studies show that social isolation and stressful life events worsen respiratory infections and increase risk of death after myocardial infarction (heart attack). Books such as *The General Theory of Love* (Lewis, Amini & Lannon, 2000), *Molecules of Emotion* (Pert, 1999) and *The Biology of Belief* (Lipton, 2005) explore the links between experience, mind and body. Brian Broom (2007) has focused on the links between physical illness and meaning, with mind-body psychotherapy proposed as one among many ways of facilitating effective healing. Mindfulness techniques derived from Eastern meditation practices are gaining popularity. Research increasingly provides evidence of their effectiveness in treating medical conditions (Hassed, 2000).

Yet We Still Use the Same Map ....

Despite these anomalies the biomedical model, with its attendant tendency to highlight physical factors as the cause of health problems, is endemic in Western society. Medical problems are still commonly seen as defects in the body or environment that require an external remedy such as drugs, surgery, dietary change or removal of chemicals and allergens. Most people expect and demand biomedical approaches to their ills. Even herbal medicine, homeopathic remedies and acupuncture can be seen as positivistic external treatments. It can be a challenge for holistically oriented 'mind-body' doctors to get patients to accept an alternative approach to their suffering. Furthermore, computer assisted analyses of positivistic data have enabled more accurate evidence-based medicine. Government funding agencies and insurers use this data to develop fact-based policies. As a society, we still navigate with the biomedical model.

A New Cartography?

However, new models are evolving. McWhinney (1983), a general practice theorist and teacher, proposed that the problems in medical orthodoxy constituted the state of crisis that occurs prior to new paradigm formation. He postulated a new paradigm in which more attention would be paid to illnesses that do not fall into disease categories. Medical practice would increasingly focus on the person and his or her environment and relationships, and would elevate the doctor-patient relationship to its rightful place at the centre of medicine. *"Sometimes the role of the physician will be to prescribe, but always it will be to mobilize, by every means possible, the patient's own healing powers. To do this, physicians will have to be much more than technologists. They will require advanced skills in communication and in understanding the deeper meanings that illness has for patients... The new paradigm should recognize illness ... as a learning experience - albeit a painful one - for body, mind and spirit"* (McWhinney, 1983:6). This new model will recognize the impact of many factors on the physical body, such as relationships, experiences, beliefs, meaning, story, scripts and life decisions.

Psychodrama's Compass

Psychodrama contributes an alternative philosophical orientation to biomedicine. Its originator, Jacob Levi Moreno, trained as a doctor at the end of the nineteenth century (Marineau, 1989). Despite training in an era that valued science and the biomedical model, he developed theories that were predominantly subjective and based on existential philosophy. The methods of the existentialist are qualitative with attention to the relativistic, particular and individual, whereas the objectivist searches for general laws that apply to all phenomena. For the existentialist, the problem of being takes precedence over that of knowing. Existence is understood in terms of each self-aware individual's experience of themselves in time and space. Knowledge can be derived from subjective experience that cannot be objectively

verified. This non-deterministic view of human nature is in line with post modern theory. Moreno viewed the individual as a creative being with free choice, rather than merely the result of genetics.

The central concepts of psychodrama are existential in nature. Spontaneity and creativity relate to free will, are non-conservable and valid only in the moment of their occurrence - the 'here and now'. But Moreno did not discard the objective and he continually attempted to integrate the empirical and the existential. His life long struggle is mirrored in the search for a new medical paradigm. How do we combine biomedicine with subjective relationship-based medicine? As Moreno (1959:225) puts it, *"The dilemma .... is how to tie ... personal experience into the rest of the cosmos"*. Psychodrama theory and method emerged from his efforts to work with this dilemma.

Putting Subjective Phenomena on the Map

While psychodrama's philosophical basis is primarily subjectivist and existentialist, its methods and theory add objectivity. The psychodrama method enables the subjective world to be brought into the objective realm. This happens through the techniques that are used, such as concretisation, mirroring, doubling, role reversal, aside, soliloquy, interview for role and maximisation. These techniques enable the personal reality of the protagonist to be produced on the psychodrama stage. The drama created is accepted as the protagonist's subjective truth of that moment. Thus individual existential truth enters the objective world and the social domain.

Role theory and sociometry are the foundations of psychodrama. Compared to other concepts of self, ego and personality, Moreno suggested that role descriptions provided a more concrete approach to analysing and naming human functioning. Role descriptions concretise subjective phenomena. They are approximate and represent a person's functioning, just as a map represents an area of land but is not the land. The three components of a role, thinking, feeling and acting, occur simultaneously. The subjective experiences of thinking and feeling go hand in hand with actions that are concrete and observable.

Sociometry is the branch of psychodrama concerned with the measurement of human relationships. Based on subjective truth, it aims to objectively determine the basic structure of human societies as a means of treating the ills of society (Fox, 1987). Its techniques enable the nature of relationships in a group to be brought into awareness. Moreno (1959) believed that sociometric theory created a bridge between phenomenologists, existentialists and empirical scientists. He valued objectivity and the scientific method. This is demonstrated in the exhaustive data collection and analysis that he undertook during sociometric testing (Moreno, 1934).

Are We in the Same Country?

The relationship between psychodrama and the biomedical paradigm can be understood in terms of the areas in which their respective theories and methods are applied. The major schools of religion and philosophy are remarkably consistent in their teachings about 'levels of being' (McWhinney, 1997). A simplified hierarchy has three levels, physical, mental (psychosocial) and transcendental (spiritual). Engel's (1980) biopsychosocial model of medicine relates to these levels. He describes nature as organised hierarchically into cells, tissues, organs, person, family, community, culture and society. He notes that scientific culture focuses on the lower levels of this hierarchy, and holds this reductionist perspective responsible for the common view that doctors are interested in diseases more than people. He also suggests that as doctors function at the interpersonal level, they need to become more skilful in the psychosocial realm. Furthermore, McWhinney (1997:73) stresses the importance of developing self-awareness in medical training, arguing that *"we can understand others only to the extent that we*

know ourselves". When the level of the knower is not consistent with the level of the object of knowledge, the knower has an impoverished view of reality. These theorists stress the importance of enlarging doctors' visual fields to bring the interpersonal and social landscape into greater focus.

Moreno's main interest was in the interpersonal and social levels of existence. Hence in psychodrama there is a focus on systems with interconnecting elements. An individual is never viewed in isolation but always as part of a larger system. Intrapsychic role systems develop from social experiences. Moreno (1934) believed that the smallest unit of society was not an individual, but an individual and all their significant relationships in a particular social context. Using a scientific metaphor, he called this unit 'the social atom'. The interconnected social atoms form the complex pattern that constitutes society. Psychodrama is primarily a group method that specialises in relationships within or between people.

Working the Land

As discussed earlier, it is becoming clearer that social and psychological occurrences affect us on a physical level. Hence medicine expands further into interpersonal territory and psychodrama is well placed to assist. Limited forms of psychodrama are already used in medical training. These include the use of actors for simulated patient consultations, role-plays and two chair work. Unfortunately, badly run role-plays have been a part of many doctors' educational experiences. Trainers must be adequate to the task in terms of group warm up, group facilitation, and sociometric activities, to ensure worthwhile experiences.

There are many practical ways in which psychodrama can be further fruitfully employed. Doctors trained in an objective paradigm such as biomedicine are usually easily able to relate to its theory and methods. Psychodrama is an ideal method for training medical students and doctors in communication skills and therapeutic relationships. Psychodrama adds a new dimension to the role-plays and simulated patient exercises currently used. Teachers can reflect and plan through enacting educational sessions. In peer groups and supervision groups, clinical scenarios can be brought to life and explored in action. As well, experiential psychodrama sessions are useful for therapy and the personal development of doctors. Medical and multi-disciplinary meetings, with their underlying paradigmatic assumptions reflected in the set up of rooms, leadership styles and the way interaction is facilitated, could benefit from a psychodramatic approach. Sociometric techniques are useful for organising students and doctors into groups. My thesis *Psychodrama for Doctors* (2005) expands on these applications and provides examples. It also examines the effects of the current paradigm on medical learning culture, the role development of doctors and the health consequences. At an individual level, I predict that as more people make their own personal paradigm shifts, a groundswell of change will occur. Participation in psychodrama events will increase spontaneity, creativity and self-awareness.

A New Map and Compass

We are moving from a mechanical, objectivist paradigm to a more holistic worldview where human values encompass biomedicine. Any new paradigm must take the old into account. Biomedicine has taken us far and will continue to do so. Yet its limitations and discoveries are leading us to develop a new map, with perhaps a new compass, different grid references and new poles. As far as we know, the land remains essentially the same - it is how we understand it, recognise its features and navigate through it that is changing with the current paradigm shift. Our ancestors had to alter their mind set when they learnt that the world was not flat, and again when microbes were discovered and when Darwin challenged the creationist view of the world. We are faced with an equally dramatic challenge when we consider interpersonal and emotional factors to be just as relevant as biomedical factors in physical illness.

A new paradigm has not formed until its way of viewing the world is assumed by the majority of the population, and its unwritten rules guide the science and politics of the era. So, like McWhinney (1997), I think we are still in the state of crisis that occurs prior to the formation of a new paradigm. Perhaps psychodrama is leading the way.

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Working with Indigenous Community Leaders in Cape York

Diz Synnot and Peter Howie

Diz is a Sociodramatist and Peter is a Psychodramatist and TEP. Both are on staff at the Queensland Training Institute of Psychodrama, which along with their successful organisation consulting business is now a part of the Moreno Collegium for Human Centred Learning, Research and Development.

Over the past 4 years we have been running an 8 day Cape York Strategic Leaders Program in far North Queensland. The purpose is to work with leaders from remote indigenous communities in Cape York and so liberate their capacities to use their wisdom, experience and knowledge in an active and potent manner. We actively: apply the principle of spontaneity (Spontaneity rules!); reduce isolation between participants by building relationships; enlarge individual functioning and create and enjoyable learning-rich environments.

The program consists of a 5 day and 3 day residential program with around 25 participants from 5 or 6 remote communities. We seek to have a range of leaders attend - the Police Sergeants, the Directors of Nursing and local health workers, the Mayors, the community's General Managers, the School Principals, Justice Co-ordinators, community police, councillors and other formal and informal leaders. Usually 5 or so from each community attend. Sometimes people return to the subsequent programs with other colleagues from their community.

One thing that strikes us is that each community is unique in terms of its indigenous cultures, the language groups and connections with the land; and its colonial history which we would suggest is still in operation. So it is a complicated matter to have people from different communities. While there are clear connections and a pride in their differences, these differences are quite substantial.

Creating a Unified Warm Up

We do things at the beginning to create a unification of the group. One thing that works very well, perhaps an hour or two into the first session, is the focus: *"What is your country?"* and *"What is your first language?"* (Asking an indigenous person "what is your country" refers not to a national identity but to an identity forged between themselves and "their land." It is a personal relationship). We set it out dramatically on the stage. We then hear from each person.

In one program a man immediate warms up to being beaten all through his school life whenever he spoke his language. He now doesn't have the capacity to talk his own language and it's a very conflicted state for him to be even in a learning environment at all. Nevertheless he claims the language he doesn't speak. Everybody claims their first language although some people have two or three first languages.

The rest of the group warms up to this enactment.

We can think of it psychodramatically as self-presentation where there is an implicit role reversal by other participants. One of the things we've noticed in many indigenous cultures is that there's naturally an amount of space around a self-presentation which is very different to our Western culture. It appears they've had it forever. It could look to a Westerner that the group is going very slowly. But the full depth of what a person is bringing forward is apprehended somatically by the listener. It's obvious with the nonverbal responsiveness in the group

The group warms up strongly to each person telling their own story and in response to that there's space and a physical ingestion of what is being brought forward and the depth of it. We can't remember one superficial story being told.

There's an immediacy of living in the moment that's just right there. A depth of meeting really that, of itself, is a blossoming. It's not a prelude to something else.

When things get set out, we see that someone has lived in one place their whole life and speaks four local languages, and there are others who've lived in many places and have even more languages. Nobody only speaks only one language. Some have 7 or 8 languages. Setting this out in this way is an intervention in the group and of itself it's quite a powerful thing. It assists participants to go beyond their assumptions about each other, to know a bit more about their colleague as a person and in that process they start to become real.

Listening to history is an intervention in the group culture. It is a presentation of that person, not just historic. If we don't invite that to be set out it's very unlikely it will become known in the group. This process is a way of a lot getting known about a lot of people, creating a rich group picture. We get to create a picture of who we each are as a basis for working more together. A lot of people don't know about each other even though they live close together.

There's something about the process in the group that requires people to engage and if you do that enough in an easy enough way without too many overloads, people get to know each other and begin to feel good. We had a group of women that worked in the same community, distributing Government money paid for the children - one of the experiments being tried - but they barely knew each other. They actually created a firm friendship.

So we build the sociometry in an active way. As a result other things come out, not so obvious to us but obvious to others. Like *"there's my relative there who I'm not allowed to speak to"*. 'Poison cousins' is the white term. It's more complex that that - another woman says *"you may not realise it but I'm not allowed to pass in front of that person or speak before they do"*. The formal or hard-wired sociometry, the socio-telic (or maybe family-telic) does influence the informal sociometry a lot.

A Sociodramatic Exploration of Community Complexity

As mentioned, the Indigenous communities of the Cape York Peninsula are very complex social organisations. This complexity means getting a clear picture of the place is difficult for local as well as outsiders. In one program Diz realised that the group needed to have a future orientation or a future vision that took one another into account. She thought that the participants were focused on overcoming present day obstacles and that the future was simply "Tomorrow is today without today's problems" such as "Free of violence" or "No alcoholism" or "Safe children". These types of visions, according to Fred Emery, a world famous Australian psychologist, systems thinker and organisation developer, are caught in today's view of things, the current paradigms, the current pictures and operating worldviews and they are predominantly problem solving exercises (for an overview of Emery's work see Bawden, 1999). However, if we reflect a moment, our own experience will remind us that the way things are being done today were

barely beginning 20 years ago. For example, the service industry boom, sexual equality, and flexible work place practices and so on.

Fred Emery wanted people to develop a vision that started from the future and worked back to the present rather than starting from the present then going forward. This requires an imaginative leap. Seeing the need for such an imaginative leap is important in a community. Deciding to take that leap into the future and having others follow is real leadership. However, as General Douglas Macarthur said *"The planning is everything, the plan is nothing"*. It is in the hurly-burly of developing an agreed, workable, visionary future that accounts for motivating factors as well as reactive forces that the real work of being human gets done and participants see the humanness, commonality and creativity of each other. The following is a description of a session run in the morning of second day of a residential three day follow up program designed to focus on sociodramatic and cultural interventions for these leaders.

Warm Up

First Diz presents Bob Dick's Onion model of Organisational Culture (2006), see Diagram 1. This is extremely useful for developing identity in a new community organisation. My job is to pay attention to the group and see what could be produced in action as a result of this warm up.

Diagram 1 : The Onion Model
of Organisational Culture (Dick 2006)
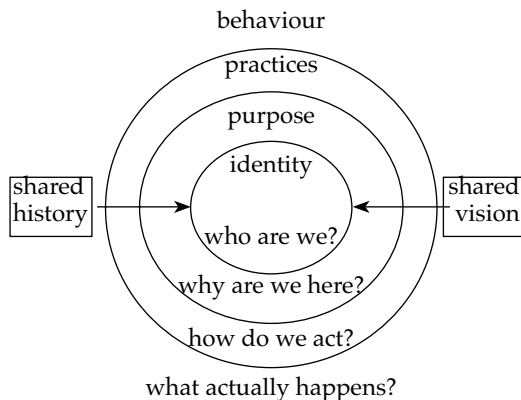
This diagram highlights the insight that shared history affects community identity. Indigenous communities have diverse histories with large common overlaps. This diversity comes from different land groups, different tribal or clan or family groups, different languages and different histories of oppression or support. However the reality of oppression is common. The reality of 'fucked up refugee in own country' experiences are appalling. The reality of being treated as slave labour or free labour is common. This model also highlights that shared vision is essential for a common identity. Diz's analysis was that there was a lack of visioning and a shared vision in many of the participants of the communities we were working with. The shared aspect of a community's vision requires strong relating so as to get over being competitive or self-righteous. In other words, to be able to reverse roles. At its best it engenders an encounter.

As Diz presents this model with numerous examples, there is thoughtful discussion and enquiry. Plenty of head nodding, reaching for note paper to take things down and thoughtful questions. Then a discussion gets going that highlights two different world views - essentially between two subgroups of the educationalists and the health system - that is irresolvable.

This is the move to action. I take the opportunity to produce this and a range of community divisions between world views. Working with these divisions is highly relevant when a leader is trying to create, develop or discover a shared vision in a community.

Scene 1: The community organisations try and share a vision.

We set out 5 subgroups from the community and the core of their worldview: Education *"For the kids"*; Health *"If they are sick they can't do anything"*; Police *"Without law and order nothing is possible"*; Justice group *"Without justice and fairness nothing will change"* and a Lord Mayor *"We make it all possible around here for workers, for service, for families. Without us - nothing."*

Participants are asked to join a group outside their expertise. I figure the display will be largely stereotyped but will both meet an act hunger and highlight the difficulty of getting to a shared vision. I then present the Diz flower model of shared vision.

Diagram 2.
The Diz flower model of Shared Vision
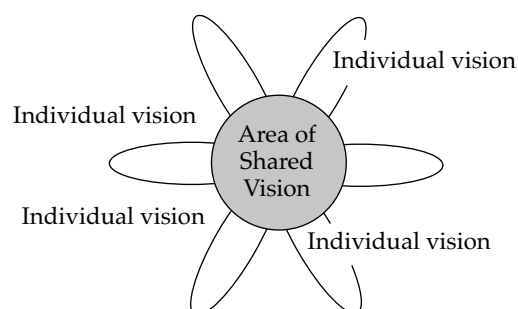
This diagram highlights that there is a likely shared vision and there are also aspects not held in common. Their job as a community is to find the shared aspects and not get stuck on the bits that aren't shared.

As director I use a particular type of interviewing for role, because participants have taken a generic social role rather than being a specific person. I say things that point to a common worldview of the group, for example, *"Well as police you see that Law and Order are crucial for the community to feel safe and happy.....?"*. Participants begin to warm up and respond *"Yeah that's right. We make people feel safe!"* Another says *"And they better get with the law. It is really simple. Do the right thing. That's it!"* They take up the role clearly and enjoy it.

I then ask them all to work as a single community. They take time to warm up in their small groups. They get together, they move around. Eventually they stand in a circle and it starts to look good. Then someone opens their mouth and it all falls apart. Competition emerges, active discouragement of others emerges, domination and rejection occur. I throw in some curve balls such as asking the participant playing the role of school principal to say regularly heard phrase in education circles. *"Well I don't know about*

all this stuff but its clear to me 'It's for the kids'", implying that anyone who doesn't go along with my simplistic motto is not 'for the kids' and is therefore reprehensible and stupid. The actual school principals in the room all chuckle.

I invite participants to, one at a time, express some of the thoughts and responses they have had during this process while in role. A kind of whole group soliloquy. A third of the group responds and all are present.

Scene 2: Expanding the System

I comment that in the first scene I only had organisational sub-groups. I now ask about family subgroups in one community. We name the specific community and someone says *"Oh! There are about 28 traditional owners."* *"Who is one?"* I ask. They name a person. I ask for others and participants take up the roles of being some of these people.

This time, interviewing for role means that the group members warm up to being a real person that they know. For example, I ask someone playing a traditional owner if there is tension - *"Yes everyone hates me!"* Once enough of the owners are there we begin to expand the system, adding the community police group, the senior public service people back in the Big Smoke - Assistant Police Commissioner; Regional Director for Health; Regional Director of Sport and Recreation; the Federal Indigenous Affairs Minister and his principal policy advisor; some media people seeking juicy stories. I ask them to all develop their shared vision. The sociodramatic question becomes clear "How can such a diverse community develop a shared vision?

Again I add curve balls - the School Principal is leaving at the end of the year, the Police is only there for a few more months, the Prime Minister has a juicy promotion for the Minister if none of this becomes a negative election issue, the school teacher is fresh out of college and is young and motivated and doesn't have a clue. They add in their own curve balls - the Mayor

is busted at a roadblock both drunk and trying to bring alcohol back into a community in his car. So, in one fell swoop, the Mayor who is also a traditional owner now has a criminal record for carrying a six-pack and may technically be unable to hold office. Tempers flare, funny bones are stimulated.

Deepening the Warm Up

I invite them to notice that they are mostly enacting a stereotypical version of the role they are in. I ask them to notice how easy this is and how inaccurate it also is. Many nod. Many mutter with a grin, *"Yes, that's right"*. I direct them to get to know that the person they are also has a family, friends, becomes isolated, is uncertain, insecure, maybe doing their best. Then I ask them to continue creating a shared vision. Some serious discussions begin. The production continues.

After 15 minutes I pause the action and ask them to say out loud some of the thoughts and responses that are not being enacted. This is done more fully than previously. Some of it is highly amusing, *"You bastards!"*. Some of it is highly poignant, *"I feel like cold water has been thrown over my enthusiasm"*, and some of it is highly personal *"I notice how I find this very hard being a police person"*.

Scene 3: Federal politician hits a road block.

I direct the participants to choose another role to take up and to swap with that person after a short discussion. Then we continue the current scenario. So some chose and some are chosen which creates a good mix of people outside their comfort zones. Participants take no more than a couple of minutes to get going, make the role their own and ramp it up further.

You may not be aware that road blocks are a new feature in Cape York. Now that take-away alcohol is illegal in some communities there is regular smuggling going on. So police now have to set up road blocks to catch the smugglers. Smuggling grog is very much

frowned upon. For example a state Minister lost her job from bringing in a bottle of red wine on the Government jet.

During the enactment the Minister decides to travel to the community in a four wheel drive convoy. He gets stopped at the road block along with everyone else. He tries to bluff and bluster his way through. Then the traditional owners come along and protest about the lack of protocol and making damn sure he gets the message not to bring in the army to the community (which is what is happening in one Australian state). Ironically it looks like this might be needed to get the Minister out. The media are working hard to really ramp up this story into a national headline - "Minister kidnapped in community - lawlessness follows visit." The confrontation reaches its peak and the scene is concluded.

Scene 4: "The world works best when..."

I focus participants on the worldview implicit in their role. I ask them to complete the sentence "The world works best when....." and to express this in the group. A range of worldviews emerge. "

> *"The world works best ... when people listen to me."* Minister.
> *"...when people are respectful and follow protocol."* Traditional owners.
> *"...when I can get a salacious story to sell the paper."* Journalist.
> *"...when directions are followed and I am obeyed."* Police.
> *"...when we are left alone to do what we know how to do."* Indigenous Counsellor.

And other similar responses are put forward in a simple manner.

I think of this as the first stage of sharing or debriefing. This process invites participants to immediately make something of what they have been doing and experiencing. It has them practice seeing the systems that others focus on and pay attention too. Doing this from those roles is entirely possible as it is largely an inductive process or some might say intuitive.

Doing it deductively (basing it on deducing the worldview from the data you get from another person) is very difficult for the participants and, indeed, for many people without adequate training, almost impossible.

Sharing

We sit in a circle. Everyone is invited to respond from themselves or their role. Sharing is profound. The first sharing comes from a community elder and leader and recounts a potted history of his community. *"We were a Lutheran church community before the Second World War ... made up of traditional owners and local people and also children and folks from all over Australia. We had a main language other than English... but we had to close down our community because we were at war with Germany.* (At the outbreak of World War Two, the missionary managing his Missionary community was interned and the people were sent away. Almost 1500 kms south of their community. Nearly a quarter of the people died during the following years from diseases. In spite of these adversities, in 1949 the survivors returned to a new site, and a new mission was formed.) *Later on, we all returned after the war and it got back on track ... Since then Native Title created divisions between the traditional owners and the second and third generation refugees from other places. These divisions continue today and this makes a shared vision both difficult and necessary."*

He then says that the model Diz put up captures completely the dilemmas he and others are facing. Three other elders in the group nod enthusiastically and mutter *"yeah, yeah"*. Other sharing comes, including the question, *"Do Traditional Owners actually want to get on together and leave old hurts behind?"* There are reflections on how stereotyping is easy and dangerous. All participants speak. Many share from both the role and from their responses to the enactment and reflections on their community. The level of spontaneity is high.

Next Day

The next day the value of the sociodrama is clear

to see. The participants discuss what it is like to be in the shoes of other people and groups. They are determined to find ways of developing a common or shared vision that includes all the members in their community. This is the work of the day.

The group is still working on the sociodramatic question "How can such a diverse community develop a shared vision?" Our simple answer is: to get into each others shoes and a diverse group can begin to create a common vision. The more role reversal and the better and easier it becomes

One further realisation from our work is that the historic stories aren't shared. Some of the traditional stories are known and shared and these vary from place to place. But the painful stories of oppression are not shared; the pain is kept silent and the silence grows too strong. Some silences give room for growth, life, play, emergence, creativity and expansion. Some silences give support to darkness, loneliness and isolation. Breaking the isolating silences allows new things to begin.

The principal of spontaneity is this. Spontaneity improves everything. Life emerges for spontaneity. The more spontaneity, the more life there is. High spontaneity means serious creativity. The application of Morenian principles in this group has developed spontaneity in the group and individuals and will translate to greater spontaneity in their communities upon their return. Teaching participants' ways to engage in spontaneity raising is one way of seeing our work.

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Tatou Tatou e
Co-leading a Bicultural Workshop

Carol Shand and Roberta Simpkins

Carol is an education lecturer in Nelson, Aotearoa/New Zealand. She uses action methods in her work training high school teachers. She is an advanced trainee and is studying towards a Masters in Environmental Education.

Roberta is a child therapist/whanau (family) counsellor based in Nelson. Her tribal affiliations are Ngati Toa Rangatira, Ngati Koata and Ngati Rangiwewehi and she is actively involved in Iwi development. Roberta has been a tertiary student counsellor and tutored on the Certificate and Diploma of Counselling and Psychotherapy. She is a mother of 4, a grandmother of 9, and has miraculously survived 33 years of marriage.

**N_u te rourou n_ku te rourou
ka ora te tangata**
With your knowledge and experience and my knowledge and experience this ensures the well being of all.

As part of our commitment to work across the Maori and Pakeha cultures in New Zealand, we had agreed to run a psychodrama workshop: Tatou Tatou e. This means "recognising diversity, coming together in unity". We wanted to look at how we can value our own and each other's worldview so that we make progress in creating a better future together. Naturally this raised a host of issues about warm up, the nature of leadership, living in the moment and trusting the method.

Leaving Myself at the Door
Carol

This conversation has been occurring over many years, since Roberta and I first met at a psychodrama workshop with Katerina Seligman in the mid nineties and it still continues to this day. How do we bring all of ourselves to every moment? And anyway, what defines the moment?

The category of the 'moment' - the moment of being, living and creating is one of the most important underlying psychodramatic concepts as determined by Moreno (1972). In the moment, the enactment of the dynamic process of spontaneity and creativity alters our existing reality in some way (Holmes et al., 1994).

Carol

As a lesbian, there is a moment when entering a group where I both consciously and subconsciously 'check out' the group in relation to the question 'Do I belong here'? How can I fit in, when there is always the unknown in relation to how I might be viewed as a lesbian? What stereotypes about lesbians and hence about myself might exist in each situation? Who is safe and who isn't? What is real, what is fantasy and what is paranoia?

Roberta

I am sitting by my mum on the point at Durville

Island looking towards the mainland. The sun warms my skin while mum's waiata (singing) caresses my soul. I am complete and feel the sense of oneness with times past, present and future.

Now, here I am in a psychodrama training session with strangers and I have left my "Maori-ness" at the door not trusting that I will be accepted for all of me and only bringing in, what experience has taught me, is ok. I look across at a soul mate, Carol, and have a knowing that she could understand what the impacts of the negative stereotypes might have on my well-being. That was when I knew that our common experience provided a pathway to co-creating a more meaningful way of being. Kia ora, Carol. I'm Roberta.

Carol

Here we are, January 2007, Whanganui-a-tara, Wellington; Aoteroa, New Zealand - here we are together again. This time, with a diverse multi-ethnic group of warm hearted, generous, self loving souls, exploring the interweaving of our stories and lives and what it is to leave aspects of ourselves at the door. Our hongi (the Maori greeting of pressing noses symbolic of sharing the breath of life) to warm the conference participants to us and our workshop, emerged in response to our coming together the previous evening to prepare for this workshop.

From Chaos to Creativity
Carol

Exhausted and frustrated, I had no energy for Roberta's arrival. Panic causes me to search for someone to awhi (support) Roberta. After the sixth person I approached indicated they were busy, I realised I had already asked Rosemary. She with Jacqui in tow, willingly set out to track her down and host her. It soon became apparent that a light hearted, fun loving role was required of me in order to engage with Roberta, so I attended Cher's 'seroc' dance session. An hour later I was ready to work alongside Roberta to co-create our workshop for the next morning. This then developed with ease.

Roberta

I travelled across on the ferry expecting to have time to think and finalise my role only to find that I lost my bags somewhere between Picton and Wellington. Anxiety levels rose, and confidence slipped through my fingers as time did. Wonderful friends drove into the station, commandeered my wellbeing, picked up my bags and took me to the conference dinner.

The planned time for the evening of complete dedication to the task of warming up to our workshop went out the back door. I realised I needed to touch base with the whanau (other Maori). We parted and took care of our own needs then met later and within an hour had created a plan out of chaos.

The Unfolding
Carol

Here we are...the beginning of the session.... a moment in time...a story of connection; I look at Roberta and in that moment I realise she isn't there....and for that matter neither am I... What now?... The horse has bolted, the best plans of mice and men....our conversation re-emerges, back to the moment of leaving yourself at the door.

Roberta

As Carol is attempting to warm up the workshop participants to beginning our session, I realise in that moment that I am a baby in response to the mothers and fathers of psychodrama training who are present. Looking around there is no mirror or symbolism for me as Maori. I realise that my Maori-ness has fled out the door.

In that moment there is nothing more truthful than the truth. However, we are in the roles of the director.

Director as Protagonist
Roberta

I look in Carol's eyes and I see fear. This re-connects me to my kuia role (the wise woman/truth speaker) whose responsibility is manakitanga - to support and guide. I then

verbalise to the group that I have left my Maori - my cultural identity at the door. I become the protagonist.

A reversal of process ... the protagonist emerges (whilst pre-planned, however, genuinely spontaneous) and we work against the cultural conserve of the roles of the psychodrama director. Although Clayton (1992) identifies that it is essential the director reveals aspects of themselves at the very start of the session in order to create safety for the group, there appears to be no academic evidence where it is permissible for the director or co-director to become a protagonist for the group. The cultural conserve of the director within the psychodrama world does not demonstrate this practice. In summing up the director as a leader, Feasey states, *"The most appropriate leadership style of our time is that of the democratic, participating leader who is open to suggestion, who is influenced by thought and feeling from her group; one who negotiates and learns from both clients and peers and is unthreatened by the excellence of others"*, (2001:78).

Whilst Feasey astutely describes aspects of effective leadership within psychodrama, accredited directors however, do not appear to begin in a transparent manner to engage the group starting from their own personal life experiences.

Roberta

I display my taonga/cultural values system ... my Maunga - my mountains which symbolises strength and permanency, my Awa ... my river, where picnics, eeling, swimming and family gatherings were held, my Whenua - my land where memories are held of people past and present and my Whare - my ancestral meeting house; sheltered from the buffetings of life and where my cultural stories are told and held. I name these and call on them through a karanga (an incantation) to surround us all in the korowai (cloak) of love.

Feasey (2001) further expands that the director has to have a moral base from which to work,

which will inform her ethically, socially and psychologically in her relationships with her client group. Without a moral base the work becomes empty and meaningless.

Roberta

If in this moment I didn't see a mirror of my world then it was appropriate to recreate my world so that it can inform me and the group about my relationship with myself, my Maori world and my cultural morals. This psychodrama informed the group giving them a frame of reference. An invitation into my world. I have now arrived; everyone is alongside me in wholeness, each courageously embracing the opportunity to acknowledge their own cultural identity and shadow.

In response to Roberta's courage to fully display her innermost world from her own cultural perspective Carol's spontaneity rises - "spontaneity begets spontaneity".

Carol

The scene is set and I then lay out my recent travels to lands known but until recently unexplored... unravelling roots of the ancestors. My Scottish auntie, art degree at 77, major stroke travelling in Greenland at 81, insurance company refusal to bring her home, Edinburgh newspaper "Graduate Granny stuck in Greenland" ... Spanish: exotic, desirable, fantasy, mythical, archetypal, unknown...Irish - unknown, English - colonists; Swiss: quaint, traditionalists, stern, humorists.

Our dramas stimulated spontaneity, and provided the structure to guide the psychodrama from apparently nothing into something real not only for the person enacting the drama but also for the audience. According to Karp's understanding, we as protagonists hold the key to the inner and outer world, and as directors we hold the door which opens and closes whilst the group provided the frame (1998:149-50). If we as directors can live 'in the moment' of presenting ourselves and the purpose of the session and, further, take the time to allow this

to affect the group then the participants also take up the challenge of living in the moment.

The Meeting of Worldviews
Within a Maori cultural context in order to engage with the living it is critical to firstly evoke the *whakapapa*/genealogical connection from the *atua* (the gods/godhead) with *papatuanuku*/mother earth that sustains and nourishes the people or in this case the group. This process is known as *pepeha*/creation - and then *mihimihi*/greetings and ensures cultural safety for Maori which enables them to be fully present. It subsequently provides the platform from which relationships between group members can then occur. The linkage between the gods and ourselves is evident in this process and allows one to connect with the self, with others and with the universe. Pohatu (2003) refers to this as '*Ata whakamarama*', a principle that guides understanding and relationships. The '*Ata*' principle focuses on relationships and wellbeing, creating and holding safe space. Once this space is created then we are able to inform with reflective deliberation, ensuring that the channels of communication at the spiritual, emotional and intellectual levels of the receivers are respected, understood and valued.

On the other hand, psychodrama focuses more on developing and engaging the sociometric inter-relationships between group members as an integral part of the director's role of warming the group up to themselves, each other and their purpose for being there. However in order to co-create another reality which potentially embraces all worldviews, inclusive of identity and ethnicity, the capacity of this for psychodrama is contained within Moreno's vision for a spontaneous world in which people would live and work creatively together with a high degree of positive mutuality and group cohesion. He wrote in his book, Who Shall Survive, that, "a truly therapeutic procedure cannot have less an objective than the whole of mankind,"(1993:3).

Furthermore, he urged that, "each group session should have no lesser objective than world peace." (ibid)

As many of the world's conflicts are created by cultural supremacy, misunderstanding and intolerance this is a critical to both the psychodramatic world and survival of humankind.

Conclusion
In planning for this session, we as co-directors chose to integrate traditional Maori practices with Morenian application of the psychodrama method by including each director as a protagonist early in the group. Whilst this challenges the cultural conserve of the director's role it enabled the co-directors and the group to more fully warm up to the theme and purpose for this session. As trainee directors, it also prevented fragmentation occurring in the directors' warm up through self-identification of the impact of marginalisation and oppression on their functioning. It also allowed us to be less 'frozen' in face of the expertise of trainers present in the group and encouraged mirroring of a co-creative response from the group members.

From a production perspective, this process is encompassed by Karp's statement which reinforces the notion that, *"Equality of status should be established, that is, every member of the group is equal. Each presents themselves according to what he or she is and with whatever life warm up has occurred. The director is at the beginning of creation, naive, fresh, discovering and being co-responsible for each new moment. Here is where spontaneity begets spontaneity. If the director is free and easy then the sense of anything can happen, anything is possible is communicated, the group feels free to create moments together rather than passively attending a play,"* (Karp et al, 1998:155).

As co-leaders we were able to adequately live in the moment and in so doing our relationship is alive in the group. This is no less true when working across cultures and stereotypes. The ongoing challenge for the psychodrama

community, if it is to truly embrace Moreno's vision for the world, is for us to continue to explore and challenge our own cultural conserves by finding means and ways of embracing humanity in all of its cultural diversity.

Kei te mihi ki a koutou whanau ki te hapaitia tenei mahi

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Becoming Jane
Appreciating Her Being and Becoming Through Explorations of Role

Don Reekie

Don is a TEP working with the Christchurch Institute for Training in Psychodrama, New Zealand, and the Queensland Training Institute of Psychodrama, Australia. He has been exploring role dynamics for a decade gathering Morenian clues[1] for application to a pragmatics of role dynamics. Here he applies his understanding of role to Jane Austin, as she is seen in the 2006 movie 'Becoming Jane', which focuses on her formative influences as an emerging novelist in late eighteenth century rural England.

The Scene

A tight family circle gathers in a late eighteenth century vicarage to celebrate a younger daughter's betrothal. In family ritual Jane, the older sister, has of course written an essay in honour of the occasion. She pierces hearts with her eloquence, minds with her irony. "Oos"and "Aahs" are given up at her choice of words and elegant punctuation accented by precise pause and release of comedic artistry.

The circle is intruded on by a city cousin of Jane's country cousins, arriving late. Proud and huffily recalcitrant at his uncle's sadistic command to leave the city, he interjects a disturbed pause for his seating. He is required to "experience" the suffocating isolation of green woods, field and country propriety by his High Court Judge uncle and mentor - a penny-pinching benefactor of him and his family in Ireland. A city-loving profligate law apprentice, he is ready to assize and pronounce the deficiencies of his cousins' peculiar world. Jane, replete in her comfortable and adoring audience, is his sacrificial lamb - but not silent. She flows while he with superior air inwardly picks and sifts her performance, glad to find it "self satisfied and wanting."

His scathing critique scolds her father's curate's ears - but not his alone. Jane, close enough and inquisitive enough to overhear, gags on eavesdropper's pain. Blinded - gutted - ears ringing with confusion, her doubts rage as she flees to her bedroom retreat. Mind racing she is displaced even in her own writer's closet: it becomes her place of self-wounding. Hate for him, punishment for her, her accomplishment decimated. She rejects her pages in shame, with glares of condemnation. Despairing she shreds then burns the pages in her tiny fireplace.

Lid of her treasure chest store of writing is thrown back. Essays grabbed at. Fingers flick through journal pages, snatch up novel drafts, limp, diminished and disdained. Impulse to destroy all is narrowly beaten by exasperated bursts of rage at that ignorant arrogant man.

In this scene we see that Jane has adult experience and resources. She also has overflows of earlier life experience, many surplus realities are alive and disturbing her. Her past may inform her present but her feelings are tormented with seething childhood rejections, disappointments and discounts. Adults, like giant rulers who had guarded and confined her infant and childhood universe, had from their great height begun to impose their powers again. Even in her circle of loving family she would have experienced

hungering for nurture and recognition - sometimes given, sometimes withheld. She had constructed meaning of random variables with no obvious explanation other than her own failures: these cut and accuse again.

Adult conserves of decorum and propriety, thin and tightly stretched, barely contain her rising righteous wrath. Scornful superiority burgeons to match this invader's own: it is poor substitute for wrenching out his bowels with bare hands or stamping every breath from his torn-out lungs. The adult woman fumes and coldly constructs judgments and strategies to deal with her male attacker. Psychological realities of earlier life experiences are located and run in the background of central nervous system circuitry. A particular pattern of her history is drawn on. The earliest experiences are from pre-verbal infancy, early verbal interactions follow, some still mute, with adults whose towering powers are able to deflect, comfort, refuse, reassure, withdraw, approve, ignore, nurture, scold, validate or bully, each entwined with her own response.

Psychodramatists apply themselves to be aware of the multilayered behavioural and cultural factors influencing the drama that plays out before them. Each scene and moment has in it a complex history of family dynamics and individual motivation. In order to make accessible Jane's dynamics and her ways of organizing herself it is helpful to maintain a view that is holistic and systemic, using a number of grids of intelligibility[2] such as three distinctive gestalts[3] of organization identifying a central organising factor.

Central Organizing Factor

Let us imagine there are three organizational gestalts working in Jane to bring cohesion into her form of functioning. In order to appreciate this woman's nature and what is moving in her it is helpful for us to focus first on that organization in Jane that is progressive. This has us appreciate her strengths and health. We see the factors that assist her and free her to act. We can then steadily tighten our focus to discern the *central organizing* factor in the culture of her relating within a specific context. It is this factor that is at the heart of her way of being and becoming. We will have its guidance to make sense of all else in her.

Using the word 'gestalt' I have in my mind a systemic and holistic view of reality with systems within systems and 'holons[4]' within wholes. The whole way of being that a person displays in a particular social context has organizing processes that may be thought of as gestalts. These processes are dynamic, with permeable, rather than influence-tight, boundaries. Each process is both intra- and inter-related. The system is open within its holons, open to its whole and interactive with the wider environment.

Strengths and Limitations of Depictors

It is possible to observe Jane's functioning and then construct depictors to name a range of factors using metaphor, simile or a descriptor welding together a name and qualifier. Depictors give vivid and evocative picturing but they can only offer the observer's perception - which is always a construction. What I perceive and then depict of her shows at least as much about me as it does about Jane. My construction is mine alone although it may have similarity and accordance with constructions made by independent observers. The selection of words is mine. My map is developed from a combination of Jane's projected dynamics and my ingesting these into my ways of thinking and meaning construction. I, like everyone, can only gain an incomplete impression of another's dynamics, being and relationship culture.

Two word depictors, such as 'furious destroyer' or slightly expanded depictors such as 'fire-eyed warrior woman' are effective and enlivening pictures of a person's *functioning form*. Unfortunately this approach has become conserved and led to a norm where there is looseness in claiming to name "a role" where

there is no whole role. Rather there is an element or an aspect. In doing that the reality of Jane can only be reduced to a collection of fragments.

In producing my descriptors and letting them flow I am able to strengthen my ability to discern, take in and visualise the myriad particulars and large aspects of Jane's ways of interacting. To really appreciate Jane I will widen and deepen the attention I give her and open my sensitivities and subjectivities to her. I will take in both the complexity and holism of this one female human being.

The concept of gestalt as a self-organizing system assists me to explore Janes functioning forms of being. It reminds me that each holon includes and contributes to a generative system organizing itself towards health. It prods me to recall that my map and my words are a representation and not the actual territory[5].

Three Gestalts

One gestalt might be thought of as *neurotic*[6] in the sense that the organizing principle is found in attempts to gain control of her universe, overcome limiting forces and efforts to compensate for restrictions that are imposed on her. This gestalt is characterized by *fragmenting*[7]. Its responses involve interweaving body functioning and inner world psychological experience from struggles for control first worked with in infancy.

A second gestalt may be seen as *coping*[8] in that it is organized for survival. Coping strategies and learned responses are resources to defend and sustain. Systemically we can view this gestalt as a holon having three holons within it. It makes sense to see the three inner holons as themselves gestalts. They are organizationally cohesive and internally consistent while open to inner and wider influences. Some coping strategies are organized for moving towards, others for moving against and a third group for moving away. Through these constructs we can notice that some of Jane's efforts are organized to engage the other, others for attack against

the other and others for removing herself from encounter - by physical withdrawal, psychological withdrawal or by dissociation.

A third gestalt can be conceived of as *progressive or individuated*[9]. In this gestalt Jane's organization is to advance her health, relate positively and develop her freedom to function flexibly. It is with this gestalt I suggest we begin.

As we prepare to do that remember the nature of Jane's environment. She is in her familiar setting of comfortable home and family within her extended family. No one is there who is not a friend. All are eager to enjoy her essay, each eases forward to catch the first and every word. They are ready to be tickled by her irony and her wit. Inner family, proudly adoring admires every phrase: they sun in reflected glory. Jane constructs phrasing precise to needs of clarity, produces a punctuation of theatre with exact weight and rhythm to hold and astonish her listeners. She accepts them as they do her. Love and respect are in this place. Her nervousness is slight: she delights in being their writer and performer.

The alien city cousin, quite unready to be taken by her or any person here, is at the ready to confirm the insidious poverty of rural life. The only pleasure likely to be gained will be from judgment, condemnation and sadistic superiority.

Jane's overhearing evokes in her an organization of responsive functioning in what we can think of as a *progressive gestalt*. The responses are drawn together in a moment from a historic pattern built up in comparable circumstances experienced and responded to in the past. This gestalt is an open sub-system of adequate and effective ways of being Jane. She has a flexible range of self-consistent responsiveness with a healthy conserve where she is still freely spontaneous to develop and create new ways of being herself.

Entering The Essence of Being

I want to develop an approach to role dynamics that has us constantly thinking systemically in terms of *spontaneity, creativity, role relationships* and that take account of whose perceptions and constructions are being used in making meaning and offering interpretation.

I take role as being seen from a number of viewpoints with a wide range of considerations and means of comprehension. Thinking outside of conserves I ask you to reflect on where ideas of role fit here. As psychodramatists ask yourself whether your concepts of role embrace a progressive orientation, holistic values, and comprehend complexities realistically. Do your constructs provide explanatory power to open up the essence of being, reveal organization of becoming and reveal her motivation?

Organizing for progress

Through the pragmatics of role dynamics we can identify factors of functioning that gather together in Jane's progressive gestalt. Factors stand out to be recognized as we attend to Jane in the scene.

I choose to write them down in prosaic description in this paper. I want to make it less familiar so as to prompt our thinking to go further than the elements and see the whole and the holons and to think through the gestalts of organization.

A progressive gestalt of functioning might include:-
- independent thought
- standing her ground
- making her own choices
- being a wise and encouraging self-critic
- constructing and sustaining mutuality in relationships
- striving for justice and equity
- applying diligently principles of morality and kindliness
- promoting good will
- determination to be self-reliant in providing for herself

- commitment to protecting the weak or abused
- indomitable and graceful patience and persistence
- purposeful maintenance of a chosen focus in face of challenge
- giving her self freedom to stretch beyond conserves
- supporting and sustaining relating when competing events intrude
- makes ethical challenges to the haughty and oppressive

In brief, she has learned to value being self-directed, autonomous, independently minded, of generous heart and a companionable contributor to her community's health. You might say that some of the progressive characterizations I make are more fitting in the circumstances of Jane's "reading" prior to receiving stringent criticism and later when she returns from her retreat. True, but the purpose of attending to this gestalt of responses is to appreciate Jane's health in her whole being. There is no value in dissecting her to prove her segmented pathology. Our purpose is to discover how she ticks, valuing her particular organization and vitality: from motivation to wish, from wish to action. There are other gestalts which will reveal other realities but here we can find the engine of her responsive system and reveal the *central organizing factor.*

Such a factor can be seen to be informed by her core values, her ethical imperatives, her personal goals, her working for mutuality in relationships and commitment to communal health. The organizing factor might be her ventures to build up networks of relationships where her autonomy and creative expression are supported. Or perhaps it is her desire for creative expression itself, which is then followed by her efforts to support her creative purposes. The central organizing factor might be focused to: *a woman with a mission to live free, make free and challenge rules wherever they might limit.*

Jane's social context elicits her specific

experience, just as it is in its own reality, but many past experiences are also elicited in her - some with stronger influence than others. We finely tune ourselves to her psyche and body indications activated by her having re-entered preverbal infant struggles. In childhood the wide power-differentials between her and significant adults gave rise to affects and her coping responses. They are alive and reverberate within her. Her thinking, feeling and action 'here and now' is laced with 'there and then'. Her cousin's challenging critique evokes old experiences which pull at every cell, nerve and sinew. Her tiniest bodily movements show that her mind and will are compromised. Eyes start and then search within, eye surface moistens, head flinches away, upper body swings a little against opposing muscles and bounces to return, torso pulls back a little and almost returns, and then eyes appear to be searching beyond the immediate space.

She is challenged, not overcome. Her strengths and vital responses are available. She moves in encounter, engaging with flexible flow, creating and being her self. She works mindfully to strengthen her spontaneity. She is resourcefully robust and adequately progressive. Still the ancient echoing doubts can shake her to her core, even though she is quite clearly progressive and engages positively with those in her community.

Her reactivity and struggles for power and survival strategies fit into the other gestalts and we do not need details of her earlier experiences to recognize her functioning form in the present. Approaching each gestalt we can conjure pictures and produce descriptions. I might see her read with an eye on her audience. Black Queensland swans enter my thoughts. I see a regal swan glide over the waters surface. Sturdy legs beneath the reflective ripples thrust purposefully. Wings gracefully cup up and out. Eyes are at once doe-like yet alert to any change or move. Regal and queen in mind as Jane is wounded and flees I muse of a queen mercurial in infant rage imploding and exploding in

blind impulse to destroy herself or her dearest treasures and still she wrestles to be queen, to have sway over herself and then her realm.

The factors we identify speculatively are clues, no more, the words we produce are constructions, no more, but neither are to be undervalued. We keep in mind what matters to her, where she is headed and how she moves her life forward. We don't expect to be capable of capturing her essence or of knowing her truth. We move with her as a companion imagining ourselves alongside and sharing an audience position with her to view her life with deep respect and without blinkers.

Struggles for control and power

The second gestalt is of her response functioning as she struggles for control in a reactive and fragmenting way. We see that her efforts, contorted by the forces in her surplus reality will, inevitably, not work for her. She cannot gain control of that universe. Her organization to compensate for and overcome the specific restrictive forces she faces in this new time is compromised by response-patterns likely to undercut herself. She strives to face out dominators with super-human effort.

Response factors in a gestalt of neurotic functioning might include:-
- hitting out wildly against her own interests or purposes
- punishing acts revenging the hurt received with added venom
- self destructive acts towards her own body as if it is not herself
- internal self destructive acts turning verbal abuse against her self
- self destructive acts demeaning and rejecting her creativity
- self destructive confinement of her self to imprisonment and shaming
- reactive flight mind-blinded by imploding emotional turmoil
- sarcastic power playing in no-win situations
- challenging perceived threat with unrestrained insult

- feverish busying in activity that is repetitive and confused
- breaking relationships that are important to her or might become so
- driving away people where encounter is actually attractive
- dominating and dismissive acts where her own values are to listen and weigh fairly

It is not difficult to see the progressive activating her to work for her health with a challenge that has impossible odds. Her resources are totally inadequate to control her universe. The centrally organizing factor we discerned in the progressive gestalt makes sense of everything we witness in this gestalt of fragmenting controls.

Working with strategies for survival

Thirdly we turn to the gestalt of responses organized for Jane's survival and for her to sustain herself. As we approach Jane's *coping gestalt* with her measures to secure her survival we have already seen that her progressive functioning comes steadily to the fore, but her fragmenting undermines her. She can be left at times seething with frustrations or in deep despair. Does her coping response gestalt have the resources to keep her going? at least to stay alive in hiding? Restrictive solutions certainly are not enough for her. As we open this gestalt remember that we are able to think that it has three holons of distinctive modes - coping by *engagement, attack* or *withdrawal*.

The coping gestalt may be seen as including the following response factors:

Engagement
- moving towards with decorum, respect, courtesy and propriety
- giving in to obedience and collaboration
- indomitably persisting in the face of interruption
- maintaining purposeful focus by avoiding attending to significant stimuli
- holding in bravely with relationships where she is scorned and derided

Attack
- striking out at power players and abusers
- challenging or refuting by counter attack
- making sarcastic or derisive comment when cornered or blinded
- defying legitimate authority and dramatically flouting conventions

Withdrawal
- seeking safe secluded retreat to review events and actions
- creating distance by shifting mood and focus
- producing impressions of composure while emotionally disconcerted
- running away to provide separation and distance
- busying in activity whilst searching for solutions
- creating deflections to take the heat off

See the Coping find the Progressive

Let us imagine that beneath each restricted coping response is in embryo a spontaneous creative act that is being withheld from its progressive activation. It may be dormant or be developing in hiding. Imagine that with each coping response factor noted above there are concomitant alternate responses in embryo where context is discriminated, constructive thoughts are forming and emotions are stirring. These are not ready for action to be produced. Freedom for spontaneous directed action is not sufficient. The responsive functioning form is perhaps only rudimentarily developed for action. Fear of consequences may carry greater weight than the organizational resources - or the balance is perceived that way. Self-belief may be crucially insufficient for courage to act.

The response factors in the three holons within the coping gestalt above are set out in the three tables below. The first column shows the coping role already noted above. The second column shows possible motivational aspirations, with progressive embryonic alternates in the third

Table 1: Engagement

Coping Role	Motivational Aspiration	Progressive Embryonic Elements
moving towards with decorum, respect, courtesy and propriety	motivation to be respectful	choosing action balancing preferences, consequences and feelings of self and others
giving in to obedience and collaboration	motivation to produce peaceful solutions	cooperating from autonomy for good purpose without obligation to dominant power
indomitably persisting in the face of interruption	motivation to sustain self when disregarded	acknowledging interruption clearly with freedom to choose action
maintaining purposeful focus by avoiding attending to significant stimuli	motivation to be robust	challenge and negotiate strongly with independence and interdependence
holding in bravely with relationships where she is scorned and derided	motivation to be resilient in face of verbal abuse	sturdy clarity in defining the entry on encounter or refusal to engage without respect

Table 2: Attack

Coping Role	Motivational Aspiration	Progressive Embryonic Elements
striking out at power players and abusers	motivation to be an influence for justice	siding with the oppressed & resourceful open challenger of abuse and injustice
challenging or refuting by counter attack	motivation to protect her self	choosing times of engagement venues for challenge & moments for withdrawal
making sarcastic or derisive comment when cornered or blinded	motivation to stand firm and have her voice	selecting her rhythms & pace speaking purposefully in line with her own values
defying legitimate authority and dramatically flouting conventions	motivation to be her own person	taking responsibility for promoting her autonomy & right to choose for herself

Table 3: Withdrawal

Coping Role	Motivational Aspiration	Progressive Embryonic Elements
seeking safe secluded retreat to review events and actions	motivation to take care of her rhythms and health	balancing openness & privacy - creating time & space for reflection
creating distance by shifting mood and focus	motivation to set her own agendas and timing	choosing to express her readiness un-readiness to decide
producing impressions of composure while emotionally disconcerted	motivation to be congruent	valuing her feelings & thinking for herself without pretence
running away to provide separation and distance, or busying in activity whilst searching for solutions, or creating deflections to take the heat off	motivation to live another day	declaring need of time and space for new consideration & later negotiation

column. We can imagine these embryonic role elements being influenced in their development by the central organizing factor in the progressive gestalt - a woman with a mission to live free, make free and challenge rules wherever they might limit - and edging her functioning closer to her central organizing impetus.

Towards a Pragmatics of Role Dynamics

I choose to think of pragmatics rather than theory because I have found it helpful to carry the question "How can I work to promote health and freedom with the clues Moreno and those who have followed him and from my own experience, are opening up for me?".

I aim to promote an approach to role dynamics that is systemic, holistic, multi-factorial and integrative. I am convinced that the core motivations in us all are aligned to an impulse towards health. Progressive functioning, I will back my life on, is at least embryonic. I believe it is essential for the psychodramatist to begin her and his work ready to see progressive functioning where it is and not be distracted from the whole person's organization towards health by problems and inadequacies that are also displayed. Working to discern a *central organizing factor* is crucial to making sense of and being alongside the person as they work to be and become who they are.

To discern Jane's fullness we give our whole being to take in all we can of who she is. Each viewpoint we take provides a unique opportunity to see more of her. The particular grid of intelligibility we select contributes a distinct vision, fantasy or imagining. We do well to accept that our nervous system and holistic humanness is our best instrument of recognition and discernment.

Role for me is the whole way of being a person has in a time- and relationship-specific context. The dynamics of role takes account of role always being interactive and, perceptions and perspectives being crucial to attempts

at interpretation. Role pragmatics is open to appreciating and exploring human functioning with the uniqueness and wholeness that each person and each community of persons have just as they are where they are.

Endnotes

1 Morenian clues are those ways of viewing human experience and functioning noted by Dr Jacob L. Moreno and those who have followed him. His idea of spontaneity is the primary clue. Zerka Moreno (2000) states that "a spontaneous person is a disciplined person" with "the discipline coming from within and not imposed from without". There is freedom to be creative and a creator, to be in relationship with ethical mutuality and autonomy.

2 Grid of intelligibility. These words echo the work of Michel Foucault (1973) that takes account of our views of life being formed and constrained by the grids of intelligibility. Our beliefs and conserves are formed with us largely unaware of the grid of intelligibility we view through at the time. Opening our eyes entails detecting the grid in use and finding a broad range of grids to gain other perspectives. The organization we notice depends on the grid we use. Foucault sees a space of knowledge within which competing concepts exist.

3 Gestalt. This word echoes the approach of Carl Stumpf (Berlin School founded 1893), seeing a system as different from the sum of its parts and defined by its holistic form not by its contributing parts. The focus is on a complete configuration of elements in a person's functioning form with a unifying motivating force.

4 Holon. This word appears in Arthur Koestler's book *The Ghost in the Machine* (1967) and asserts that systems both contain and are within interacting systems reciprocally influencing each other. Sub systems or holons are themselves simultaneously whole, autonomous and independent while being influenced from without and within.

5 Map and territory. Gregory Bateson (1972) in *Steps to an Ecology of Mind* quoted Korzybsky who wrote "the map is not the territory" in illuminating his understanding that our constructions easily become to us the reality we observe but there we fall into a fatal distortion every time "the word cat cannot scratch us".

6 Neurotic. This word was used by Alfred Adler who saw a paradoxical striving for superiority with self esteem battling its negative compensations arising from a relative lack of power. Lynette Clayton (1982) investigated the dynamics of the self with a grid developed from Jacob Moreno's cultural atom and drew on Melanie Klein's concept of infants' inner forces splitting objects and parents into good and bad in response to their experiences of reality. A neurotic gestalt engages the infant's psychosomatic response elements as she or he struggles with parental realities.

7 Fragmenting organisation follows Max Clayton (1994) and provides what can be seen as a dynamic formulation with fragmentations diminishing or unchanging.

8 Coping Strategies. These words echo the work of Karen Horney (1945) and her recognition that basic anxiety in infancy is responded to by means of three distinctive coping strategies.

9 Individuated & Progressive. These words echo the work of Carl Jung. His idea of humans progressing by differentiating and integrating the variety of competing factors of their being took account of "shadow" realities. The writing of Max Clayton (1994) guides investigation of inner system and interactive behaviour in terms of role with the progressive leading.

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Walking with Moreno in the Organisational Jungle

Jane Morgan

Jane is an advanced psychodrama trainee who is a senior manager in the public sector in Brisbane. She has been a change agent and leader in organisational and people development for over two decades. Her passion for creating successful organisations that enable people to grow into their potential capability has been a driving force in her work.

The Beginning of the Quest

Ever since reading Hegel and Marx as a young sociologist in the 70's, I have believed that bureaucratic organizations are an inescapable and dominating form of our social structure. And in those exciting days I did more than my fair share of hurling myself against those unresponsive walls. It was later that I came to know this as the "cultural conserve" of government and administration - the product of previous creative effort that had become stultified and although lacking in spontaneity was now accepted as the way things worked. I was left affronted and deeply perplexed by the minimal and easily corrupted changes achieved through all this radical collective effort.

In the 80's, I was introduced to psychodrama by Francis Batten and realized I had found my own personal answer to understanding and acting spontaneously within bureaucratic organisational systems. Since then I have been inspired to keep applying psychodrama in my organisational work. I particularly remember Max Clayton's sensitive understanding of the reality of taking up leadership roles in the world. He states:

"Daring to be and to become is essential to progressive and creative living and therefore is essential to leadership. This is, of course, an enormous challenge for daring to be ensures that the leader is caught up in the willy-nilly turmoil of living and is battered and scarred. Can we dare to become something at the point of throwing ourselves into unknown territory and feeling small and exposed? Can we love ourselves to such a degree that we continue on in spite of feeling insignificant? Can we value ourselves in the midst of loneliness, aloneness, and smallness?" (Clayton 1993:87)

These are powerful questions to which my answer has been 'Yes'. The pathway has been through integrating psychodrama into my roles and work as a manager and leader.

I have been a senior manager in large public sector organisations for the last 15 years and hope to continue in similar roles for the next 15 years. My areas of passion are the development of people and groups, a focus on the power of relationships to fuel productivity and creativity and the humanisation of organisational systems. So, now to the question at hand: How do I use psychodrama in my work as a senior manager?

In this article I provide examples to illustrate

the value of using psychodrama to develop staff who work for me - both in managing their performance and expanding their capacity to sustain themselves in the organisational jungle. There are many other applications not addressed here, such as influencing my managers and stakeholders and influencing the scoping, design, implementation and evaluation of projects and services.

Equipping Myself as a Social Investigator

A core commitment of psychodrama is to explore the whole system and map and understand the web of relationships in that system. For those of us that live and breathe in the organisational jungle, this systemic perspective is hard to achieve - and even harder to maintain. We are structurally divided into silos and hierarchies; we are culturally divided by competition for the scarce resources and rewards available in the system; we are individually divided by our sheer human diversity, be it personality, race, gender, class, ethnicity, values, beliefs or the wealth of other attributes that differentiate us one from another. The discipline of training to be a Producer in the psychodramatic method has provided me with the practical bedrock to become an influential social investigator in the jungle that I inhabit.

Cultural Conserve as Springboard

A major turning point in the development of myself as a social investigator role was reading Ann Hale's inspired work on Moreno's Canon of Creativity. Moreno asserts that the cultural conserve is *"the springboard for enticing spontaneity towards creativity"* and that the cultural conserve is not the enemy of spontaneity (in Hale 1980). What a challenge for my change agent version of an "angry young man"! If I want sustainable change in an organisation, I come face to face with the reality that I have to develop genuine respect and understanding of what currently exists in the system.

The following is a common everyday example of the usefulness of this perspective in coaching

my staff whose job it is to provide organisational development consultancies to clients within the organization (with no stage in sight).

Jean comes to me feeling stuck after a frustrating meeting with an important client. She appears at my desk and asks in a demure way if I have any time to help her. I chuckle to myself since this is the part of my job I love the most and invite her to sit down: warming up in myself to the enjoyment of being a collaborative guide.

After letting her have a good vent and whinge about how impossible it is to work with these "idiots", I thoughtfully encourage her to remember her strengths and achievements to date. I have discovered many times that people cannot do an adequate system analysis when they are "up their pole" because they are warmed up to negatively stereotyping their clients and acting out a stereotype themselves.

I then lure her into the pleasures of systemic exploration and discovery by having her explore out loud all the elements of the system that she is aware of, and adding in my own experiences. The more she expresses, the more she sees the expanded view of the system, and the more her spontaneity and curiosity grows. She moves from the role of *Damning Shiva* to *Curious Explorer*, like a *Matthew Flinders*.

As *Matthew Flinders*, she is really able to appreciate the landscape (i.e. the cultural conserve) and release her warm up to fighting against it and develop a fresh warm up to traveling with 'what is'.

In this case, traveling with 'what is' requires Jean to reverse roles with the manager and build an hypothesis of his world view. From here, she can grasp

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> how his behaviour makes sense to him in his experience of the organisational jungle. Her body softens and she says: "I get it. He thinks what I am proposing is dangerous for him." I am now redundant.
>
> Very rarely do I have to provide any input to the way forward or the next step. The person by this stage is reconnected to their spontaneity and is generating creative and practical ideas all on their own.

Consciously focusing on building my capacity to get with the cultural conserve (and it has been hard) has greatly increased my ability to build relationships across the organisation, acquire information not available to me before, and develop an optimistic patience to persist despite obstacles. Basically it has knocked my arrogance and ego back to a more manageable size - well most of the time. This is a very helpful outcome for a senior manager who is keen to learn.

Intervening in the Warm Up

What psychodrama has taught me is that it is all in the warm-up. In my experience, organisations are notoriously avoidant of this crucial work. Almost all managers and staff want to leap to new beginnings, ignoring the endings and transitions that are needed. Then they are baffled and angered by resistance in all its myriad forms. I use the mantra "it's all in the warm-up" nearly every day at work to focus the attention of myself and my staff and calm our anxieties. And on days I don't use it, I often realise that life would have been a lot more pleasant and productive if I had used the mantra.

A common but important example is the anxiety consultants often develop in trying to persuade clients to take their professional advice and implement an integrated transition management strategy for a significant change. I often make interventions as follows:

> Terry, a consultant, has come to see me because he is deeply frustrated with a senior manager who will not listen to his advice on what they are doing that is undermining the transition management interventions. For example, being secretive and manipulative in selection activities, shortcutting agreed strategies, overriding enthusiastic input by staff. Terry feels compromised in his role and is considering resigning from the consultancy rather than appear to be colluding with the client against the staff.
>
> The only intervention I make is to ask in a naïve manner, "What is your warm-up to the work?" He talks about his passion for managing change that engages people and wants to make a real difference to both the organisation and the staff. I am thinking about his level of spontaneity and ask, "What is blocking your energy and enthusiasm?" He sighs deeply and speaks about how deflated and inadequate he feels after each "bout" with this manager. He looks surprised and says "I feel like a schoolboy arguing with the headmaster!"
>
> Then I ask , "What is your client's warm-up?"
>
> I encourage him to ask the same questions of the senior manager by projecting himself into her role. He connects with the manager's passion for her area and determination to have the business and the staff succeed and shine. He starts to feel the pressures and restrictions on her functioning in this organisational jungle.
>
> Terry is now ready to warm up to being a capable and professional peer with this manager and make one last enthusiastic effort to build a workable partnership that might achieve the desired outcomes of the change agenda.

> Terry's roles expand. His view of the system expands. His respect for the difficult position of the client expands. We can now move away from what is right and wrong to a more realistic assessment of how to warm the system up a little bit more, how to expand people's willingness to explore uncharted territory just a little bit more. His anxiety is lower and we are planning and engaging with a lot more spontaneity.

Role Expansion

I consider that a crucial role of a senior manager is to coach people to rise above the confining trap of their current experience and distress. Many managers are wedded to the role of expert advice giver and capable fixer. This is a very limited approach if the goal is to promote growth and independent thinking. The discipline of role training has provided me with a wealth of alternative options as a coach in the organisational jungle. Even when life as a senior manager in a large organisation is at its most soul destroying, I know that I can anchor myself in the method of role training (which I have tested vigorously for over 15 years) and weather the storm, and still do some good work.

While I seldom have the luxury to role train overtly, I regard the work of role expansion to be my most important work. I have a deep and passionate belief in the creative genius within everyone and work actively to warm people up to their learning goals and to achieving their potential. Using the principles of role reversal, maximisation, concretisation, soliloquy, doubling and mirroring provides me with robust and professional tools to be, at my best, a spontaneous producer and auxiliary to my staff and clients. And at other times, an adequate producer and auxiliary.

Since I often cannot use the overt dramatic form, I seek to apply these principles in the situations that present themselves. Often people are not ready for counseling or therapy despite the deep need they have to break old habitual patterns and reconnect with their spontaneity. For example, the following intervention is based on the Focal Conflict Model (see Whittaker & Liebermann 1964)

> I recently sat quietly with Joanne and encouraged her to map (on a small piece of paper) all the roles she could identify clustered around her strong fears of living a full life (essentially the restrictive fears that are represented in her roles such as Barren Woman, Rejected, Ugly Child). Then we mapped out the roles clustered around her warm up to leading a full life now (essentially the disturbing motives that are represented by her roles such as Playful Flirt, Loving Companion).
>
> Now, each time we get together, Joanne gets out this map and we discuss what practical changes she has implemented and what has emerged for her. Then we consider the next piece that stands out for her and she decides on the next step. Quietly sitting in her own seat, she reverses roles, soliloquies, maximizes her experience and expands her world while I do the best I can to double and mirror from my seat. She is starting to light up to life again after a number of years of feeling depressed, unwell and resentful (and very judgmental of others). This is the beginning of her realising her work potential.
>
> Acting as a stable auxiliary in her life, our relationship is clearly important to her. She says to me that: "I just cannot lie to you about how I feel. How do you do that?" I guess Joanne feels mirrored and doubled adequately, so she cannot any longer lie to herself.

Leading without Creating Dependency

I use these methods extensively with my staff and

their feedback substantiates my own assessment of their effectiveness. They are individually and collectively a delight to collaboratively work with. I am very proud both publicly and privately of their performance. I have worked very hard over the last five years to find a way to lead that does not create a dysfunctional level of dependency. My goal is that, if I left, the group could sustain itself and their important work. This is a very difficult tight rope for a strong personality. Two years ago I had the wonderful "learning experience" of nine months of cancer treatment, including chemotherapy. My boss and work group supported my desire to keep working through this period as much as possible - but my functioning was pretty ordinary. So, I focused on maintaining relationships and supporting people as best I could. They just got on with the job. They performed so well that most people did not even realize that the group did not have a dedicated manager through this period.

I understand the crucial role of modeling for a senior manager. To do this well, a manager must be able to elicit and stay open to challenging feedback. This is potentially a very dangerous activity in the organisational jungle. I also understand that it is vital to be able to forgive oneself for inevitably failing to be perfect and learn from these failures. Over 15 years of training as a psychodramatist has assisted me to expand my roles as learner, leader and self nurturer particularly in the areas of robust feedback taker and struggling self acceptor. And thanks to the Goddess I probably have another 30 years to keep working on expanding my roles to an adequate level in this arena.

I cannot stress strongly enough the importance to my development of having been a member of a loving, challenging and nurturing peer group. This unique group of committed fellow travelers sustained me in the organisational work I do for 10 years and was a joy in my life. Because we were together for such a long period of time, we could work at a level of intimacy and acceptance that felt like tapping directly into the

wellspring of life. They generously nourished me to return equipped for the next installment of the organisational fray. I am still grieving for the unexpected loss of this group and am slowly exploring ways to fill this gap.

The Challenge From Here

I have accepted Moreno's challenge that we are all Godlike creators of our worlds and must actively "plant the seeds of a diminutive creative revolution". As Moreno said:

"In the beginning was the doer, the actor, in the beginning was I, the Creator of the Universe." (Moreno 1983:13)

I have chosen large organisations as my stage for action. As the Canon of Creativity so beautifully demonstrates, spontaneity launches creative engagement with the cultural conserve. Ann Hale nails the organisational challenge:

"Sponaneity exists in the here and now and is related to the readiness factor of any act. Spontaneity can become distorted. When the imagination is contained and the person's desire to move into action restrained by others (or conditions) the energy committed to the new creation and which has been mobilized will need to be dispelled. Following the imagination, preparing for a novel or useful application now ceases to be the controlling factor; rather, the concern becomes simply the release of energy. This phenomenon has been termed 'act hunger', the main ingredient of pathological spontaneity. Should the creative process continue unencumbered toward the direction of usefulness, novelty and adequacy, the release of energy is spontaneous, producing completion of the creation." (Hale 1980:6)

All of us who work thoughtfully in the organisational jungle witness daily the distorted release of energy in self defeating and fragmenting acts that isolate the person or group and close off future opportunities to that person. Extreme examples of this behaviour have often been built up over many years of offended

disappointment and recurring experiences of not being seen and valued in the system. This is the goal of my work: to play my part in collaborative work with others to release this 'act hunger' in organisations - to unencumber the expression of creativity and generate real and lasting change in the organisations that shape our lives.

And of course this means that I have to continue to release the three decades of 'act hunger' that I have stored in my journey through the organisational jungle. Psychodrama has provided the safe and confronting stage for me to unpack my backpack of resentments and disappointments and reclaim myself as the Creator not the Robot. Rate of difficulty: bloody hard. Satisfaction quotient in the long term: beyond measure.

As long as I have the luxury of replenishing myself from the generous sustenance of the psychodrama community and the method, I am confident that I can make a small difference in the strange world of the organisational jungle.

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Role-Play
Realising its Potential for Workplace Learning

Jenny Hutt

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The practitioners who introduced role-plays to workplaces in the 1940s and 1950s found they could transform employee relations, staff selection and ways of conducting meetings, conferences and job-related learning (Bavelas, 1947; Zander & Lippitt, 1944; Miller, 1951, 1953; French, 1945; Stahl, 1954; Williams & Folger, 1948; and Lippitt & Hubbell, 1956). They noticed it made learning dynamic, less theoretical and more relevant to real life.

Since then, the use of dramatic enactment such as role-play in workplace settings has become commonplace. Role-play activities are a taken-for-granted component in the design of workplace learning and development. A related form of enactment, the assessment centre, is used by employers as a basis for staff selection and to review the performance and development needs of key personnel. The use of professional actors or playback theatre companies to enact workplace issues, is also well established in training workshops and at conferences.

Yet, is the true potential of role-plays conducted with job-related learners themselves really being met? Quite a number of learners report that they 'hate' role-play or that they find it artificial, embarrassing and, at worst, exposing or even punishing.

It is my own experience that role-play can generate relevant and engaging learning experiences but only if facilitators grasp its full potential and discover how to use it well. In this article I will outline what I have learned about key elements of effective role-play, with illustrations from a range of settings.

Defining Role-Play

Role-play is a means of exploring a given problem or situation in action and trying out a variety of responses to it. The participants are free to try and fail in the role, knowing there will be opportunities to try other alternatives, until a new approach to the situation is learned and can be applied in real life (Moreno, 1966, cited in Fox, 1987). When conducted well, role-play has an explorative, provisional and experimental feel. It can be seen as a 'warm-up' to improved performance without being too focussed on *completely achieving good performance*.

Role-play can be followed up by individual or group role training to hone in on the particular role or roles that require development, rehearsing for and developing adequate performance. Similarly role-play can be used as a springboard for sociodramatic exploration of the conflicting values at play in the situation under review. Sometimes these conflicts are

usefully acknowledged before role training for improved performance commences.

My Own Application of Role-Play

My own application of role-play typically takes place with groups of 10-16 learners in half-day or longer training events. I ensure that participants are oriented to the workshop focus through a range of interactive activities including spectograms. During these activities I model a high level of interest in the group members, encourage them to build mutual relationships with each other and work to establish group norms of openness, acceptance and ease with the use of action methods.

I frequently work with material generated by the group on the day, giving them an opportunity to select which situations they most need to work with or are interested in exploring.

I commonly structure role-plays in two different ways. One is to conduct a role wheel, an approach I learned from Anne Hale (USA) and Colin Martin (NZ). Participants stand in two circles - one inside the other. People on the inside circle face outwards and are partnered up with someone in the outside circle. They are encouraged to come up with immediate responses to situations in which their partner takes the counter role. These interactions are brief and participants often get to take both roles in the scenario. As the scenarios being worked with change, participants in one circle step to the right and are re-matched with a different partner. This is a noisy, often high-energy activity in which participants are relatively free from the scrutiny of the group as a whole.

I find the role-wheel a useful starting point for role-plays. If time and purpose allows I typically progress from a role wheel to a group-centred role-play, sociodrama or role training session. Group-centred role-play is the second way of structuring role-plays I often use. It involves some participants taking up roles in the enactment and others being audience members. As those watching a role-play have a different level of engagement to those taking an active part (Kipper & Uspiz, 1987), I adopt a number of techniques to engage the audience as much as possible. These include: involving them in the preliminary interview; asking them all to model alternatives to the whole group; and pausing the action to have them try out an approach with a fellow audience member. This form of role-play often explores the concern of an individual protagonist chosen by the group and is therefore concluded with a formal process of sharing or reflection.

In conducting role-plays I have identified several key elements for success. These are outlined below.

Relevance

It is essential that role-plays are highly relevant to the learners involved. If they are, they generate enormous interest and keenness to participate.

Sometimes it is appropriate to pre-design role-plays, particularly if you expect the group to be inhibited about bringing forward relevant material. I have done this in authoritarian or risk-averse organisational cultures. The challenge is to uncover, prior to the learning event, a range of scenarios that most people can recognise as realistic. The more specific they are, the greater their dramatic interest.

For example: *"Here you are at a cocktail party and an overseas dignitary touches your bottom and suggests you come back to his hotel after the function or you see him sexually harassing one of your work colleagues. How will you respond?"* or *"Here you are working alone in a noisy warehouse environment with one other worker who refuses to talk to you. How will you respond?"* *"Here you are working in a foreign country where homosexuality is a criminal offence and you overhear your colleague 'outing' your gay workmate to the local staff. Go ahead and respond to them."*

Pre-designed role-plays are valuable if you are working with tight time constraints. There is an

economy in warming the group up to a number of very crisply explored scenarios and having them generate thoughtful learning reflections.

However, even within short time constraints the skilful facilitator can draw out and work with specific concerns from the group that are of most relevance to them on that day. This makes the learning engaging, as the group has high 'ownership' of the issue and its resolution. This approach can be useful with newly-formed or diverse groups of individuals; and when there are significant differences in knowledge of the context between the facilitator and the group members.

For example: in working with a group of managers from Pacific nations I discovered that a pre-prepared role play on mentoring techniques was less relevant than a spontaneously constructed role-play on how to maintain confidentiality (a cornerstone of the mentoring relationship) in communities where the managers experience considerable pressure to break it, in keeping with wider cultural norms of interaction related to a 'diffuse' rather than a 'specific' culture (Trompenaars, 1993). The group role-played responses to a mentoree who asks *"How do I know I can trust you? I've got something I want to tell you about my life but I don't want anyone else to know."* and later responses to the mentoree's manager who says *"Tell me about my staff member. What do you think of him and what is up with him at the moment?'*

The beauty of this approach is that the role-play is finely attuned to meeting the most current and pressing needs of the learners.

Playfulness

There are many pressures on us to 'get it right' at work. 'Getting it wrong' can have big repercussions for our clients, our professional relationships, as well as having an impact on our reputation and self-concept, something we are often acutely aware of. This creates pressures on us in role-play situations - for example, we don't want to upset our colleagues or be judged

to be incompetent. The pressure to 'get it right' experienced by participants and the facilitator can undermine role-plays unless the facilitator really grasps the value of learning through play and how to make that happen.

An effective role-play requires a playful, experimental atmosphere. In the early stage of a role-play it is important as a practitioner to avoid being evaluative yourself or asking the group to evaluate their own or others' efforts. Crisp use of a role-wheel goes a long way to increasing spontaneity and reducing the group members' scrutiny and self-consciousness.

Another approach which helps is inviting group members to start with a response they know *won't* work, and a few minutes later come up with *another* response that won't work, and then a response that *might* work.

During this early stage of a role-play I focus on enjoying myself as a group leader and accepting and appreciating the variety and life being expressed by the group, some of which can be very funny and sometimes provocative. This all helps relieve a lot of anxiety about 'getting it right' and frees the group members to experiment in more of a free-for-all where a wide range of behaviours can be enacted. As they continue, their efforts can be increasingly channelled towards a wider range of effective responses to the situation.

Spontaneity theory, one of the cornerstones of psychodrama, informs this way of working. Without this knowledge a facilitator might feel unnerved, irresponsible, off-the-mark or lost when the group becomes playful. With spontaneity theory as a touchstone, the practitioner can learn to trust that true playfulness unleashes the spontaneity of the group and that in turn the group's capacity to respond with vigour, freshness, originality, imagination, practicality, creativity and adequacy will emerge.

Purpose/Focus

In shaping a role-play to be relevant and developing a climate of experimentation the practitioner is co-creating a certain 'warm up' with the group. The term 'warm up' in this sense means a certain focus, predisposition and mood in the group. The facilitator can do a lot to shape the warm-up of a group.

It is useful for the facilitator to be clear about the kind of warm-up that is suitable for the group and the learning context so that participants feel 'safe enough' to participate and learn. One aspect of this is having a clear and transparent purpose and mandate to work with the group on certain issues. This provides an anchor as you work. For example: *"In this session we will focus on your capacity to give useful performance feedback or to develop your abilities to be an effective influencer."* (And by implication, although this doesn't need to be said, *"We are not here to redesign the performance review system, develop your parenting skills or to help you decide on your next career move, although you may be reminded of these issues as you work."*)

Appropriate Level of Disclosure

Another aspect of warm up is clarity about what level of personal disclosure is appropriate to the work and the context. Warren Parry (1980s) identified six fields of warm up used in psychodrama, each of which involves different levels or areas of personal disclosure. One of these fields is a warm up to *'typical'* situations in which the practitioner invites the group to address (in this case in a role-play) what typically happens between parties (such as between a union delegate and an employer, or a sales person and a product development person). This requires minimal personal disclosure by members of the group, as they identify common dynamics which they may or may not have experienced themselves. This can be a rich source of role-play material. However, work at a 'typical' level can risk veering off into the stereotypical, which reduces its sense of freshness or reality.

Another of Parry's fields involves participants warming up to themselves in their role: *'you as a... manager/ nurse/ teacher/ consultant/ judge/ counsellor'*. This field of warm up involves greater disclosure of the concerns they face in their occupational function and builds a very compelling and unifying warm up which engages participants in real situations they can all relate to.

The third field of warm up, the one most relevant to workplace role-play, involves participants disclosing material about actual working relationships, described by Parry as *'you in your current social atom'*. A sound level of expertise in group work and production skills is desirable to facilitate role-play at this level, in particular to manage the amount of information presented; the active engagement of the group; and to develop an open and ethical group culture which respects all parties portrayed in the role-play.

Briefing/Interviewing for Role

Participants in a role-play need to be well orientated to or prepared for the role they are being asked to play. This is where many pre-designed written role-plays fall down, as they fail to engage participants in a way that brings the role-play to life.

Interviewing the group or briefing the group about their role deepens their level of engagement and activates their spontaneity. This can be done by getting each half of the group together to identify what is important to the person they are about to play. Alternatively, and more economically, the practitioner can brief each party in the role-play in a crisp manner.

For example, in a role wheel, the practitioner addresses the inner circle: *"Those of you in the inner circle, you are the peer reviewer who has observed your colleague in action in the courtroom. Your job is to give this person in the outer circle feedback on one area where they could lift their performance. You have noticed that they use little eye contact with the parties and delivered their judgement looking*

down or over the tops of their glasses. Overall you think they are doing a good job but that they come across as impersonal and removed. You think that the behaviour you noticed is probably outside of their awareness. In a moment I'll ask you to go ahead and have a go at letting them know about this. Now those of you in the outer circle, your job is not to 'go over the top' or be the most difficult person you can. Just notice what your colleague says and does and let that affect you. And respond as you would. Now, peer reviewer in the inner circle, you go ahead and start this conversation."

Authenticity

A useful role-play encourages participants to discover the value and limits of their current approach to a situation and to try out expanding their own repertoire of responses. For this reason when I facilitate a role-play I encourage participants to start by 'having a go' at handling a situation in their own natural way.

This expresses confidence in their existing capabilities and values a diversity of approaches amongst group members. It helps reduce their anxiety about 'getting it right' and helps them enter into the situation as an action experiment in which they are free to learn in their own way. It also sends a signal that they can be authentic in the learning group and that their actual experience of the situation is of interest to others. This level of authenticity deepens the participant's level of engagement.

Later in the role-play they may build on their repertoire by adopting approaches modelled by others in the group. Once the group begins to focus on role training they will probably also be willing to try extra approaches suggested by the facilitator or the group.

Diagnosis

Encouraging group members to start with their own natural style also gives the facilitator the chance to observe and assess the group's overall proficiency in the relevant role behaviours, the breadth of their role repertoire, and the range of capabilities in the group.

These insights help the facilitator choose suitable interventions. For example, if participants enact a 'mentor' role as *Long-winded Advice-givers,* they can be encouraged to continue with the use of more inquiry and curiosity about the mentoree's particular situation. Similarly, if those in the peer reviewer role show a good level of inquiry, sensitivity and attunement with the peer they are reviewing, they can be encouraged to bring forward the difficult feedback they may be postponing.

Crisp and Precise Production

Workplace learning sessions are often undertaken within considerable time constraints, sometimes ruling out the possibility of using role-play altogether. More often, in my experience, role-play is possible and adds value, but only if the facilitator is crisp and precise.

The facilitator must be emotionally present and able to develop an open learning climate in the group for their crispness and precision to work. Otherwise, crispness and precision can be experienced as bullying, are likely to be rejected by the group and may do damage.

I am fortunate to have had some good role models of crispness and precision amongst my own trainers and colleagues, some of whom I will mention here. Colin Martin (former Director of the New Zealand School of Training for Trainers) was masterful in eliciting a role-play scenario from a group member who had volunteered to set out their situation. Colin would conduct a brief interview standing alongside the participant in front of the group, asking *'what is it that she/he says or does in this situation?'* and *'what is it he/she says or does that you find particularly challenging?'* With these few words he would elicit the verbal or action component at the heart of the situation being explored and this would be enacted immediately as a role-play.

Anne Hale taught a number of crisp production techniques in the use of a role wheel which I have found invaluable. She conducted a

succession of very brief versions of the role-play, encouraging participants to try another and then another response; inviting a 'fast forward' to another point in the interaction; quick shifts as those in the role wheel stay where they are but take up the other role; and crisp moves around the role wheel giving participants the chance to enact with another role-play partner. Anne also modelled the use of 'spotlighting', where participants in a role wheel listen in to and watch a quick series of role-play pairs re-enacting their encounter.

When these crisp changes in activity are facilitated well they heighten the openness, spontaneity level and resourcefulness of the group. I have found my own precision and crispness has increased with practice and as my capacity to make an assessment of the group's learning needs has sharpened.

Reflection

Role-play must incorporate reflections about what is being learned. This need not be only at the end of the role-play but can occur as the role-play proceeds. One approach I prefer, which I first saw modelled by my colleague Bev Hosking, is to ask the participants to share with their role-play partner what they noticed about 'which approaches tried worked well and which didn't work so well.' In line with adult learning principles I may ask the role-player to reflect on their own effectiveness first, and then hear from the person in the counter role. Participants are then invited to report back their general conclusions to the whole group. Following this the group can then be invited to keep going or try a different scenario, with these reflections in mind.

General reflection about what worked and what didn't work in the role play is a good place to start, followed later in the session by more direct feedback about the impact of the role-player on their partner (in role) and what they might consider doing differently. This progression fits with the early emphasis on playful experimentation and the later attention to achieving more effective performance.

Conclusion

Role-play has a lot of value in generating highly engaging and relevant learning and reflection. To realise its potential the facilitator needs to devote a great deal of attention and care to the 'warm-up' process. Early attention to purposeful play and experimentation, rather than more focussed training for improved performance, can help the facilitator liberate the spontaneity, resourcefulness and creativity of the learning group. Role-play works well when the learner is respected as an authentic, self-expressive, person experiencing and developing moment to moment. In addition role-play offers an invaluable tool to assess the role repertoire and development needs of the group.

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Review

The Quintessential Zerka

Writings by Zerka Toeman Moreno on Psychodrama, Sociometry and Group Psychotherapy

Edited by Toni Horvatin and Edward Schreiber, 2006

Reviewed by Gillian Rose

Zerka Moreno, who recently celebrated her ninetieth birthday, needs no introduction to anyone with more than a cursory familiarity with psychodrama. It is timely that this book, bringing together some of her considerable writings regarding the psychodramatic method into a single volume, is finally published. Never far from the mention of Zerka is the spectre of her late husband, psychodrama's founder, Jacob Moreno. It therefore seems fitting that the title of her book, *The Quintessential Zerka*, gives a playful nod to the primer of his writing by Jonathon Fox, *The Essential Moreno*.

The articles in this book are arranged chronologically in five chapters with Dr. Moreno being the pivot: Beginnings 1944 - 1948, Early Pioneers 1949 -1965, Transitions 1966 - 1974, On Her Own 1974 - 1977, and The New Millennium and Beyond 2000 - present. Within these chapters are thirty-six individual pieces, each one prefaced by a present day comment from Zerka. This device works extremely well, providing both a personal touch and a context for the writing that helps to form it into a coherent body of work.

Zerka Toeman met Moreno in 1941 and has been involved in psychodrama ever since - sixty-six years in total, thirty-three of them with Moreno and thirty-three since his death. She was, by her own admission, a *"participant actor in one of the major revolutions in social science"* (p136). What she doesn't say, but is evident through the scope of the writing and the forward by Dr Dale
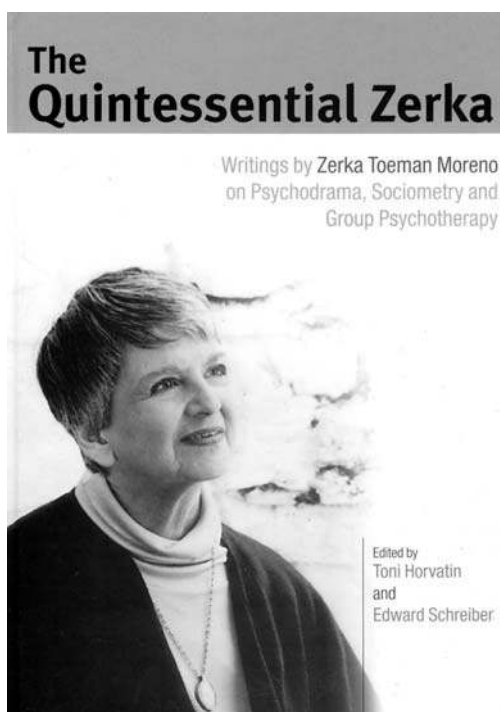
Buchanan, is how much she was a co-creator of psychodrama as we know it today. While Moreno was alive, as well as being his wife, Zerka was his secretary, preferred auxiliary-ego, editor, co-author, researcher and director of training amongst other roles. In the thirty years since Moreno's death, it has been Zerka's commitment to refining Moreno's visionary, but at times loosely defined ideas, and her systemization of the training process that has, in large part, ensured psychodrama's continued vibrancy and viability.

The dovetailing of Jacob's and Zerka's abilities into a successful partnership is alluded to in one of Zerka's comments on the early years. *"During this time at Beacon the air seemed palpable with Moreno's ideas. He was the creator, he expected others to work out the details. It was a role that came naturally to me because I believed so strongly in his vision"* (p. 37). Indeed, the reach and breadth of Moreno's vision is captured in the range of topics Zerka writes about: motion pictures and television, mothers and family life, returned servicemen and their families, and psychotic patients. As Zerka says *"everything in our lives was grist for the mill"* (p. 43). How their partnership worked is again alluded to in the introductory comment to a 1965 article on 'Psychodramtic Rules, Techniques and Adjunctive Methods'. *"Moreno was good at creating ideas but they were not always organised or presented in a lucid manner. I worked at giving some form to them, wanting him to be understood by as large a population as possible .... Moreno had groups of students come to the house in the evening for more free-ranging philosophical/ historical discussions. I saw to it that there was an organised part of the training that could be grasped and learnt".*

The book is enhanced by a sprinkling throughout of Zerka's poetry. And readers on the lookout for examples of the "bon mots" Zerka is renowned for will not be disappointed. There are such gems as: *"Psychodrama is similar to a vaccination: it is a small dose of insanity given under conditions of control"* (p.163). Some fascinating facts about Moreno also emerge. Did you know he was used by the media as a predictor of the outcome of boxing matches between 1935 and 1958, using sociometry and "physiodrama" (body movements) to make his assessments?

Throughout the book, but particularly in the early sections, are the "due recognition" articles that seem to inevitable cling to Moreno. 'The Seminal Mind of J.L. Moreno' and 'Evolution and Dynamics of the Group Psychotherapy Movement' are examples of these, although both are also excellent articles in their own right. Zerka prefaces the latter article with the comment that *"We weren't interested in turf"* (p. 129), to which the "Tui" response comes to mind ("Yeah Right" for our non-New Zealand readers). Within this article Zerka, while attempting to distinguish between inspiration and an organised movement, perhaps unwittingly draws a parallel to her own contribution to psychodrama. She writes *"A distinction is made between the idea, and the organisation dedicated to it propagation. Christ was the carrier of the idea but Peter was the founder of the Church of Christianity. Marx was the author of Das Kapital but he and Engels became the founders of the communist movement when they organised the "First International"." I think it is not too great a stretch to say Moreno conceived of psychodrama, but it was in combination with Zerka Toeman Moreno that it has become an internationally known and respected philosophical and therapeutic movement."*

With its wide scope of historically interesting and theoretically stimulating articles, The Quintessential Zerka will be a useful, if not essential, reference for any serious student of psychodrama.

The Quintessential Zerka: Writings by Zerka Toeman Moreno on Psychodrama, Sociometry and Group Psychotherapy, edited by Toni Horvatin and Edward Schreiber, was published in 2006 in New York by Routledge. 328pp. ISBN:1583917284

Review

The Art of Facilitation
the essentials for leading great meetings and creating group synergy

by Dale Hunter, Stephen Thorpe, Hamish Brown, and Anne Bailey, 2007 Random House NZ

Reviewed by Vivienne Thomson

The authors of this new book all live and work in Auckland, New Zealand, and have drawn on their work as members of Zenergy, a company that specialises in facilitation, mediation, coaching and facilitator training.

While Dale Hunter, a co-founder of Zenergy, presents the bulk of the content, the book is the result of the authors' collective effort and wide range of experiences and expertise. It is a revised and updated edition of *The Art of Facilitation* first published in 1994 incorporating new thinking and research. There is now a chapter on "Facilitation Online" that highlights the benefits and issues associated with facilitating online groups. In addition, Hamish Brown, ANZPA member and psychodramatist, has contributed a chapter entitled "Facilitation and therapeutic group work" in which he relates spontaneity, warm up, role theory, and creative genius to facilitation.

This book focuses on the role and skills required of a group facilitator. Facilitation is defined as a discipline learned through experience, skill acquisition and personal development. It is presented as part of social ecology and much of the writing is imbued with permaculture principles of "care of the people, care of the planet, and share the resources".

The book is presented clearly and organised into three parts. Part One outlines the conceptual framework for facilitation exploring the history of facilitation as a profession, underlying concepts, and description of the work of a
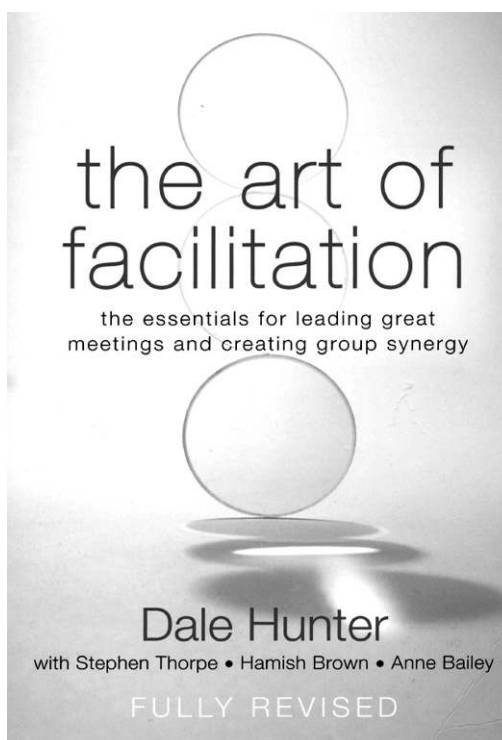
Part Two focuses on a variety of contextual applications of facilitation e.g. facilitation in organisations, facilitation and ethics, sustainability, values, therapeutic group work, and online facilitation.

Part Three provides a resource for budding facilitators through a structured self directed training program. The program includes a range of activities for use with groups, reference materials, tools and techniques, and a list of competencies.

Its purpose is to provide a training resource for facilitators to enable group members to understand more about what is happening in a group and how they might participate in order to progress the work of the group.

I think it achieves this aim and would appeal to people who are interested to learn about what is involved in the practice of facilitation and looking for specific ideas and techniques for practical application. Information and examples are presented clearly and could be applied directly from the text. .

Along with an emphasis on the importance of experiential learning, the authors provide a significant amount of instruction by describing specific activities to use as a facilitator. While experienced group leaders are less likely to look for activities such as energizers, check-ins, games, or "how to" steps to develop their ability and applications, people at an earlier stage in their development as facilitators would value the resources that are to be found in the book.

Drawing on an eclectic methodology ranging from story telling to neuro-psychology the topic of facilitation is well researched and supported by an extensive bibliography that in itself makes for interesting reading.

In his chapter on "Facilitation and therapeutic group work", Hamish differentiates the purposes of group facilitation and group psychotherapy. He states that therapeutic methods are often based on human development, change, or social theory, whereas this is not necessarily the case for facilitation. He promotes the idea that facilitators, and everyone for that matter, can benefit greatly from psychotherapy both in terms of understanding the process of change as well as attending to their own personal development.

He goes on to present psychodrama as the method that connects and integrates personal development with community development and social development. His description links role theory and warm up to change and a belief in our generative capacity. That is, by attending to our own personal development we become involved in creating the world as we imagine it could be which in turn generates further development.

I found the style of this chapter quite different from the rest of the book in that it presented the information for the reader to digest and stopped short of translating it into specific action or giving guidance. Instead it provides a summary of a number of methods and theories, suggesting a relationship between them, and linking them to facilitation. For a novice it condenses a number of psychotherapeutic methods to straightforward summary, and for those people who know about psychotherapy and groups the theory is likely to stimulate further interest in psychodrama and its application.

I would have liked this chapter to be expanded particularly to learn more of the links between psychodrama and facilitation and what Hamish has integrated from his experience in these two fields.

Reading this book caused me to reflect on how I function as a consultant and psychodrama practitioner and the values and principles that guide my work. In this respect the book prompted a useful experience for me in identifying the similarities and differences between psychodrama and facilitation, in particular the notion that a facilitator doesn't get involved in the content of the group's work and that, "the primary role of the facilitator is to focus the group on its purpose and act as guardian of the group culture". I certainly enjoyed the stimulation of grappling with the translation of theory into practice.

'The Art of Facilitation' (1994, 2007) by Dale Hunter, Stephen Thorpe, Hamish Brown, and Anne Bailey was published by Random House, New Zealand. It is available from <www.zenergyglobal.com>