AANZPA Journal

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The AANZPA Journal has been established to assist in the fulfilment of the purposes of AANZPA through the dissemination of high quality written articles focused on psychodrama theory and methods, and their applications by practitioners in Australia and New Zealand.

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AANZPA is an organisation of people trained in Dr. J. L. Moreno's psychodrama theory and methods, and their application and development in Australia and New Zealand.

An ordinary member is certificated as a Psychodramatist, Sociodramatist, Sociometrist, and/or Role Trainer. A TEP is a Trainer, Educator and Practitioner.

The purposes of AANZPA include the establishment and promotion of the psychodramatic method, the setting and maintenance of standards, and the professional association of its members. Members associate within geographical regions, through the AANZPA Journal and electronic publication Socio, and at annual conferences.

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Editorial

In this issue of the journal, there are many offerings of ways to initiate, sustain and nurture relationship. How this is done in situations with real difficulties are detailed. Doing it together is a common theme: being companioned, seeking a friend, offering yourself. There are many things that can be taken from the work described here and applied in other areas.

My passage being editor of the AANZPA Journal is complete. I love it when I find myself nutting something out about psychodramatic practice and theory with someone else who is also passionate. We share experiences on different things we have tried out. There are tips and stories of failure. We do not have to become mired in theoretical debates, but can immediately investigate the thing using the psychodramatic method. I hope I have nurtured a style of writing that has this collegiality and also reflects the spirit of Australia and Aotearoa; a spirit that is fresh, earthy, personal, playful and welcoming.

As we care for the place we live in and look after its animals and plants, we put down roots. As the placenta of the new born are buried and the ashes of the parents are scattered, we add to the makeup of the land. A receptivity is created within the person. The collective love and intent of all who have lived before in that place finds a new home. We become infused by the sensibilities that are alive within the fabric of all things.

Ko tau hikoi i runga i ōku whariki
Ko tau noho i tōku whare
E huakina ai tōku tatau tōku matapihi[1]

Philip D. Carter
editor

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[1] Your steps on my whariki, your respect for my home, open my doors and windows.

Starting where we are

Jenny Hutt

This article explores our relationship with the history of where we live and why it matters. The development of a study group approach to this area of life is described and the relevance to us as citizens and practitioners is considered.

Te Waimatemate: still or intermittent waters

It would have fitted into a matchbox: what I learned about the history of the place where I grew up, a rural town set on the plains at the foot of the Hunters Hills. The hills were named after Ngai Tahu chief, Te Huruhuru, who with a group of 40 or 50 people established a village of 25 dwellings of totara bark there on the west bank of the Waimate River (Anderson, 1990). Not that I knew that as a child. Instead, at primary school we learned about the arrival in Te Waimate in 1854 of Michael Studholme who had come from Christchurch to select land for a sheep run, the last part of his six week journey overland on bullock carts. We visited his cob hut. I recall we learned generically about 'the Maoris', all in the past tense and with no mention that I recall of names or what happened in our locality. Our teachers taught us a couple of Maori action songs and Maori stick games, which I enjoyed. Some classmates had Maori ancestry but this didn't register with me then and was never discussed. I was surrounded by Maori language names I didn't know the meaning of: Waihaorunga, Waihao Downs, Ikawai, Waitaki, Hakataramea, Makikihi.

Recently I discovered they were river locations, also *a fishing place, a valley of scented speargrass, the murmur of the sea*. I grew up in a time and place where cultural background was not discussed and the history of where we lived seemed old fashioned and irrelevant. No family stories of our own ancestors were told. This was the 1960s, we were on the edge of a modern time and it seemed we were only looking forward.

Out on a Sunday drive, sometimes to visit relatives on a farm, with Mum in the front and us kids in the back seat of the Vauxhall, Dad, who was a stock and station agent, would raise his forefinger off the steering wheel as a friendly greeting to the drivers of oncoming vehicles. They would respond in kind. He mostly seemed to know their names, and would say them out loud with recognition, affection. That's Cyril Sew Hoy. John Hay. Field Dyer. At this time, in this place, and despite the confining social prescriptions of the time, I grew up with really no doubt that this was my home and that I fundamentally belonged.

Merri Merri very stony creek and Birrarung river of mists

Many decades on, I live in Melbourne near the Merri Creek which runs into the Yarra River or Birrarung as it was known before colonisation. I have lived in this place longer than anywhere else. As a migrant I set about to learn my new country, bit by bit, year by year, in order to find my feet here. With my work interests in social diversity and intercultural learning, there has been a lot to take in. Here in this city now, transforming apace, to a soundtrack of grinding traffic and relentless construction, 1800 people make Melbourne their new home every week. There are 5 million of us in Melbourne now, almost half born overseas or with a parent who was (Soutphommasane, 2015). What do we know of the history of this place we live in, or care to know?

Actually, we do know some of the answers to these questions. While the majority of people in Victoria say they know a lot about the history of Australia, only a third have a fairly high knowledge of the history of Aboriginal and Torres Strait Islander people in Australia. (Reconciliation Australia, 2016). In Victoria, people want to see that change: 4 out of 5 people see it as important that Aboriginal and Torres Strait Islander history become a compulsory part of the school curriculum.

However, unfamiliarity with our history isn't changing very fast. Joanne Cruickshank (2017), Senior Professor of History at Deakin University comments: "For 10 years I have taught history students about the history of colonisation. Every year I think I will get a group of students who will have had a more thorough grounding in the basic facts of colonial history and the relationship between Aboriginal people and non-Aboriginal people. There has been virtually no shift in the knowledge levels of people coming into university over 10 years."

There are some very distinctive things to grasp about Australia's history. The historian Mark McKenna reminds us that between 1788 and the First World War twenty two million British emigrants left their homes to settle in North America, Australia, New Zealand and southern Africa (McKenna, 2018, p. 33). By 1914, the powers of Europe held roughly 85% of the earth as colonies, protectorates, dominions and commonwealths (Soutphommasane, 2015).

Australia was unique in being colonised without a treaty, conquered without negotiation with Aboriginal and Torres Strait peoples, the land taken without compensation (McKenna, 2018). In the Uluru Statement from the Heart (2017) contemporary Aboriginal and Torres Strait Islander leaders remind the Australian people that the sovereignty of their peoples was never ceded or extinguished, and that it co-exists with the sovereignty of the Crown.

Our violent history and its consequences is recounted in a visceral and confronting way by Wiradjuri man and journalist Stan Grant (2016, p. 1, pp. 25-26). His childhood was spent with his family moving from town to town, taking up farm labouring and timber milling work, one ramshackle house to another, he and his siblings in one school after another, always needing to move on for fear that the children would be taken by police or welfare officers. He writes of his people, "the Australian dream abandoned us to rot on government missions, tore apart families, condemned us to poverty. There was no place for us in this modern country and everything we have won has come from dissent, it has been torn from the reluctant grasp of a nation that for much of its history hoped that we would disappear. We know this history, my people. This

is a living thing. We touch it and we wear it. It is written in the scars on the bodies of men like my father. It is carried deep within us, mental wounds that cannot heal. It is so close we can touch it" (Grant, 2016, p.26). I have heard it said many times by Aboriginal people, '*history is not in the past, it's all around us'*.

The **Northcote Koori Mural**, located in St Georges Road, Thornbury in Melbourne, was designed by former Northcote High School art teacher Megan Evans in collaboration with members of the Thornbury-based Aborigines Advancement League. Evans worked with Aboriginal artist and elder Lin Onus researching and designing the mural in collaboration with members of the Victorian Aboriginal Community, and it was painted between 1983 and 1985, by trainee artists including Les Griggs, a Gunditjmara man (1962–93), Ray Thomas, Millie Yarran, Ian Johnson and Elaine Trott and many other volunteers.

There are many reasons why knowing more about our history matters today. The life chances and wellbeing of Aboriginal and Torres Strait Islander peoples (in health, employment, housing and education) are profoundly affected by these events. Closing the gap between the life chances and wellbeing of non-Indigenous Australians and Indigenous Australians is on track on some criteria: child mortality; early childhood education; and year 12 attainment. Others are not on track: school attendance; reading and numeracy; employment; and life expectancy (Commonwealth of Australia, 2018). If the history that shapes these systemic inequities is unknown and unexamined, they simply become taken for granted, part of the everyday *way things are*.

Our history continues to affect the strength of our social fabric. This is a concern for many Australians. Perhaps it is a concern for you, the reader. Senator Patrick Dodson (2016), member of the Yawuru people, known as 'the father of Reconciliation', notes "countless people, Aboriginal, Torres Strait Islander and non-Indigenous, have dedicated their life's work to the reconciliation movement." This includes a decade

of work by the Council for Aboriginal Reconciliation established by the government in 1991, and almost two more decades of work by Reconciliation Australia, established in 2000. Perhaps you were involved in the displays of shared commitment and solidarity such as the Walk for Reconciliation. Many of us witnessed and experienced the profound resonance of the Apology to the Stolen Generations. Perhaps some of you work or participate in one of the hundreds of businesses, organisations and sporting groups, which fulfil commitments each year, as part of their Reconciliation Action Plan.

The work of strengthening our social fabric involves getting to know the truth of our history. Dr June Oscar, AO, a Bunuba leader and now Aboriginal and Torres Strait Islander Social Justice Commissioner, has reminded us: "Until the entirety of Australia's history is acknowledged, and trauma is understood, we deny the truth of this nation and lock ourselves in fleeting moments of reconciliation. In doing this we stall the progress of a necessary reconciling journey. I believe the time is now to begin this journey and never let it end. Australia is ready to reconcile" (Oscar, 2016).

There is plenty of work yet to be done to address our history and its legacy, whether or not it is characterised as reconciliation. Reconcilation Australia (2016) identifies five dimensions of reconciliation: race relations, equality and equity, unity, institutional integrity and historical acceptance. Matters of self determination and self-management, individual and institutional racism, and the issues of soverignty and compensation are highlighted by Ranzijn, McConnochie and Nolan (2009, p. 89). Our capacity to progress this work as a nation needs the widespread engagement of members of the Australian community.

Noel Pearson, lawyer, activist and chairman of the Cape York Partnership highlights one reason such wide engagement is needed: a defining feature of Indigenous Australia is "our extreme minority." He writes that in 2014 there were 600,000 Maori in New Zealand and 600,000 Aboriginal and Torres Strait Islanders in Australia. Where Maori comprised 15% of the New Zealand people, Indigenous people comprised only 3% of Australians. From his point of view, non-Indigenous Australians overestimate the ability of Indigenous people to get government to work for them. He writes, "the scale and moral emergency of the indigenous predicament far exceeds the power of indigenous participation in the country's democratic process. We have to solve this democratic problem. It is the problem of the 3% mouse and the 97% elephant." This, he says, drawing a phrase from the anthropologist

W.E.H. Stanner, is the "torment of powerlessness" (Noel Pearson, 2014, pp. 38-40).

This is poignantly substantiated by, Cobble Cobble woman, Megan Davis, a pro-vice-chancellor, professor of law, and a member of the Referendum Council. She refers to all the work which has gone into the epic journey of Indigenous constitutional recognition, "with no homecoming in sight." In 2017, Indigenous Australian elders gave unified expression to the Uluru Statement from the Heart, only to see it rejected by the Turnbull government and sent off to another joint parliamentary committee. The recognition project has had many iterations, including five state-sanctioned, taxpayer funded mechanisms in seven years. "We are exhausted. We would like to come home. The Uluru Statement from the Heart is the way home" (Davis, 2017, p. 14).

A group work approach

In 2017, I discovered a number of recently published and well-written books about the history of Melbourne and Victoria. I had begun reading, but I knew what I faced was going to be confronting and I didn't want to 'go it alone'. I was affected, too, by an earlier reading of academic and author Sara Maddison's (2011) book *Beyond White Guilt*, which highlighted the need to find new ways of thinking and talking about our past and about how we might live together in the present and the future. She had suggested this is not work non-Indigenous Australians can expect the government to do for us. Nor is it work Indigenous Australians can do for us. She quoted Aboriginal historian and activist, now co-chair of the National Congress of Australia's First Peoples, Jackie Huggins, a member of the Bidjara and Birri Gubba Juru people, who in 1998 challenged the constant demands placed on Aboriginal people to be educators, suggesting, "surely it is time for non-Aboriginal people to begin their journey of discovery by themselves."

I invited other non-Indigenous people to join me in a study group about the history of where we live, approaching people I thought would be interested; some I knew well, and others I had only just met. The flier read:

> **Starting Where We Are: 2017 Study Group**
>
> We all live here in this city, in this state and on this country.
>
> And what are we coming to know so far of the history of this place?
>
> And what, too, of the impacts on ourselves and others as Australians?
>
> You are invited to consider this and come to know more in the company of a small study group of interested citizens/residents.

The flier proposed an initial meeting to get to know each other and learn of our mutual interest in this area, and further meetings to watch and discuss a video and to reflect on and discuss some reading. I suggested Episode 3 of the *First Australians* DVD directed by Arrernte woman, film and television director, producer and screenwriter, Rachel Perkins (2008); *1835: the founding of Melbourne and the conquest of Australia* by historian James Boyce (2013); and *Convincing Ground: Learning to fall in love with your country* by writer Bruce Pascoe (2007), of Bunurong and Cornish heritage. I offered to host and facilitate these sessions, over an agreed period (say 4- 6 months) at a suggested location and at times we would agree together. As an introduction, I also gave a brief profile of my interest and professional context.

It was clear early on that this initiative was relevant to people. Most of the people I approached said yes straight away. One of my neighbors, Sue, heard about it and asked if she could join us, which she did. Some were interested but couldn't join us because of other commitments. Once we got going we didn't accept newcomers, although others did approach us with some enthusiasm.

The sociometry of the group is relevant to its success: I felt a positive link with every one of the nine people in the group. Most didn't know each other, although two had met through psychodrama events and two others, I discovered, were close friends. For the first year because of scheduling challenges, I hosted the group as two subgroups, which worked well as everyone had lots they wanted to discuss. If you were to create such a group, who would you invite?

I started this study group as a citizen. While I provided some facilitation early on, I have been a participant and peer, rather than a professional leader offering a learning group for others. I think the group members would agree that together we developed a purposeful, accepting and generative group culture. At the end of our first year we met to reflect on our learning and eight of us decided we wanted to continue. We are now completing our second year.

In mid-July 2018, six of us have a hot soup lunch together after our morning meeting in Vig's sunny dining room. This year we have gone beyond Melbourne and Victoria following our common interests in culture and history. We've read a collection put together and introduced by Robert Manne of essays by the respected anthropologist W.E.H. Stanner (2009), *The Dreaming and Other Essays*. We've read the Quarterly Essay by historian Mark McKenna (2018), *Moment of Truth: History and Australia's Future*. There is excitement at this meeting because there has been so much learning from reading *Djambati Mala: Why Warriors Lie*

Down and Die by Richard Trudgen. There are always many other books being read by members of the group, so we don't know until we meet where we will head next. There's agreement that our next book will return us to Victoria, the place we live: *The good country: the Djadja Wurrung, the settlers and the protectors* by historian Bain Attwood (2017). And we decide to read Stan Grant's (2016) Quarterly Essay, *The Australian dream: blood, history and becoming* as well. In October as we meet again we decide our next read will be *Fighting hard: the Victorian Aborigines Advancement League* by Richard Broom (2015).

And what have we been discovering? First of all, we discovered each other – where we were from, how long we'd been in Melbourne. Born in Wales, England, New Zealand, Sydney, Tasmania, country Victoria and Melbourne. Terry's family has been in Australia 6 generations since their ancestor arrived as a convict on the First Fleet. Jenny emigrated from England 7 years ago. There were stories of discovering ancestry, discovering distressing family history and leaving some family secrets yet unexplored. Our conversation spanned connections with the land, places, places of historical significance, books being read, events coming up. There was intense interest in the history of where we live and in the relationship between Aboriginal and non-Indigenous peoples, in learning about Aboriginal culture and different ways of knowing.

Our work together has stimulated many things. Some of us have gone on road trips to visit the areas we are reading about. Some have dived into reading Indigenous fiction, Indigenous memoir, books about the origins and impacts of racism. Others have taken strength and encouragement for their work in reconciliation, social research, group facilitation. Our awareness of and participation in events such as yarning circles and public presentations with Aboriginal elders, writers and leaders has increased. Our learning has stimulated interest in more learning.

Terry comments, "this has been a very positive and sustaining experience for me. It has provided a safe place to discuss and learn from and with likeminded souls on our journey of reconciliation." Vig says, "I would not have persevered with some of the books if it had not been for the group. Some of the books were very detailed and dense. I was aware that the quality of the discussion and what we would get out of it depended on most people having read the book. This helped me persevere. Also being part of the continuing group reminds me of my responsibility as an Australian to understand our history and its impact today." Jenny, who has lived in Australia only seven years, comments: "I struggled with the first books we read: the complexity of it all, the names

(so many!) of those involved in colonisation and settlement, the attempts by some to bring about peaceful bargaining, the violence, the greed by others. I do appreciate now that the struggle to understand is necessary and difficult. I think I will need to keep doubling back: re-reading books in the light of fresh understanding from other books, encounters, discussions." Someone else comments, "it's hideous looking around the world, at the scale of things, there's so much shame involved. Homing in on the history of where we live, it's on a scale that is able to be looked at."

What are we discovering of the history of where we live? The books we have read are well written: each of them is an enriching experience in itself. As we have read them, we have been taking in the history, group-by-group, event-by-event, character-by-character. It is impossible to summarise without overgeneralising, oversimplifying, losing texture and nuance. Writing of it here is distressing – there's so much relentless devastation, it's hard to tell it.

A history of where we live

We discovered that the country of the Kulin nations was the most populated region in Australia, home to 36 clans, each with a language and territory of their own (Perkins, Nowra & Cole, 2008). Boyce (2013) describes a beautiful and bountiful place, like a temperate Kakadu, with a rich biodiversity of animals, plants, fish and birds. It was an immense, thinly wooded expanse of swamps and open grasslands formed by firestick farming. The rivers were clear. That muddy brown river we know here today has been made that way by farming.

It was shocking to discover how quickly and dramatically this changed. In 1835, sheep barons from Van Diemen's Land (Tasmania) looking for more pasture established an illegal squatter camp on the banks of the Yarra River in the area which is now Melbourne. It had been British government policy to concentrate and restrict settlement since 1788. However, within a year this policy was abandoned, allowing settlers to go where they pleased (Boyce, 2013). In just eight years 12,000 Europeans arrived with 100,000 cattle and 1½ million sheep (Pascoe, 2007, p. 25). "By the end of the 1840s squatters had seized nearly 20 million hectares of the most productive and best-watered Aboriginal homelands, comprising most of the grasslands in what are now Victoria, New South Wales, South Australia and southern Queensland." It was "one of the fastest land grabs in the history of empires" (Boyce, 2013, p. XIII).

This invasion was lawless and lucrative. The squatters were well-connected businessmen who made a lot of money fast through securing and later selling land. The colonization was "a grand property

speculation financed on borrowed money" (Boyce, 2016, p. 53). High interest rates generated impatience with anyone who got in their way.

In 1835, Aboriginal people were familiar with the British already and initially intense cross-cultural engagement took place. It was common at that time for Aboriginal people to live with the newcomers. However soon they were pushed out of their lands, the kangaroos and emus they hunted were driven off, their staple food murnong, yam daisy, was damaged by overgrazing and access to waterways for fish, eels and birdlife was denied.

It was shocking to discover that the newcomers imposed their own exclusive control over fertile country and good water supplies. The effects were devastating. By 1840, most Aboriginal people were hungry and malnourished with little capacity to resist disease or armed pursuit. They had no option but to beg for food or kill stock. The population of Aboriginal people in Victoria fell by at least 80%, the majority dying from disease, with at least 1000 directly killed (Boyce, 2013, p. 176). Indiscriminate killing to terrorise or punish those Aboriginal people who threatened sheep or shepherds was carried out with impunity.

We saw in plain view the ruthless exercise of the invaders' sense of superiority. Pascoe observes "the nature of the planned dispossession precluded any partnership or cultural acknowledgement of the Indigenes because the occupation of their lands was predicated on their unworthiness to hold it" (Pascoe, 2007, p. 11).

There was deception and cover up. Evidence of well-established Aboriginal occupation such as stone buildings and complex fish traps was destroyed. A true picture of what was happening was not given to government authorities, and the numbers of Aboriginal people murdered were minimized or covered up altogether to avoid prosecution.

Bain Atwood (2017) describes a scene in which senior Djadja Wurrung men initially welcomed the intruding pastoralists. They were willing to share their country with small parties of these newcomers so long as they respected the land, particularly the sacred sites. They offered gifts to the strangers expecting they would be reciprocated. Relationships broke down quickly as stock destroyed the sources of food and the newcomers fail to understand the kinship rules of sharing and reciprocity. They asked the pastoralists to leave. When they didn't, the Djadja Wurrung took or killed their stock and robbed their homesteads or outstations of flour and other food, for which they were shot. (Attwood, 2017, pp. 14-16)

We have been learning too about the Aboriginal Protectors, appointed in response to the influence in Britain of evangelical philanthropists who

had shifted their attention to the colonies following the successful abolition of the slave trade. They attempted to confine Aboriginal people on reserves, convert them to Christianity and extinguish their culture.

It is an extraordinary achievement that Aboriginal people somehow survived this invasion and the layer upon layer of oppression which followed. We learned of Aboriginal efforts to take their destiny into their own hands. For example in 1862, in the face of institutional indifference, a group established a thriving farming reserve of their own at Coranderrk. They repeatedly petitioned the Aboriginal Protection Board and the government to be able to manage themselves, but their achievements were undermined and their requests refused. In 1886, the Half Castes Act decreed that only 'full bloods' would remain on the reserves, that anyone with white ancestry and under 34 was considered not to be Aboriginal, and was to be exiled from the missions and reserves into white communities that didn't want them. As the reserves were eventually closed, people were removed off their traditional lands and forcibly moved to Lake Tyers in Gippsland. In Rachel Perkins' film (Perkins, Nowra & Cole, 2008) she confronts us with the experience of an Aboriginal woman who must write to the authorities seeking permission to visit her child, a child no longer allowed to live with her.

We have been learning of the determined efforts of Aboriginal leaders to have their people – being both farmers and Aboriginal – "be of this astonishing and devastating new world and not be consumed by it" (Broome, 2015, p. 3). We are learning of the birth of Aboriginal activism in New South Wales and Victoria, and of the move of Aboriginal people back to Melbourne which began in the 1920s. "This movement to urban spaces helped Aboriginal people to build links with sympathetic white Victorians who assisted their cause, but more importantly, it enabled them to foster links with each other. The 1940s saw a move to pan-Aboriginal actions, both in politics and cultural expressions, which solidified Aboriginal identity, without which the Victorian Aborigines Advancement League could not have existed" (Broome, 2015. p. 12). The history of the League is where we are currently focused.

Being in this study group has been a meaningful learning experience for me. It has provided me, and others, with companionship as we have kept facing into our collective history as citizens of Melbourne and Victoria. While I had previously read about Australia's history from a national perspective, what has been revealed to me of the people and places where I live has been mostly new to me, and is vivid and relatable. There is still plenty to learn. We have decided to continue into our third year.

Implications for psychodrama practitioners

Doing this study together has opened up a number of perspectives for me as a practitioner of the psychodrama method. I have reaffirmed the view that this study group's work is sociodramatic. I am reminded of the limitations of sociodramatic enactments without adequate historical knowledge being available in a group. And my assumptions about our ability to role reverse across periods of time have been challenged. I expand on this below:

1. Our work as a study group is sociodramatic

The psychodrama method has a broad focus. It concerns itself with the life interests, concerns and abilities of individual people and the repair and rejuvenation of their relationship dynamics. It also has within its ambit: interpersonal effectiveness (role training); the development of collaborative groups (sociometry); new perceptions of organisations and groups; and new solutions to group and intergroup conflicts (sociodrama) (Psychodrama Australia, 2013).

J L Moreno developed sociodrama during and after the Second World War, to improve the delicate fabric of co-existence between various groups in postwar society (Kellermann, 2007). Sociodrama is an experiential method for social exploration and intergroup conflict resolution. It focuses on our functioning in groups, including families, organisations, sub-cultures, cultures, nations, and even our global social structure, shining a light on values, collective ideologies and intergroup relations.

Sociodrama helps us enter into the view of life and feelings of people different from ourselves, including people from quite different cultures and roles in society. It broadens and deepens our experience; brings a greater appreciation of the values and attitudes of others and greater understanding of the structure of groups and subcultures. It assists our role development: enlarging our role repertoire; developing flexibility; and building our capacity to plan and execute interventions to improve the everyday working of groups. In addition, it can foster a personal sense of our own contribution to the evolution of our culture. (Clayton, 1989, pp. 165-166) It gives means and possibility to Moreno's vision that we become active rather than passive members of society.

Within this context, I am beginning to appreciate our study group's work together as sociodramatic. While some of the outcomes outlined above could well be created by other means, such as the public broadcasting of ABC, SBS, NITV, for example, our study group is involved in a face-to-face group process. While we may not have been

involved in enactments on a stage, as yet, we are definitely in the territory of the sociodramatic.

As with all aspects of the psychodrama method, sociodrama involves a warm-up, an enactment and a sharing phase. One perspective is that our study group is involved in an extended and necessary warm-up phase. This notion sits well with me. There's a humility in it and a reality, given the limits in our knowledge of history. The action phase may involve a sociodramatic enactment on a stage at some time in the future. I trust the action phase will be action in the world; that we will be better informed, more focused in our engagement as actors in our own social, professional and political settings.

2. The importance of historical knowledge in sociodramatic explorations

Kellermann (2007) comments that knowledge of history, and anthropology too, is needed for sociodramatic work.

I have been involved in some satisfying sociodramatic explorations about history in which key participants have known the historical details. One was a brief portrayal of an Aboriginal elder from Van Dieman's Land surrounded by dying countrymen and women looking back at their country as they were removed to Flinders Island in 1830.

Another was an enactment of more recent historical events: the New Zealand Police raids on the community in the Eurewhera mountain range near Ruatoki in 2007. Two participants wove their considerable knowledge of events into the exploration. In both cases, well-informed participants contributed to a vivid, absorbing and memorable dramatic exploration.

When we don't know enough of the history or cultural landscape, a sociodramatic enactment is quite a stretch. We can use our imaginations, our creativity, our capacity to play and role-play. But we risk ending up in an echo chamber filled with our own assumptions and unexamined biases, and simply reinforcing them.

3. Recognising the limits of empathy and imagination without historical knowledge

Every one of us has a distinct approach to our ancestors, informed by our family, cultural background and spiritual or religious tradition. For some, our ancestors are a profound presence, an active ongoing relationship, a source of intercession, a source of pride, identity and strength. For others our ancestors are a bit sketchy or unknown to us. Perhaps some of us have even rejected our ancestors.

The late historian, Inga Clendinnen (2006), suggests caution when imagining our ancestors and figures from history. This is relevant to us as members of society and as practitioners.

We value imagination as psychodramatists. When a protagonist is well warmed up to a high level of spontaneity they are able to access originality, vitality, creativity and imagination. This is something of a mysterious process in which new insights can come.

In contrast, Clendinnen (2006) reminds us that the work of the historian is a lonely, slow business, always problematic, and "its inhabitants can be relied on to affront our expectations." She cautions us against relying only on our imaginations or simply applying empathy. "We cannot post ourselves back in time. People really did think differently then - or at least we must proceed on that assumption" (pp. 20-21).

Clendinnen questions how much culture people with British ancestry really share with British people of 200 years ago and wonders if we are seduced into an illusion of understanding simply because we speak the same language. She says, two hundred years ago people were more familiar with death, pain and violence. The cocoon of physical security in which we currently live may be our greatest barrier to understanding how it was for people of other times and how it is for other people in other places now. For Clendinnen, this massive change in circumstance alone "renders the hope of empathy a fiction" (Clendinnen, 2006, p. 16). Rather, we can learn about history, making fresh discoveries, as historians do.

The challenges of facing our history

It is important for any society to know its history. George Santayana's oft-quoted line, "those who cannot remember the past are condemned to repeat it" is probably well accepted by many. Less well known, is a quote from Marcus Tullius *Cicero (63 BC),* which a member of the study group told me about: "to be ignorant of what occurred before you were born is to remain always a child".

Facing the injustices and atrocities of our colonial history can be confronting. Little wonder such events within nations are often followed by a period of denial (Appiah, 2018, pp. 128-9). This phenomena was dubbed by anthropologist, W.E.H. Stanner, in his 1968 Boyer Lectures as "the great Australian silence." He spoke of inattention on such a scale it couldn't possibly be explained by absentmindedness. "It is a structural matter, a view from a window which has been carefully placed to exclude a whole quadrant of the landscape. What may well have begun as simple forgetting of other possible views, turned into habit, and over

time into something like a cult of forgetfulness, practised on a national scale. We have been able for so long to disremember the Aborigines that we are now hard put to keep them in mind even when we most want to do so" (Stanner, 1968; 2010, p. 189). Today in Australia the silence is being well and truly broken. Mark McKenna (2018) notes the effects of new historical knowledge: "the centre of gravity has slowly shifted towards a more complex, yet ultimately richer and more honest history that continues to unsettle us." He adds, "if recent Australian art, film and literature is any barometer, the country remains haunted by the violence and dispossession at the nation's foundation" (p. 28).

Historians focus, amongst other things, on moral choices. Inga Clendinnen (2006) suggests they have a special responsibility to examine the actions of men and women to discover the choices they faced, the choices they made, and how we are to understand them.

> *Agreed, it is futile to ring our hands over past brutalities and the injustices, but we can seek to analyse them with sufficient delicacy to understand how it was that some individuals chose to commit brutal acts, and then others, in similar circumstances, did not; to examine how our fathers or any humans could entertain so narrowed a notion of humanity, so restricted a view of situation and choice, that they could inflict lethal injury so readily. We would then be better able to count the cost of our present comfort, and not take it as a gift of nature or (worse) as our natural due. We might even choose to try to alleviate those acts' most damaging legacies.* (p. 53-54).

By examining past situations we may be better able to identify the real choices we face now. "We have to know the world as it is if we are to change any part of it and to map the span for human agency so we do not acquiesce in what we could change" (p. 66).

Perhaps another reason history is so confronting for non-Indigenous Australians is because our identity is at stake. Whether we are noticing it or not, we may be telling ourselves, and possibly others, well-honed stories about our forebears and our family or cultural in-group. For the creation of in-groups (and out-groups) is quite tied up with our sense of identity (Appiah, 2018, pp. 29-30). Because we are usually well disposed to our own in-group, we are more likely to make generous assumptions about them. In-groups invoke feelings of trust, worth, self-esteem and security. In contrast, people outside our group - out-groups - invoke feelings of anxiety, distrust, unfamiliarity and hostility (Kandola, 2009). It's possible we may be overinvested in these identifications. If that's true it would help us make sense of Mark McKenna's (2018) observation that in Australia there is a "refusal to relinquish the triumphalist and monovocal view of our past" which, he argues, seals us off from

"understanding history as anything other than a crude choice between shame and pride" (p. 60).

You might notice a concern with shame or pride yourself, as I did, as you research your own family history or the history of where you grew up. Who were your ancestors and what part did they play, if any, in Australia's or New Zealand's history? On reading about Edward Gibbon Wakefield's New Zealand Company, which planned to buy cheap land and make a fortune reselling it, I was rather worried about whether the English Member of Parliament who championed their private venture (and the settlement of Adelaide) and argued against the Treaty of Waitangi was related to me. I have not found a link to him in my family tree. I noticed my own fear of somehow feeling personally implicated by the actions of my ancestors and the relief to discover they were less prominent, run-of-the-mill colonisers.

When non-Indigenous Australians, particularly white Australians, face our history, we face the exercise on a grand scale of the notion of racial superiority, which Tim Soutphommasane (2015) notes, has provided the ideological basis for European dominion over the rest of the world for nearly 500 years. "Europeans had the power to determine the standing of non-Europeans and they did so by dividing the world between 'men' and 'natives'. Native peoples were conquered or subjugated, their cultures extinguished, otherwise occupied lands were 'discovered'." (pp. 16-17).

Facing our history opens a door into racism: not only the racism of our predecessors, but what we have inherited. It's widely recognised today, in research such as Harvard University's implicit association test (Kandola, 2009), that we all possess and act on unconscious biases on the basis of race, gender and other factors. Over the past decade a great deal of diversity education in Australian and global corporate organisations has focussed on participants learning to recognise the operation of unconscious bias, the factors which contribute to it, and strategies for reducing and eliminating it.

North American diversity educator Robin DiAngelo's (2018) book *White Fragility* alerts us to how deeply these embedded notions of racial superiority are. She says white people have been socialized into a deeply internalized sense of superiority that we are unaware of or can never admit to ourselves. White people have become established as the 'norm' and people of colour as outside of it, 'different'. This is so deep-seated that white people do not think of themselves as having a race. No attention is drawn to our race. In fact each of us comes to think of ourselves as an individual, outside or innocent of race – just a human being (DiAngelo, 2018, p. 2). Diangelo sees this as a refusal to see or relate

to our collective identity. She suggests we are all connected to the racism of our history and must be willing to trace the effects of history into the present (p. 94).

She writes of the psychological advantages of whiteness: "As I move through my day, racism just isn't my problem. While I am aware that race is being used unfairly against people of colour, I haven't been taught to see this problem as any responsibility of mine; as long as I personally haven't done anything I am aware of, racism is a nonissue" (p. 55). Diangelo says we have to let go of the simplistic idea that racism is limited to individual, intentional acts committed by unkind people. This good/bad binary obscures the structural nature of racism and makes it hard for us to see or understand. We are taught to think of racism only as discrete acts committed by individual people, rather than as a complex, interconnected, far reaching system that functions independently from the intentions or self-images of individual actors. "If I see racism this way I will not build my skills in thinking critically about racism or use my position to challenge racial inequality" (DiAngel0, p. 73).

These challenges in facing our history highlight the increasing reflexivity needed as we keep developing as citizens. If those of us who comprise the '97% elephant', mentioned by Noel Pearson, can take in and own the history of where we live, we will be better equipped as citizens and practitioners to take shared and active responsibility for what is created next.

I'm sitting on a smooth, black, sculpted bench in Atherton Garden's, Fitzroy, feeling the heat of the sun stored there. I can hear the grasses, planted nearby, moving in the wind. This monument marks a place where Aboriginal people from all over Victoria who had been forcibly removed from their families came to find, and reconnect, with family. To my left, nine bronze spears planted in the earth are pointing skyward. And at their base a large bark coolamon, filled with twigs, perhaps ready for a smoking ceremony. After sitting a while I feel drawn to place something in the coolamon. A twig, a leaf, fuel for a fire.

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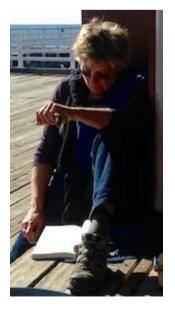
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Don't call me a lady: issues relating to gender identity

Josephine Dewar

For some time I have been considering why being called a lady creates in me a desperate need to react aggressively. I was socialised into believing that there were two genders, man and woman, and that the male gender was more dominant and more important than the female gender. Social values and language were pivotal in formulating this construction. While I did not accept this formulation, intellectually I was drawn into the norm and socialised into being a woman. I am also a Lesbian and this socialisation has presented me with many negative roadblocks. Reflecting on my personal journey, I am now resisting the idea that language such as "lady" has any bearing on who I am.

Gender identity is a complex and challenging issue that has been socially and culturally constructed into a binary concept. Sexist language perpetuates such gender division and restricts relationships.

In this article, I present my personal experiences as a way of raising gender issues, and highlighting inequities surrounding difference. My aim is that together we develop our ability to create an inclusive society that enhances life-giving relationships. We are supposedly getting closer to accepting difference but I am not sure that I believe this. During the recent debate of marriage equality in Australia, people's opinions about why or why not LGBTIQ (lesbian, gay, bisexual, transgender, intersex, questioning and queer) people should have marriage equality were many and varied and raised in me the question of what does equality really mean for us all and how can we achieve this living in a society that maintains a strict binary differentiation into man and woman?

I have found that psychodrama is a very effective method for a person who is questioning their gender identity and facilitates self-insight, self-acceptance and change. I pose a number of questions to stimulate your thinking about gender and challenging our social norms in order to create possibilities for wellbeing.

My personal journey

I was born in Australia in the 1950s, a time of strong Christian beliefs, recovery from the cold war, fear of 'the other', and conformity to a

'normal' way of life including that there were two genders, man and woman, the woman at home and the man at work.

I was only little when I started realising that I could not relate well to this world. Something did not fit for me. I did not want to be wearing a dress. I wanted to be wearing my brother's shorts which spelt freedom to me. I desired to inhabit his world as he seemed to be less restricted than me and my sister. But then this did not quite fit me either, as I did not see myself as a boy. Nor did I see myself as a girl, separate from my brother. I noticed inequities between my mother and my father and I noted that I did not want to be a part of their world. I was not going to marry, that was clear. I was filled with confusion, experienced emotional roadblocks everywhere, but I was also alive with a passion for life.

I noted an imbalance of privilege. My parents allowed my brother greater freedom - he often got out of the household cleaning and was allowed to go out and do more away from the family home. He became an altar boy, something I really wanted to be but women were not allowed to participate in the church like that. Instead, they cleaned the altar. I thought how strange and unfair.

My father was crucial to me at this stage of my life. He commanded attention, he was tall, good looking, vocal and expressive. I admired him and wanted to prove to him that I too was important. When my siblings were throwing up with car sicknesses, he would tell me, "You're a tough little thing. You're a little leather-belly." This made me feel so special and proud.

I would sometimes sneak into my parents' room and dress in Dad's clothes. Although it felt good, I had a sense that such behaviour was not okay and I never mentioned it to anyone. But I knew that I wanted to be a man when I grew up, strong and tough like my dad. It seemed better to be like him than like my mother who appeared to me to be small, weak and compliant, even though in actuality she wasn't at all. Looking back I can see that becoming tough and strong like my father had a cost. Dad's strength was actually anger. He had much to grieve about, but showing his vulnerability was a sign of weakness. I learnt that to be strong and tough meant you could express your rage but never your vulnerability. I breathed in my father's best and worst traits.

I was also curious as to the female aspect of myself. I had heard that if you were beautiful you were lovable and special so one day I asked my mother if I was beautiful. While I grappled with my femaleness, she grappled with the most tactful way to answer me. "No", she said finally, "But you have something." Although I was perplexed, I noted that Mum recognised something bubbling away in me and I decided to just carry on.

Although distant and often troubled, my mother wanted the best for her children. In her view the best would be achieved in a secure world where girls were girls and boys were boys. My elder sister was the quintessential girl, pretty and amenable, sitting in her bedroom talking, playing with dolls and reading books. Sadly, for Mum, I did not follow suit. I really did see weakness in being a girl, which I now know is a restrictive world view on gender.

My mother continued to persuade me to be more feminine but when I was 14 I gave up the idea of being girlish and persuaded Mum to buy me my first pair of Amco jeans. Putting them on with my sneakers, I felt normal and free. It was the best feeling. I looked and felt good, even knowing that I had shattered my mother's ideal of the way in which I, as

a girl, should appear. I did want to please my mother but I could not fit that mould.

I never really looked like a girl or a boy and this troubled my mother so I started to think about myself as being different. Feeling hesitant about who I was, I began to be more secretive.

Years later, talking with my mother when I was around 30, she told me that she did not mind my 'being what I was', as she now knew I had been born that way. She had read an article on chromosomes and thought that I must have had another chromosome, which explained why I was like a boy, I was born different. I remember feeling then that it was okay as that, at least, explained that I was not at fault. It was difficult growing up different but I did not want to be different. I wanted to conform.

The understanding and adherence to gender division was limiting me. As life evolved I challenged the notions of what and how I should be. I was Jo, rough, tough, soft, gentle, loving, angry, thoughtful, sad, lost, fearful, rejected, creative, generous, fun, and a lot more. But there was nothing at the time to help me feel okay about who I was and, without a response that said, "You are safe to express who you are, life is ready and waiting for you to explore, and live as you want". I remained confused.

When I was about 15, wearing my jeans and a red flannelette shirt, my hair shiny and shoulder length, I thought I looked great; I felt strong; but when my brother, walked in and said, "Hey Jo. Get your haircut. You look like a drag queen", I felt hurt and ashamed. That sense of 'I am not okay and he could be right' stayed with me for a long time. I thought I could be a drag queen. I was not a he, she, him, her. I was a shim, sham and ashamed. My brother nailed it. I was different. I am grateful for his insight as that moment (and others similar) got me to question who I was, enabling me to challenge norms and gain a broader perspective.

At 17, I had a 'blip year' when I left school and started work. In order to be acceptable to the world around me, I wore dresses and makeup and was suddenly noticed by men. I went out on dates with them, but deep down

I yearned for, but feared, the expression of my true feelings. I did not think of myself as gay at that time. Indeed, I wanted to be anything but.

Then I met Daniel through a gay friend of my brother. Daniel was a soccer player with flaming red hair. He wore perfume and spent a very long time preening himself in front of my mirror. My family would laugh a lot about how Daniel thought he was prettier than me (which he was). How come he spent so much time in front of the mirror? To me Daniel was just Daniel and was a bit of a peacock. My mother was just relieved he was male as having a boyfriend was important for a girl.

Meeting Daniel was pivotal for me as he brought me into the physical exploration of sex and sexuality. I still lived at home and we would have sex after Mum and Dad were asleep. I would sneak from my room into my brother's old room, diagonally across from my parents' room, where Daniel was waiting. We had a lot of sex. It was the most uninspiring and terrifying experience of my life. The thought that Mum and Dad might wake up and discover us destroyed the moment so to speak. Daniel, who was interested in having sex with anyone, also led me to a new world of gay bars, drag queens, women in suits, elegant women in dresses, men in dresses, men in suits, men and women cross-dressing. Lesbians who were prostitutes and high-class call girls, men who thought they were lesbians or hermaphrodites or who had intersex confusion, appeared to reign supreme. It was a revelation. I had been carried to a flexible and uplifting world where life was about expression of self.

I could be who I wanted to be and I loved it. I belonged. I felt safe.

However, the dark side was ever-present. As a group we were isolated, abused, publicly shamed and often humiliated. Public toilets were the worst places and I dislike them to this day. I remember many friends being forcibly ordered to leave the ladies toilets on threat of the police being called, and men following me in to pull me out as I entered. They were hard times for those of us who felt and looked different. It was very difficult to challenge anything. I experienced the shame as overpowering and hid myself in the shadows of my supposed real life.

I decided that I did not want to be part of a world that did not accept me. Craving to express my difference, I left Daniel, my safe world of home, family, church and friends and ventured out. I told no-one who I was or what I did. I was journeying into a new world of new identities. I became angry and despondent at the injustice and cruelty of prejudice. I had no recognised sexuality in this "normal" world. I was made silent, a non-reporter of my own life, a non-existent person of the shadows.

In 1972, when I was 21, again something changed for me. I was at a queer pub in Surry Hills, where our kind would meet. I noticed a woman across the bar who I had not seen before. She was different to the others and had an entourage of similar folk. I think they were making fun of us, but I was curious nevertheless. She seemed the opposite of me, only 17, wild, with the curliest of hair. I was still coming to grips with who I was but she appeared to know exactly who she was. She looked at me and I her, and I instantly fell in love. My life changed from that moment. I was thrown head first into the world of radical lesbians, women who I had never experienced before. I wanted to know who they were and what they were about. She told me that they were just visiting the pub for a laugh, that I was an experiment, that the life I was living was not okay while their life had meaning. They were not butch or fem lesbians hiding and ashamed of who they were. They were going head on against social structures fighting for equality of the sexes refusing to accept old patriarchal doctrines.

From that meeting, I lost my safety net. My newly won freedom to express myself safely was lost again. There was no hiding. We were young, radical, straight down the line, you were either with us or against us. We were standing for a world where women and lesbians had rights and difference was accepted.

I had to change to fit in. I was excited and scared all at the same time but I was in love so I did whatever it took. The experience led me to new ways of seeing and thinking. I developed a political context to my thoughts. I started to recognise how oppressed I had felt during my growing up, how women and men had been socialised to believe that women were not equal to men and that gender roles had defined how we were expected to present ourselves in the world. I wanted to learn how to express myself against established norms in this brave new world.

We rejected the old values full on. We rejected marriage and thought about new ways of being together, however, being a lesbian had its struggle. We were doubly ostracized, by society at large and also by the

heterosexual norms of the feminist movement which stereotyped us as man-haters rather than women fighting alongside feminists for justice and equality. So, we had two struggles, one against patriarchal constraints and the other to be accepted by feminists. It was a complex time and as a lesbian group, we remained isolated.

As the world fought back I felt like a fugitive more than I had ever experienced before. I was shocked to read in a journal that 'being a lesbian was a mental illness; my family could not understand what I was going through; I was ridiculed for the way I looked; I was spat at in the street; and I was beaten up on a number of occasions by both men and women. Although I did not lose my longing for acceptance of who I was, I began to internalise the anger thrown at me and started to reject myself. I could not sustain myself. I suppressed my grief, took drugs and fought against everything, all of which seriously impacted my ability to stay connected to myself and others.

Isolating myself, I gained a perspective on society and its fringes that enabled me to see the world as it was with its harshness, inconsistencies and inequalities.

Experiencing myself as being unacceptable to the dominant cultural ideals, I stood silent and slowly developed a thoughtful understanding of my identity and that this experience was part and parcel of living in a society that did not accept difference and annihilated my ability to self-love. As a silent observer, although still detached from society, my family, the cultural identity and many times from myself, I became increasingly gentle with myself and others.

Encouraged by a friend, I became a psychiatric nurse and working in this area I was able to genuinely see how life was for some people. I saw both their beauty and their worst functioning and concluded that there was not a lot of difference between the patients and me.

As I reassessed my place in the world, I became more open and creative. Ultimately I left nursing because it became too restrictive and confronting. I started participating in theatre and music which helped me to heal and enrich my life and connections with others.

Just last year I was on a walk with a friend and I went into a public toilet with the word 'Ladies' on the door. There were two women in this toilet, around my age. I noticed them give each other a sidelong glance and then openly announce to each other "What was that? Is this the Ladies?" Partly I was proud that they thought I was not a woman, but intense shame and embarrassment from the past also intruded. I recovered quickly telling myself it is 2017 and gender should not be an issue anymore. Clearly it was for those women and continues to be for

many more. I actually felt proud that I have a different point of view which is a major change for me.

Then a few months ago while out to dinner, the waiter, who appeared to be non-gender specific, addressed me and my friend as "Ladies". On reflection I think I may have encountered a much livelier response from the waiter if I had responded with, "I am not a lady so don't bother with any recognition of gender thanks. Hello, can I help you will be just fine. After all, I noticed you from the moment you came up to our table. I noticed that you love to wear makeup and it really suits you. I won't call you mate, so please DON'T FUCKING CALL ME A LADY."

When I bring the "Hello ladies" subject forward with family or friends or a person in retail or hospitality, I usually encounter resistance. I then warm up to shame and think I better not mention the subject for fear of causing conflict in the other person, or worse still that they might think of me as an old outdated feminist lesbian whinging about a non-issue.

However, when I am called a lady, I feel cramped, submissive, and become resentful at being forced into a concept that does not fit. Language that has no relationship to me conveys to me that the other person does not notice anything real about me nor do they have any value in deepening a connection with me.

I have also come to the conclusion that rules are restrictive and usually in place to control fear of difference. Constructed socialised binary gender division blocks our creativity and spontaneity and dumbs down life giving relationships making it impossible to create or build truly dynamic connections.

I have come to the conclusion that gender exists on a spectrum, that the gender you are born with or assigned at birth may not fit your own personal understanding of yourself. Psychodrama helps to develop a person's understanding of emergent roles and responses to identity. I am now proud of who I am and want to create an inclusive society that enhances life-giving relationships by being a thoughtful and provocative change maker.

The ongoing work

So having read my personal journey, here are some questions for you:

- Where do you stand in relation to the issue of gender identity – are there two genders, male and female, with nothing in between?
- What is the space between us that we encounter in our relationships and what might be required to genuinely connect to self and others?

- What are some commonly held beliefs and underlying assumptions that perpetuate inequities based on a binary concept of gender and which of these are you prepared to challenge?
- To what extent do you use language based on a binary concept of gender identity and what could you do to change this to be more inclusive?
- How do we, as a community, keep developing new responses to these questions and dilemmas?

If I have stimulated your thinking about gender and our social norms, I invite you to communicate with me. I am keen to continue to develop.

I have realised that in writing this paper I woke up to how passionate I feel about gender issues, and when thinking about my experiences of growing up, my memories and thoughts flowed out of me. It was truly a healing process. I also hope that my experiences may encourage us to have a lightness and sense of play around this subject, as it has the potential for freeing us all up to consider the difficulties faced by us all when non-acceptance of any difference is present.

Digging for gold: the search for meaning

Peter Howie

'What are you focusing on in your research?' Max asked with clear interest.

'Defining the psychodramatic concept of warm-up, Max,' I said.

I could see that Max was becoming mildly congested as his eyes reddened and his nostrils flared, presumably from the strengths of his responses ranging from 'I've already written about that extensively', to 'Haven't you listened to anything I've ever said?' Not waiting for the congestion or dyspepsia to pass, whichever it might have actually been, I hurried on to head him off at the pass.

'I know you've written about warm-up extensively in your co-authored book and in other works and chapters. You've written about how to recognise it, how to work with it, and where to expect it. And you've also taught extensively on how to notice and recognise it, and then work with it psychodramatically.'

As I spoke, Max seemed to settle, so I continued…

'However, while you've been a champion of noticing and working with warm-up, it is nowhere effectively defined in such a manner as to make it possible for me to do something approaching research on it.'

And I took breath.

'And without such a recognisable definition I'm tasked with either defining it or doing something else entirely. And I don't mean that it isn't well defined, I mean it's about as undefined in any meaningful sense as any term has ever been undefined.' I went on.

'In our training we exclusively teach warm-up through oral teaching methods, observation of other's directing and their group work. We do this again and again, and over time we develop consciousness of our own warm-up in different situations, such as when leading or directing, and other equally highly effective and experiential teaching processes. However, we define it though demonstration and not through written language.'

And finally, I added:

'And because you've convinced me that warm-up is one of the most useful and important psychodramatic terms available, I want to render

it able to be empirically researched by defining it clearly in mostly everyday language and I want to do that as well as I can.'

Max smiled and nodded and from his warm-up I interpreted that he was searching though his own memory for examples where he or others might have actually defined or nearly defined the term, 'warm-up'.

The term *warm-up* came to my attention when I couldn't find a useful definition anywhere – at least not ones I could confidently give to highly educated and articulate trainees. I searched Max's works and found endless references to warm-up. I searched Moreno's works and found some. Then I searched the regular data bases and found little that was of use. If you try searching for warm-up on Google Scholar for instance, you become inundated with articles about sport, music, and exercise, going back many decades followed by more recent articles on ... you guessed it: climate change. It's a mare's nest!

This led me on a merry trail of trying to define warm-up as it was used in Moreno's texts and then I compared that with the texts of '*those who should know'*. I wrote the finding of this exploration in an article entitled, *The transmogrification of warm-up: from drama to psychodrama* (Howie & Bagnall, 2015). I found four distinct uses of it in Moreno's writing and this was challenging because each usage of warm-up was only clear from the context, and the wording in each occurrence was identical or equally woolly. Warm-up was used as a process and also as a way to recognise the state of a person or a group. For instance, a sentence like this makes complete sense to many psychodramatists: 'As the director began a warm-up process with the group, what was the group's initial warm-up, and how did director then assist the protagonist to warm-up in their role and what was their warm-up?'. But unless a person has undertaken many hours of training and practice this sentence might not read like warm-up as something discrete and distinguishable, let alone clear, or concise – all of which are necessary conditions to engage with for meaningful empirical research. And, by empirical research, I mean here research that is publishable in peer-reviewed or other equally worthy journals, and is interesting, insightful, explorative; that opens up novel avenues of thinking, and contributes to the canon of human understanding; and, most importantly, would allow other non-psychodramatist folks to understand and make use of these original ideas in their own canons of understanding and specialisation without turning psychodramatic ideas into something they are not.

Most psychodrama practitioners and trainees will recognise the following four uses of the term *warm-up* but they may not recognise the

extra words I have added before and after the term in order to differentiate each of these uses (Howie & Bagnall, 2015). The four definitions are listed below in italics, with some addition to my earlier peer reviewed text in non-italicised text:

1. ***The group** warm-up **process**: Warm-up as a process applied to groups of people to generate a certain level of energy or spontaneity that would enable them to engage collaboratively with the group leader and with one another.* The process identified as: doing a warm-up, warming-up the group. We've all used the term, or one very like it, a zillion times.

2. ***The group** warm-up **state**: Warm-up as a heuristic for determining or measuring the preparedness, or the level of spontaneity, of a group.* A 'heuristic' is a rule of thumb or a quick way to work something out that is good enough for the moment. Again we've all asked ourselves, 'What is the warm-up of the group?' Or we have written about the warm-up of a group for a thesis, examination, or another article. We might have asked someone, 'What was the group warmed-up to?'

3. ***The individual** warm-up **process**: Warm-up as a process applied to an individual to prepare them, or by an individual to prepare themselves, in some specific manner, or as a response to a context.* When considered for more than a minute this definition is both simple and comprehensive. It includes, as it is written, the whole of the psychodrama cannon of concretisation, mirroring, modeling, role reversal, soliloquy, maximization, doubling, and the endless variations we have all produced. This is because these are all psychodramatic processes that are used to warm-up a protagonist.

4. ***The individual** warm-up **state**: Warm-up as a heuristic for determining or measuring an individual's total state of functioning, or state of being, at a moment in time, in a context.* This refers to those endless number of moments in any psychodramatic enactment, when we look at the protagonist and assess their warm-up in the moment to the context we have co-created on the stage or in the group.

Of these four definitions, the one of most interest to me was the final one: *the individual warm-up state,* because this is the one most used here in Australia and in Aotearoa New Zealand. We have taught and been taught to notice the individual warm-up state of the protagonist, and in our group members more generally. Staying in-tune with the group members through noticing their individual warm-up state is very common and has been written about extensively in Max and Phil's book, *The Living Spirit of the Psychodramatic Method*, and in other publications (Carter 2011, Carter & Clayton 2004).

This investigation then led me on a merry chase that required me not only to develop a definition of a *warm-up concept* that was now named differently from one that most practitioners would recognise, but also required me to develop a concept about what an adequately defined concept might actually look like. So I plunged down the rabbit hole of language, philosophy, and meaning, in order to determine what makes an adequate concept. This new approach of playing with the conceptions of concepts such as: the psychology of concepts, the function of concepts, the concept of concepts, and similar arcane learning, was quite a long way from the pragmatic, action-oriented world of psychodrama that I so loved and recognised.

However, I did have the foresight to recognise that not only is warm-up inadequately defined, I recognised and considered that many other of our lovingly held and clearly understood terms might also not to be adequately defined. And this does, indeed, appear to be the case with a wide variety of psychological constructs and terminologies. The next step was for me to develop a complete methodology for reconceptualising concepts, and to do this in a robust and sense-making manner, instead of what usually happens: a concept in use is defined only for the purpose of the article or research where it is used, even though such a definition might not fit anything anyone else has written or researched.

As I continued to plunge down the rabbit hole of definitions and concepts I realised that I might need to find a reasonable argument for why any concept is, or is not, adequately defined. I had initially done this with warm-up by pointing to inconsistencies in some of the 'definitions' that were being used. But now I really needed to think through, with some grunt, why warm-up needed reconceptualising, or defining well, and just what would the qualities of such a good definition be. Because at the end of the day I would need to say why what I had written was better than what had been written before me. This would require some generalised principles or criteria for what an adequate concept might look like.

This took nearly a year. I researched extensively what others thought such criteria should be and was shocked to find that there were almost none. Most of the stuff I found was about 'methodology' which was about making up new ideas not refining existing ones. This required that I take the plunge into the deep end of obscure language lore. So I said to myself 'Hello Philosophy-of-Language-Out-of-His-Depth-Peter' and 'Good-bye for now to Action-Oriented-Comfort-Zone-Peter.'

Through many trials and tribulations and the fine parsing of language I eventually ended up developing the following criteria for defining an adequate concept:

1. *Clarity* - identifies the extent to which a concept is coherent, intelligible, comprehensible, and lacking ambiguity.

2. *Comprehensiveness* - identifies the extent to which a concept is sufficient for the task at hand.

3. *Parsimony* - identifies the extent to which a concept is focused on the task at hand, and no further.

4. *Resonance* - the ability of the written or spoken articulation or name of a concept to be catchy, memorable, alliterative, consonant, and appealing in and of itself, rendering a concept attractive, readily remembered and recalled, engendering an interested or pleasing response, and creating or serving as a lyrically or poetically unified description.

5. *Differentiation* - the degree to which a concept is distinguishable from other concepts relevant to the task at hand.

6. *Connectedness* - the extent to which a concept is linked substantively with other concepts important in the context of its use.

7. *Epistemic utility* - the extent to which a concept is descriptively, explanatorily, and predictively useful in the context, which really means the capacity for the concept to promote new research or give new meaning to an existing idea.

8. *Practical utility* - identifies the extent to which a concept is useful in informing what persons actually do—their actions—in the context of interest.

Phew – what a mouthful! But this is a fascinating and instructive read if you are interested in the subject (Howie & Bagnall 2018).

And with these criterial concepts I was able to work out, in a fairly formal manner, that warm-up was inadequately defined because descriptions of warm-up have:

- **Low** clarity because it has unclear and ambiguous definitions;

- **Low** comprehensiveness because the definitions that exist are not many and inadequate as I discovered in my 2015 paper mentioned earlier (Howie & Bagnall 2015);

- **Low** parsimony because there are so many extra terms added into any description of warm-up as to render the definitions impossible to really understand;

- **Strong** resonance and this is shown by the term having infiltrated its way into practically everywhere in psychodrama;
- **Low** differentiation because of low clarity, comprehensiveness, and parsimony, making it impossible to differentiate warm-up from, say, readiness;
- **High** connectedness with many psychodramatic concepts – however, these connections themselves are **weak** because not only is warm-up ill-defined but so are many of the related concepts;
- **Low** epistemic utility, largely due to its low clarity and differentiation and the weakness of its connectedness, making serious research highly problematic;
- **Strong** practical utility as evidenced by the concept's utilisation in psychodrama practice and training and its extensive use in psychodrama literature (Howie & Bagnall 2018).

Resonance and practical utility are qualities that enabled the warm-up concept to thrive: warm-up is what it says it is and it is easy to use. Resonance, on its own, carries a lot of concepts into prominent use, for example: the term 'quantum', when applied to just about anything becomes wonderfully sciency. If you don't believe me, then please imagine 'quantum psychodrama'. Even though these two criteria explain why the term has become popular, they alone do not indicate an adequately defined concept.

I began the task of defining or redefining or reconceptualising by rewriting the 2-line individual warm-up state definition *Warm-up as a heuristic for determining or measuring an individual's total state of functioning, or state of being, at a moment in time, in a context* into a more comprehensive definition. This was a beautiful process as I had to argue, for instance: exactly what a 'heuristic' might be, what 'determining' something meant, and what 'measuring' something means, and other such fun language and logic manoeuvres. But in the end, I formulated a workable short and long definition for the concept of individual warm-up state.

I then became savvy with internet questionnaires and selected and invited 374 psychodrama practitioners to participate: 111 in Australia or Aotearoa New Zealand, 141 in the USA or Asia, and 122 in Europe – all chosen because I knew them, or I knew of them through their writing. I also included some video clips I had made which showed the warm-up concept clearly. Two videos were from commercial movies, *The Kings Speech* and *One Flew Over the Cuckoo's Nest*, and three I had myself created with volunteer participants. I showed them the definitions I had written and my reasons for doing so. I asked the practitioners to rate the

definition provided, say why they had done so, what they liked most and least, and what other comments they might have.

This produced a wondrous flurry of responses to the tune of around 30,000 words of beautiful and qualitative data that I needed to order and work with. Firstly I worked out whether or not folks thought it was worth the pixels it was printed on. And it turned out that seventy-four practitioners largely accepted the concept and two largely rejected it, while many both accepted elements and rejected others. You'll see in the definition that follows, there is plenty to accept or reject. Then I needed to find something to do with the critically useful comments – the ones that pointed out my errors of logic, thinking, grasp of the idea, or similar. Then I cunningly used the brilliant set of criteria I had developed to filter all those comments in order to bundle them into discrete categories (Howie & Bagnall 2018). Thus, comments about clarity were bundled with the criteria on clarity, such as, '*I think that these encapsulate the basic components of warmup and makes a clear statement especially for a person who is not trained in the psychodramatic methods. (Wallace, S.)'*. Comments on comprehensiveness were similarly bundled with the criteria on comprehensiveness, and so on. This proved to be quite a boon as many of the comments focused on different elements and I needed to make a real go of using the generously given though often succinct and sometimes cryptic responses.

Once I had extracted critically useful comments and then bundled these together, I set about reviewing these and making arguments about why I should or shouldn't adjust the definition I had created. And now I present some of that definition below. I've left bits of the definition out, which were only included for people who did not know of the concept. And I've modified slightly the language.

Warm-up the phenomenon: Warm-up is a psychodramatic concept proposing that an individual's total functioning state in the moment is readable. The reading of the warm-up may be done with some accuracy by a trained professional and be utilised while working with the individual in a variety of ways. It is conceived that the state they are in is a direct and intimate response to their context, which is the totality of interdependent coexisting factors. Thus each person has their own individual warm-up state in response to their situation from moment to moment. Such a state may be transitory or persist for a lengthier period of time. In general it is likely that a person is self-consciously aware of only some elements of their individual warm-up state and less aware or unaware of other elements, though they may become more aware. Any individual warm-up state changes as differing group and individual

warm-up processes are brought to bear, in much the same way as water changes its state from solid ice to liquid water to vaporous steam through the application of heat.

Warm-up is used in a psychodramatic enactment as a heuristic, or rule of thumb, for judging an individual's total state of functioning, their state of being at a moment in time, in the entirety of their context. It includes their range of responses, such as their conscious, unconscious, non-conscious, pre-conscious, cognitive, conative, affective, and action responses. It is assumed that this warm-up has a concomitant effect on a person's subsequent cognitions, conations, affect, and actions. For instance, if a person warms-up to being judged critically then it is likely they will experience critical judgement as coming from those around them and themselves, as a consequence of their warm-up.

Warm-up is relevant in a psychodramatic enactment because the psychodrama director is producing moments of action and interaction between the person they are working with, the protagonist, and other people, and objects on the stage. When such actions and interactions are being produced in the moment and live on stage, the director is required to have an ability to immediately grasp the warm-up of the protagonist, not just their response in language, or their non-verbal responses, which provide an indication of the protagonist's readiness, or lack of readiness, as well as other states of preparation for certain areas of dramatic work.

Without this ability of the director, the psychodramatic enactment may have little therapeutic or creative impact. With this ability, the director is able to give immediate production directions that increase the spontaneity, and the capacity of the protagonist to creatively generate new solutions to old problems. This definition of the individual warm-up state was designed solely to clarify it as a stand-alone concept without reliance on other overlapping or connected psychodrama or group therapy concepts, psychodrama production methods, or other forms of application.

Warm-up may be read: Warm-up may be read through an inferential process based on perceiving a variety of responses exhibited by a person. This list is illustrative rather than exhaustive and includes: (1) the speech and types of language a person exhibits; (2) language content; (3) paralinguistic factors (factors other than language), such as timing, tonal modulation, sound quality, pitch, pace, rhythm, loudness, intensity, resonance, accent and inflection, vocal and delivery styles, etc.; (4) attendant non-verbal cues, such as placement of attention through body positioning, head positioning, gaze direction, and the timing of these factors; (5) body tonus and movements, such as jerky, fluid, rhythmical,

tense, speedy, or slow movements, and the overall rhythmicity of bodily movements; (6) posture, such as sitting, standing, slouching, and movements between postures; (7) gestures, including hand, facial and limb gestures, and their interplay; (8) other physiological factors, such as changes to pupil size, skin colour, and skin colour changes; (9) a person's use of space between themselves and others and the objects around them; (10) the objects with which a person is surrounded or where their warm-up is occurring, including such factors as place, lighting, and surroundings; (11) a person's presentation, including such things as clothing colour and style, accoutrements, such as jewellery or wallets, watches, or bags, their hair colour and style, and; (12) the relationships and timing between all these factors. The warm-up heuristic, while clearly an approximation through the inferential process, allows for the development of a holistic hypothetical representation of a person. For instance, a person seen to slump their shoulders, drop their head, turn away slightly, cast their eyes down, speak in a quiet voice, breath shallowly, or have minimal eye contact may be considered, as an initial hypothesis by the director, to be warming-up to being judged.

Learning to read warm-up accurately: Learning to read warm-up accurately requires a professional to consciously infer another person's warm-up and this capacity is developed through extensive training in noticing and imaginatively inferentially making use of the factors mentioned in a wide variety of situations. Additionally, the capacity for accuracy and immediacy in their ability for judging another's warm-up, is enhanced by the higher the degree of diversity of a person's lived experience and their personal knowledge of impinging cultural and contextual factors on the individuals they work with. This occurs as a result of broader life experience allowing a greater variety of plausible inferences to be developed from the same observed data.

The inference of another person's warm-up is a holistic response, which, for idiosyncratic reasons to do with the director's own life experience and training, may rely on only some factors (for instance, speech delivery, vocal tone, and volume) rather than others (for instance, posturing and gesturing, and language content). It is, nevertheless, complete in the sense that such an inference produces a hypothetical judgement which is a complete picture of the person's response to their context in the moment. The emphasis is given for 'in the moment' because the hypothesis of a person's warm-up may change from moment to moment: as new factors are noticed by the person making the inference, or as the hypotheses does not stand up to scrutiny from enquiry of the person, or as the context becomes modified through

actions of the person. For instance, a person (as described above) with slumped shoulders and head, with downcast eyes, speaking in a quiet voice, and having minimal eye contact, may be initially be seen as having a warm-up to being judged critically, but in the next moment may bring their head up, their shoulders back, and may glare around them; and this may be seen as a warm-up to active defiance or self-preservation.

Afterwards

And what could I write about now with regards warm-up? I could consider our colloquial use of the term *warm-up*, where it is sometimes described almost as though it were a type of energy or force acting on a person and consider how I might address this as a fifth use of the term. This would be one of those situations where the director might ask:

'What is the protagonist's warm-up?'

The question may actually mean something more like:

'What is the overall intention, conscious and nonconscious purposefulness, liveliness and life force that is emanating and acting through their face, eyes, body, psyche, and presentation in this context, which I can see in their current individual warm-up state?'

Or, another person, smarter than I, of which there are plenty, might cunningly suggest:

'What role are they warming up to?'

And thus we are back with needing to define the term 'role' which some folks suggested I had defined instead of warm-up, and about which we had a most lively, ongoing, and probably never-ending discussion. But nothing is solved by defining things in this manner. I have found numerous times that whenever a term is defined by another ill-defined one, there remains a need to define the introduced term as well. This is a bit like trying to define 'spirit' by using the term 'soul' which leaves us no better off. Or 'happiness' by using the term 'bliss' – still no better off; or 'purpose' by using the term 'intention', and on and on it goes. There are subtleties and nuances that are required to be considered and there are rabbit holes to avoid as well as to explore.

One thing that the methodology I developed requires is that the initial step, and the most important one, is for someone to take the time to work through the various implied and sometimes well-articulated definitions of some of our terms. This would involve some real nutting out of meanings from the point of view of language use rather than pragmatics, or use, or convenience. It is this work that takes the time and also where the gold lies. Psychodramatists use many terms that deserve better definitions, for instance: spontaneity, creativity, tele, concretisation, social

and cultural atom, role reversal, role, mirror, and stages of development. I encourage you to take the criteria I developed and use them to evaluate your favourite terms or concepts and see which ones need a clean-up or reconceptualisation and where. These rich and vibrant terms deserve to emerge from the semi-obscurity of oral and experiential traditions so that they can be available to the wider world of social investigation and research. I invite you to join me in this endeavour and see what gold we might find.

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Peter is a TEP living in Brisbane and is taking a well-earned self-funded sabbatical following the completion of his PhD.

Tele

Moreno's word Tele was an expression novel to me
    Something that only the Greek gods knew.
Until my tele-photo vision
    Let the dictionary expose a few.

Tele is that connection, that
    reciprocal involvement with another.
An experience that increases with intimacy
    and just exists there with a mother.

Of course, that tele connection
    can flow like atomic polarities.
The positive and the negative,
    from complimentary to similarities.

Morse coded Tele in the
    tele-graph from human to human.
Then concretized it on paper
    with the now antiquated Tele-gram.

Tele transforms into sound waves
    And we connect on the Tele-phone.
Tele-vision lets us connect unseen
    Even when we are alone.

Tele-kinesis is scoffed at yet
    we know faith can move mountains.
Tele-pathy can seem even weirder
    If you haven't doubled projective identification.

So I now see that Tele has long been known
    And the novelty was really mine.
For even our tele-scopes can map its journey
    From a possible beginning of time.

Mirror, double, role reversal
    In relationships we'll resonate.
As Moreno's prophecy for renewal
    Guides us to Tele-communicate.

<div align="right">by Neil Hucker</div>

Doubling as a therapeutic response to childhood sexual trauma[1]

Selina Reid

*If we could produce for you the double of yourself, then you
would have somebody with whom you could speak, with whom
you could act together, because you belong together.*

(J. L. Moreno, 1952, p. 273)

Attuned companionship from others early in life builds the foundation
for a person's acceptance of their self as worthy, lovable and belonging.
This self-acceptance assists a person to relate positively to others and to
the world as a whole (Broom, 2008; Cooke, 2009; Dayton, 2005; O'Rourke,
2005). Conversely, a person's self-acceptance may be restricted or absent
as a result of the lack of attunement from early caregivers, or diminished
by traumatic events, including childhood sexual trauma [CST]. If this
occurs, the spontaneity of a psychodramatic double may assist a person
to warm up to self-acceptance, enabling them to connect with already-
developed abilities, and to develop new progressive functioning (Dayton,
2005).

Effects of trauma

Trauma "at least temporarily overwhelms the individual's internal
resources" (Briere & Scott, 2013, p. 8), leading to a sense of powerlessness
and the emergence of fragmenting functioning. Trauma also produces
"lasting psychological symptoms" (p. 8), which may include recurrent
fragmenting functioning, along with the coping functioning a person
draws on before, during and/or after a traumatic event. The terms
fragmenting functioning and coping functioning are described below.[2]

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[1] This article is a distillation of parts of my psychodrama thesis, "Applications
of Doubling in the Integration of Childhood Sexual Trauma" (Reid, 2015). The
full thesis is accessible from the AANZPA Members' webpage at
http://aanzpa.org/wp-content/uploads/theses/137.pdf

[2] Based on Horney's (1945) infant-parent relationship research, Lynette Clayton
(1982) develops a schema for comprehending a person's role functioning. She
proposes three gestalts, namely, Pathological, Coping and Individuated. Max
Clayton (1992) refines this schema and renames the gestalts Progressive,

Fragmenting functioning is characterized by pronounced hyper-arousal and high adrenaline fight-flight states of the brain-body system, or conversely by hypo-arousal and 'nil-adrenaline' freeze states (Parkinson, 1997, 2015; Porges, 2007). In both, access to the creative thinking and relational parts of the brain is disrupted. These responses may become entrenched over time and fragmentation may "become the central principle of personality organization" (Herman, 1997, p. 107).

Coping functioning comprises "habitual patterns that can be turned on at a moment's notice" (G. M. Clayton, 1993, p. 44). These patterns also involve the fight-flight circuits of the brain-body system, which when activated engage the sympathetic nervous system and increase arousal and adrenal levels. Coping responses, including placatory behavior toward the 'other' (Turner, 2002), are often an unconscious effort to reduce activation and associated anxiety and distress.

Fight-flight-placatory responses correlate with Karen Horney's (1945) observation of the coping strategies that infants utilize in response to a perceived threat, namely, 'moving away', 'moving against' or 'moving toward'. Frequently, a person will favor one or two of these strategies, however, developing the ability to use all three coping strategies increases role flexibility and self-confidence (Broom, 2008; L. Clayton, 1982).

A person may warm up to coping and/or fragmenting functioning at times when they perceive a threat that is similar in some way to an original trauma, whether or not the threat exists. This perception may be activated by external stimuli, such as noise, smell, taste or visual stimulus, or by internal stimuli, such as particular sensory experiences, emotional states or thoughts (Ogden, Minton, & Pain, 2006; Rothschild, 2000).

The aim of therapeutic work is to develop a wider repertoire of coping functioning along with progressive functioning that is spontaneous, creative and enables a person to "express their unique purpose for being in this world" (L. Clayton, 1982, p. 112). Progressive functioning is characterized by optimal arousal, optimal adrenal activation, and activation of the social engagement and creative problem-solving parts of the brain-body system (Courtios & Ford, 2009; Ogden et al., 2006; Porges, 2007).

For people who have experienced trauma, progressive functioning is achieved by "the recovery of spontaneity [which] may be regarded as the

Coping and Fragmenting, which are the terms favored in this paper (also see: Mehrtens, 2008; Reekie, 2007; Thomson, 2014).

… essential goal for psychodramatic work" (Kellerman, 2000, p. 26). Spontaneity can shift a person's warm-up from either a hypo-arousal freeze state or a hyper-arousal chaotic state, to adequate adrenal activation (Parkinson, 1997, 2015). The particular trauma that is the focus of this paper is childhood sexual trauma and some of its effects are discussed briefly below.

Childhood sexual trauma

The experience of childhood sexual trauma [CST] may cause significant disruption to a child's development. The likelihood that trauma will remain unprocessed increases when a child has received inadequate attunement from significant others in the years before or after the CST. The child may have no one they can confide in or there may be no one who notices and investigates CST's effects. In this circumstance, the consequences frequently intrude into adulthood.

As CST is directly caused by another person's actions, it often produces an unconscious act-hunger for satisfactory completion of the role interaction with that person. This can lead to trauma-like conditions being reproduced repeatedly with people, objects or in contexts that elicit a similar internal response (Hale, 2012, 2015).

The psychodramatic technique of doubling can assist the successful completion of role interactions with those responsible for the abuse, as well as with those who may not have responded adequately before, during and/or after the abuse. Doubling is described in the following section.

Doubling

Doubling is a psychodramatic technique in which a person enters another person's life experience, as described by Max Clayton (2009):

> It is a process in which one person identifies with another person's view of the universe, with their actions, and with their emotions and feelings. In that process, the double develops a two-way interaction with the other person that is in tune with the direction of the other person's being. Thus doubling is expressive of a relationship with every aspect of another person ... (p. 13)

A double constantly attunes to the presence and actions of the protagonist—the person they are doubling. They may act in unison with the protagonist, be a silent companion or put words and/or actions to what the protagonist is expressing implicitly. As the double's relationship with the protagonist strengthens, they might maximize what the protagonist is expressing, or give expression to what is being rejected or is absent or unknown.

J. L. Moreno (1946) likens the functioning of a double to the functioning of a mother who enters a state of co-being, co-experiencing and co-acting with her child. She acts adequately to meet her child's needs and "develops a clear picture of his [sic] needs and rhythms, so she can warm up to his requirements to help him to function adequately" (p. 59).

Doubling increases self-acceptance and stimulates spontaneity and creativity. When a protagonist enters the unknown and frightening territory of trauma processing, doubling can assist them to traverse from frozen or chaotic responses to curiosity and experimentation. As Max Clayton (2009) expresses, "a double unworried by an experience can have a powerful effect" (p. 20). When a double is tempted to hold back their expression for fear of getting it wrong or being unsuccessful in attuning to the protagonist's warm-up, it may assist them to remember that their best attempts to double have the potential to "stimulate a renewal of consciousness of the many abilities that have been developing over the whole course of life" (p. 17).

Phases of doubling

Zerka Toeman Moreno (Toeman, 1948) recognizes five phases of doubling as a developmental process for both the double and the protagonist. Each phase signals a greater level of attunement between them.

Phase One

The double gives themselves the "fullest possible receptivity by repeating the words … and feelings … of the [protagonist]" (p. 60). The double aligns with the protagonist and reveals things the protagonist is not able to express or is not aware of.

Phase Two

"The double systematically and consciously elaborates the feelings … by multiplying the intensity or their quantity" (p. 60). This is intended to expand these expressions in the protagonist or to provoke them to halt the double's expressions.

Phase Three

The double "becomes highly directive and bold in remarks and action. The [protagonist] may show considerable aggression and resentment and produce counter aggression in which the double immediately joins with a permissive and cooperative attitude" (pp. 60-61), thereby provoking self-confrontation followed by self-confirmation.

Phase Four

The double anticipates "the [protagonist's] actions in the future – what he [sic] will do tomorrow" (p. 61).

Phase Five

This deepest and rarest phase occurs when "the [protagonist] loses the feeling that the double is another … the threshold between them is gone; [… the protagonist] and the double are one" (p. 61).

Variables, such as the context and purpose of the work, the strength of the doubling relationship, the protagonist's role development and motivation, and the double's ability to attune, will each affect which phase is evident at any time during a piece of work.

Doubling as a therapeutic response to childhood sexual trauma

> *Repeated trauma in adult life erodes the structure of the*
> *personality already formed, but repeated trauma in childhood*
> *forms and deforms the personality.*   (Herman, 1997, p. 96)

Therapeutic interventions with adults who have experienced CST commonly focus on three areas: stabilization, trauma event processing, and social integration (Briere & Scott, 2013; Herman, 1997). Understanding what is required in each of these areas aids the efficacy of a double's responses:

- <u>Stabilization</u>: Reducing fragmentation and increasing a protagonist's capacity to relate with others.
- <u>Trauma Event Processing</u>: Role development in response to fragmenting and coping functioning associated with CST, either in the context of CST events[1] or other past, present or future situations.
- <u>Social Integration</u>: Addressing experiences of shame, guilt, helplessness, anxiety, repressed emotions or other responses to CST.

Which area is worked on depends on the protagonist's role repertoire and their tolerance for warming up to trauma experience. Doubling can contribute to a protagonist's capacity to stay within their optimal warm-up range—their 'window of tolerance' (Van der Kolk, 1996)—and over time may reduce the frequency, duration and intensity of coping and fragmenting functioning. Balancing doubling responses with the protagonist's readiness is key.

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[1] Doubling at the site of CST is counter-indicated until adequate roles are developed to support this (Cossa, 2006).

The double's attunement to the protagonist's experience of physical and psychological distance is important (Cossa, 2006; Z. T. Moreno, Blomkvist, & Rutzel, 2000). Closeness may be experienced as a violation of personal 'space', while paradoxically it may be wanted. Distance may be preferred on the one hand, yet is unbearable on the other. The protagonist must be free to disagree with and modify their double's responses and when this occurs, flexibility and self-stability on the part of the double is invaluable (Blatner, 1996).

Doubling can assist the integration of CST memories that have been cocooned from consciousness or those that may repeatedly break through into the present. The process of consciously integrating these memories may involve a protagonist experiencing extreme distress, such as murderous rage, profound helplessness, or deep grief. The double must be willing and able to warm up to these states with their protagonist.

Excerpts of doubling adults who have experienced childhood sexual trauma

The two excerpts presented below display my doubling of adults who have experienced CST.[1] My work with Steve is drawn from my psychotherapy practice; while with Penny, I am her auxiliary in a psychodrama group led by another psychodramatist.[2]

Doubling Steve

During our first one-to-one session, Steve sits on the edge of his seat staring at the floor and occasionally glancing around the room while his right knee shakes rapidly up and down. He speaks quickly in short sentences, describing his 18-year-old niece's sudden move out of his home, cutting off all contact with him. He can't understand how she could cast him off after all he has done for her. Matching Steve's posture and voice tone, I double him.

Double: It's hard to understand what would make her do that. Just move out and cut off connection when she's had so much support.

Steve: Just 'cos she's got somewhere else to go, she's just up and left without giving a @#* about me or my daughter.

Double: She just abandons ship without any care of the distress it's causing. It's painful.

Steve: Yeah, it is painful [pause]. Really painful. I just wish I could

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[1] Further examples are presented in Reid (2015).

[2] Protagonist names and details have been changed to protect their identity.

make her answer my texts and calls. I can't bear it that she's just gone.

Double: It's hard to know which is worse, the distress of her having left or the frustration that there's no way to make her be in contact.

Steve: [Audibly breathing out and leaning back] Yeah, it's just a big bummer. After she left, I tried to end it all.

Commentary

In the description above, Steve is initially absorbed in his own experience with limited awareness of his feelings, let alone consciousness that I am separate from him. I start attuning to Steve by duplicating his posture, voice tone and somatic responses. Following Zerka T. Moreno's (Toeman, 1948) guidance, I open up to being fully receptive to experiencing life as Steve. This assists me to warm up and tentatively put words to his feelings. I trust that if I am not accurate enough, he will correct me.

When Steve accepts my doubling, he is no longer alone in his experience. His anxiety decreases and his spontaneity increases. This is apparent when his body tone improves, his knee stops shaking, his voice changes pitch, he sits further back on his chair, and his movements and speech become more flowing.

Steve and I are at the beginning of building a two-way relationship that may assist him to become consciously and positively aware of his own existence. Society is built on two-way relationships, and Steve and I are beginning to create society in his life (Toeman, 1948).

Doubling Penny

Penny is well known to me and is the protagonist in a current day drama with her father and mother. She sits hunched over and is silent as her father berates her about what she doesn't know, how she makes things up, and that she just needs to butt out. Penny squeezes her fists tightly. She clamps her lips together and breathes shallowly. I take up her posture as her double.

As her father continues, I feel a fiery rage in my body and spontaneously stand up and shout at him, "How dare you talk to me like that! You have no right to shut me up!" Penny's father hesitates and then continues berating her. I say to Penny, "Do I have to put up with this? Do I have to let him carry on like this? Or am I going to tell him the truth?" A moment later Penny stands up, facing her father. I move to stand beside her. She holds her fisted arm up towards him and says loudly, "That's true. You don't get to talk to me like that anymore, ever again. It's over!"

<u>Commentary</u>

Although Penny's father was not the person who sexually violated her, in the current role relationship with him she warms up to the powerlessness she experienced both during a sexual violation by her uncle and in response to her family's disregard for its effects. As her double, I experience and express intense anger, and I am aware of a suspended moment of exposure before Penny responds. My actions appear to warm Penny up to expressing herself directly and congruently to her father and when she does, I attune to her new warm up. This demonstrates aspects of the second and third phases of doubling (Toeman, 1948).

This enactment indicates a shift from a moderate hypo-arousal freeze state to adrenal activation, and this role development will support Penny to reject other abusive behaviours in the future. Concurrently, it is likely to alter her relationship with the CST and her uncle, and with anyone else who functions in ways reminiscent of either (Hale, 2012).

Implications for doubling adults who have experienced childhood sexual trauma

From my experience of doubling in therapeutic work with adults who have experienced CST, the following implications have emerged:

1. Doubling may mitigate disruptions to personality development caused or exacerbated by CST and its aftermath.
2. A double's willingness and ability to enter a protagonist's experience, no matter how briefly may significantly deepen therapeutic work and foster a protagonist's acceptance of self.
3. Doubling provides a protagonist with a voice instead of silence, outward actions instead of immobility, and companionship instead of isolation. These new responses, which were unable to be fully enacted during or after the CST, may now bring the CST-related interactions to an enabling conclusion. This may increase the protagonist's ability to produce adequate responses where previously they have been overwhelmed.
4. Doubling assists the differentiation of past from present and enables CST experiences to be integrated with new and coherent meanings.
5. It is counter-indicated to attempt trauma event processing until stabilization is established and necessary roles developed.
6. To avoid replicating a sense of violation, it is important for a double to attune to the protagonist's experience of physical and psychological distance.

7. Practitioners who double those who have experienced CST may experience vicarious trauma themselves (Burge, 1997; Pearlman & Caringi, 2009; Remer, 2000) and the provision of adequate self-development, supervision, collegial support and self-care are important adjuncts to this work.

Conclusion

Doubling promotes the ability to enter unknown waters and to come to the shores of role creation. Through the experience of being doubled, a person may develop their self-acceptance and spontaneity and reconnect with abilities that have been suppressed or lost. For people who have experienced CST, doubling can bridge the chasm from isolation to relatedness.

My companioning of people who have experienced CST is a privilege that has both strengthened and enriched me. Through this work, I have developed a wider view of life, a deeper understanding of human development, and an increased acceptance of myself and others.

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Tansy's take on it: the dog as effective auxiliary in Moreno-inspired psychotherapy

Sara Crane

Tansy is a twelve-year-old Border Collie dog. When she is at home, she is a working dog and a pet, herding llamas and chickens and sometimes children, and playing with her son Mr. Brock, a Border Collie Huntaway crossbred. But Tansy has another important role. She comes with me, her pack leader, and companions me in the counselling and therapy work I do at the Urban Eden Psychotherapy Centre. In my first contact with prospective clients, I always let them know that Tansy will be there. When we go for long walks together in the hills, I often reflect out loud about my work with her. This particular kind of intimate soliloquy, that occurs when Tansy and I are outside together, is very precious and profound for me. This is our story…

Our work

Tansy

I get out of bed and stretch hello. Then outside, quick pee, back inside for breakfast biscuits. Lick floor in case the cats have left crumbs of meat. Quick run up hill with Mr. Brock. Pant. Waiting by door, ready for work. Watch pack leader get the lead. Jump in car, sit up, look out window.

Lick window. Listen while pack leader talks. Can't see her face when she's driving, so not sure if she's talking to me or not.

Squeeze in another quick pee between the car and the gate. That cat has been back. It drank my water. Look hard at water bowl so pack leader knows to fill it up. She rinses the bowl first. Maybe she knows about the cat. Brief scout around the garden. Nothing to report. Might as well lie down and be ready for the humans.

The humans come in. A big one and a little one. Sniff the big one's shoes. Cats and something else? The big human strokes my head. She remembers my name. I rub my side against her leg. She sits down and the sofa creaks. The little one stands beside her, his hand on hers. He doesn't look at me. He is so still, I can't feel him breathing. I lie down on the rug between her and pack leader. Little one is quiet. He goes to play in the small house. I follow him. I lie down and rest my head on my paws, close enough so that he can reach out and stroke me. I watch the little one stack things in all the spaces and move the dolls around. He looks at me and I look at him. He starts talking to pack leader. I go to sleep for a bit.

I can hear the yelpy noises I make. Little one says, "I'm dreaming about running fast. I'm running fast, faster." Sleeping, dreaming. I have a stretch and we look at each other, the little one and I. He leans on me a bit and puts one hand on my back. He feels warmer, less shaky. He gets up and plays with the toys on a table. They taste bad but are chewy. Watch and wait as the humans pick up the toys and move them around. When they leave the room, I follow them, wagging my tail. Wait, little one looks at me. I stand just outside the door until they leave. Inspect grass, drink water, look in main house. No one there. Lie down outside in sun.

Sara

I look at Tansy lying in the sun and wonder what is going on for her. How does she know how to be so exquisitely calm and gentle with this little boy who is terrified of everything and everyone? She did not approach him at all, simply waited, judged the distance he would need. I like that Tansy liked his Mum. It reinforced the good feeling I have about her, despite the negative view conveyed by the child protection workers.

Tansy

Pack Leader talks to me and writes on her paper. Then she leaves the room and comes back with a middle-sized human, very clean, very stiff. The human doesn't look at me. I wait. Then she looks at me, sits down. I sit down close to her and lean on her a bit. She strokes me gently and tells

Pack Leader, "Your dog likes me." I do. I like people. I like them to stroke me rather than to pat me. I like looking at them with soft eyes. I like them looking at me. This human cries. I lean on her a bit more, don't look. I lie on her feet. I lie so I cover her feet. She is telling Pack Leader something sad.

Sara

Carly is a very young fourteen. She has experienced too much death. She is afraid of more people dying. But Carly struggles to trust me. Her school counsellor, her teacher and her mother have been discussing her situation amongst themselves. In Carly's view, they have failed to maintain confidentiality. Adults cannot be trusted. But here, somehow, she begins to take me in. Perhaps this is because she sees that I am with Tansy, that Tansy and I are together. When Tansy makes contact with her, she seems able to tolerate the touch. Perhaps this is because she absolutely knows and trusts the parameters, dog and human. Tansy will not make her talk, will not talk about her, will not tease her or be intrusive. I wonder about the impact of Tansy lying on her feet. I imagine that the experience is grounding, that it allows her to be in her body more fully. Now when she looks at me directly, she cries. I notice this. Eventually Carly says that she is willing to give counselling another go.

Tansy

When the human talks to someone as if they are here too, I look towards the spot that she is looking at. I cannot see or smell who she is talking to.

My pack is home. It is me and Mr. Brock and Pack Leader and Mr. Brock's Pack Boss. And then there are the cats. The cats think that they are the boss of us. We just go along with them. Sometimes they even steal our biscuits. They are allowed on Pack Boss' and Pack Leader's bed though. My pack is also the humans I am with who want to be with me, so it changes. But I always have a pack. When I come to work my job is to be part of lots of different packs, so I have to watch carefully and smell them into the room. Sniff, herd, follow, watch.

I drift off a bit. But when this human begins to talk to the other humans who are not here, it gets quite exciting. I move to lie on the rug in the middle of the room, so I am in the midst of all the action. When it goes quiet again, I go back to bed. Then I notice the human becoming still. I get up and lie close to her again. Her hand rests on my back. She smells good. I sigh and snuggle into her.

Sara

Carly is a stunning young woman. She impresses me as highly self-aware and highly vulnerable. We have had a good session. Carly has enjoyed

working in action and being able to re-connect with herself. As she leaves, she rubs Tansy's ears and says she'll see her next time. This is her way of assuring me that she is coming for another session.

Tansy

The next human to enter the room does not notice me. I do not look at her. She does not understand 'the pack'. I go to bed with my back to her and have a nice doze. I like walks. I grunt.

Sara

That last one, Jordan, was hard work. It is obvious that she does not wish to be here. She did not even notice that Tansy was in the room. She is unwilling to engage and yet it seems to me that she longs to. Tansy gave me a good clue when she went to bed and turned her back. I think Jordan would like to turn her back on me. She is an older woman who is difficult to describe, medium height, middle-sized, muted colours. She does not look very well and there appears little individual expression in her presentation. I feel her suffering, her absolute conviction that she is un-loveable, her deep despair that nothing will ever change for her.

At Jordan's next appointment, I am better prepared. I am genuine when I smile and say, "How lovely to see you again." She is shocked. I say, "Tansy, come and say hello. It's Jordan." Tansy obediently walks over and looks at Jordan. Jordan looks at her. Then she very tentatively puts out her hand and strokes Tansy. Tansy licks Jordan, who exclaims, "Oh." It is hard to know whether Jordan is surprised, pleased or revolted. But I do have her attention. She sits down and looks at me, really looks at me. Tansy lies down but remains watchful about whether I am going to tell her to go to bed or not. Jordan lowers her eyes and looks away, seemingly on the verge of dissociation. Tansy immediately sits up, alert, and gives Jordan a little nudge with her nose. Jordan raises her eyes, makes partial eye contact with me and holds her knees. Then she tells me that she misses her mother who died just before her husband left, that her adult children have settled overseas and that her neighbour has moved away. Her employers suggested she try counselling because she is unable to concentrate at work, but she confides that she does not see how it can help. Tansy grunts and settles down on her feet. Jordan looks at me. Our eyes meet. We see each other. She cries. We bring her mother to the empty chair. It is remarkable that her mother had a cushion just like the one that I keep in the chair. Jordan's tears increase, and Tansy leans in towards her. When Jordan gets up to enact the role of her mother, Tansy stays sitting in the same spot and looks at her. What is happening, I ask myself. Tansy seems to be enacting the role of auxiliary.

Tansy

If I move, she might disappear. I stare at her, herding her. She needs to stay so Pack Leader can reach her. Sometimes I have to stay very still and stare very hard. And it works. In fact, it is easier to herd humans than llamas. They can be a bit skittish. After the human swaps seat, she seems better, more alive. When she gets up, she does not touch me. She does not look at me or Pack Leader. She walks away quickly and bangs the gate.

Sara

I sigh. Tansy sighs. I rub her tummy, ask her if she thinks we are getting anywhere. She grunts and goes outside. Me too, I think.

Tansy

Lunchtime? Yes. We go up the road, I pee on that strong patch of ivy, it smells of me now. Pack leader gets a drink in a cup, I go inside too. Walk back. Pack Leader and I sit on the grass and listen to the birds. We breathe, both of us. I stretch. Pack leader does yoga. Then she does some weeding. I chase a blackbird. I stretch again. She rubs my back. We lie down on the grass and look up at the sky. She rolls over and picks daisies. I roll on my back and rub against the grass. It feels good. Then we go back to Pack Leader's room.

Two older humans walk slowly in, smelling old. They say hello politely to me and I sniff back, a very small sniff. I know these humans. They can get loud. I curl up in bed, wishing I was outside. I go outside, and Pack Leader opens the door quickly for me. She knows they will get loud. I hear them from outside. And then it is quiet again. I relax in the sun and listen. But it is too hot out here. I can see through the door. Two old humans and Pack Leader, talking, friendly. It is alright now. I can go back in again.

Sara

When Tansy wants to go outside, it is often at times when the session is about to get 'rough'. She hates it when people shout. It does not bother me too much. I would rather this couple, Cadence and Gerard, shouted in my room than save it for when they get home. It has taken a while for us to get to this understanding, but we now know that they are frustrated with external forces and not with each other. But Tansy cannot tell the difference. She just does not like aggression and she is alert to the times it is about to happen. If she wants to go outside, it is a good signal for me. When she wants to come in again, it is as if she is affirming that there has been some resolution. Am I imagining things? When Tansy reappears, Cadence says, "Your dog must think we're okay now." And Gerard asks,

"Well, are we? The dog says it's okay and there is more. It's good enough for now."

Tansy

The older humans smell better after they have had a fight. I come inside and lie down beside Pack Leader. When there is more than one human here, they have their own pack so I do not bother to watch and smell so much. Time to go home. Car ride, play with Mr. Brock, dinner, run up hill, chase rabbits, sit on grass with Pack Leader and Pack Boss, share treats with llamas, sleep, chase possums…

Sara

As Tansy stands up and wags her tail, I experience my body lighten. I am satisfied, reflective and it is time to go home. I enjoy Tansy's animal enthusiasm as we share the anticipation of going home and being outside. I stroke her head. She grunts and lays her chin on my knee.

Reflections on the work

These have been some glimpses into our counselling and therapy work together, my dog Tansy and me. I have presented them as a means of gaining an understanding about the mystery of human and dog meetings through the lens of psychodrama, of defining the characteristics of dogs that make them such good auxiliaries in the processes of Moreno-inspired psychotherapy and counselling, and of comprehending the ways in which we can make use of these observations in the pursuit of human healing and increased spontaneity.

So, what are the characteristics of dogs that tune them in as effective auxiliaries? As I understand it, dogs are always in their bodies. They enjoy the simple pleasures of life. The dog's world is one of complex and interactive sensory experience, hearing, seeing, smelling, tasting, touching, all experienced fully in the body without conflict. Dogs are acutely aware of the present moment, living in the 'here and now,' enjoying the simplest things. Whatever is happening now is what matters. As the illustrations with Tansy indicate, the dog's capacities for embodiment and presence are an invaluable asset in the psychotherapy and counselling process. They seem to initiate bodily presence in the human, encourage the human being to enter the here and now moment, and facilitate a reduction in ruminations about the past and worry about the future.

What is it that glues packs together? We-ness, touch, unconditional regard, acceptance. As we saw with the couple above, inclusivity was less relevant for Tansy because she saw them as a pack and therefore, from her viewpoint, not isolated. I am reminded of the regard of the first

universe, universal matrix of identity. When clients arrive, the dog offers unconditional regard. It is an interesting thing as to whether they accept it or not. A mature dog is already accepted, but does the client wish to be accepted? Tansy seems to have taken on the idea she is the lead auxiliary for pack inclusion.

When Tansy and I look into each other's eyes there is mutuality, a positive tele. I feel love to her and I experience unconditional regard, which I term devotion, from her. I reckon that as we gaze into each other's eyes, we are recreating the first relationship, the experience of the infant and significant others at the stage between the universal matrix of all identity and the stage of the double. I notice that she almost always lies and positions herself so that eye contact is easy and accessible. It makes sense that she continues this pattern of behaviour with the humans she meets in my room.

She is enacting 'the pack'. Because she is an 'eye' dog, this may also be associated with her breeding and basic instincts. However, she has also lived most of her 12 years 'in being' with me. It is not surprising that we have adapted to each other in ways that are mutually beneficial. When I see dogs interacting together at the dog park and other places, I notice that they mostly stay in touch with one another, to have contact, to live as a pack.

Pack requires reciprocal touch. Tansy and I do this through our eyes a lot of the time and I think this has a positive impact on clients. They can receive the gaze from a non-threatening other, which enables them to experience themselves as not alone, belonging, as part of a clan. If I am open to it, Tansy's movements may provide me with wisdom for my assessment and interventions, particularly with clients who are bereft, lonely, lost in their inner worlds, developmentally somewhere between the universal matrix and the stage of the double. For those who feel isolated much of the time, and for fearful children, this assists the warm-up to the therapeutic relationship. In other words, we might have to consider that we are creating a pack for therapy to be effective.

In regard to Moreno's stages of human development, there is a pack rather than a social atom, a 'we' identity rather than an 'I' identity. While a dog may develop an 'I' identity, the 'we' identity remains more prominent. The centrality of the social and cultural atom in psychodrama theory and practice highlights how the 'I' and 'We' identity is in flow and flux. When working with an individual, the social aspect is always present. And when working with the group, the individual has presence.

Moreno (1959) says that people cannot role reverse with animals. It is worthwhile to consider the dog's eye view and to make use of her

responses which may act as guides in our understanding of the people we work with. There is potentially greater physicality and less complexity here than the webs of inter-relationships that humans are born into and continue to co-create with significant others. As I do with Tansy, we can make use of the dog's responses to guide us in our understanding of the clients with whom we work, especially if a client is at a similar developmental stage. This perspective might assist the client's movement from the matrix of all identity to the stage of the double.

Clearly, in my observations, when people feel positive tele towards a dog, the dog seems able to easily recognize a reciprocal telic positivity and become a tuned-in auxiliary. The dog is invariably pleased to see a human being. It never lies, teases, judges, criticizes, manipulates or bears a grudge. Dogs are not a sexual threat. Thus, for people who experience the world and other people as unfriendly or hostile, a dog can provide an alternate means of connection and a first step on the journey to healing, intimacy and encounter.

Of course, this is not just about dogs. The world is full of tuned-in auxiliaries. What if we started to notice them?

take the hand/paw
of the strange dog in you
dance with the dog star
let the pack cradle you

and feel
in the soft breeze
 a stirring

go now
and smell
life

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Developing community through collective projects and activities: the benefits of using sociometry

Simon Gurnsey

The world works best when people notice each other and
when people notice each other noticing each other.
– Dr G. Max Clayton (personal communication, 1989)

In this article, I will let you know how Gap Filler creates ways for people to interact with others and their city, using examples of some of the Gap Filler projects I have been involved with over the past few years. I will focus on identifying the creative sociometric interventions that build relationships. This article will be of interest to practitioners working in community development, resilience building, arts participation or other community engagements.

Gap Filler

Gap Filler is a creative urban initiative that since 2010 has been working with new ideas, re-framing how people relate to their city and bringing participatory design processes to the Christchurch urban landscape, with the objective of involving people in the co-creation of their city. What I conceptualise as sociometric experimentation by Gap Filler in Otautahi | Christchurch and other places in Aotearoa | New Zealand and Australia has involved facilitating a wide range of temporary projects, events, activations, installations and amenities. Projects like the ones Gap Filler creates abound in post-earthquake Christchurch and seem to be more the result of a post-earthquake resurgence of citizen-initiated activities, and the organisations that support these activities, than from Government or local government sponsored structures.

I observe the work Gap Filler does creates opportunities for people to interact with each other and provides a social infrastructure that enables sociometric relationship building that would not otherwise have taken place. Creating opportunities for, what Max Clayton refers to in the quote above as, 'people noticing each other'. Sociometric observations of tele, status, role relationships and subsequent sociometric interventions have formed a vital part of this work.

Gap Filler begins with the idea of bringing something new into life by operating from principles such as, 'no repeats', experimenting for the sake of experimenting, and pushing things to the point of failing. During these processes, and as we observe and engage in what is happening in the community, we are fully engaged as participant observers. I see these observations as being of a sociometric nature and thinking of them sociometrically adds considerable value to the work.

Gap Filler's organisational values bring us together to work on projects that are of interest to us as employees. As a result, we have created an organisation where we are available to each other while co-creating projects. No one is limited by their organisational role and no one has to leave their personal selves at home. No one gets isolated or left to fend for themselves and we notice when things go wrong it is often because isolation is present.

Creative process

I notice we work best and most enjoyably when we simply do what is in front of us. Sometimes working out every detail gets in the way of our co-creative process. As illustrated by our project *Diverscity* (more on Diverscity later), our creative process goes something like this:

1. **This is what is in front of us.** Let's pay attention to the different cultural populations in Christchurch.

2. **These are our resources.** This is the cultural group who has the most energy for the project right now. We are able to develop a strong relationship with these people. We are motivated to work together.

3. **Who else do we need for this project and who is missing?** Who can benefit or contribute to the project by filming, making artefacts, creating an event etc.?

4. **Let's do this much and see what happens.** This might be experimentation within parameters to see what might happen or trying something out on ourselves before a public launch.

5. **OK, let's do some more.** Out of all of the other cultural groups who have approached us, who will challenge us to work at a greater depth or have a greater impact?

6. **We are deeply involved in this**. Let's put everything into this for a while and see what happens. Let's expand our range and look for more opportunities.

Later we might say, 'Let's think about what has happened and see what we can learn from it.' We need to observe and reflect on what we have been doing over a period of time to understand ourselves.

The place of Sociometry

Since I began working for Gap Filler I have learned a great deal about, and continue to experiment with, the application of sociometry to my work there. I have been active bringing my understanding of Morenian concepts, particularly sociometry, creativity and role theory to bear on the ongoing questions: Is what we are doing effective? What can we do next in the current context? and Who are we now? The answers to these questions give us guidance when we develop our projects. Some of these projects are described later in the article.

Public engagement

As we notice what people do and how they interact with each other in a particular context we adapt our projects thereby creating further opportunities for public engagement in the contexts the projects are created for. Gap Filler has been using standard sociological observation methods of clustering, interactions, flow through space and activities engaged in. Additional perceptions informed by sociometry allow us to observe the valency and tele of the role relationships and appreciate the effect of status and warm-up.

Creative participation

Gap Filler speculates that deliberately designing ways for people to interact with each other in central Christchurch, and noticing how they do this, assists in the development of social infrastructure. This, in turn, enables social interaction leading to more active and engaged citizens. We see again and again how creative activity inspires and encourages creative responses. By acting to design interventions we are increasing the opportunities for the positive sociometry that naturally occurs when people get together in purposeful or recreational ways. Our project design incorporates collaborative relationships with familiar and unfamiliar partner individuals and organisations, involving them in such a way that there are many opportunities for their creative participation.

A resurgence

Gap Filler works closely with other placemaking organisations like Te Pūtahi and Greening the Rubble. Te Pūtahi, the Christchurch centre for architecture and city-making, is an exemplar of an organisation designing projects that engage people. Through their event, the Festival of Transitional Architecture (FESTA), begun in 2012, they have been responding to the challenges and opportunities of post-quake Christchurch. Greening the Rubble engage with community volunteers to create beautiful green spaces in otherwise arid demolition sites. For a while I was the secretary of the Trust Board for this citizen-initiated

organisation, I saw my role on their Board as a way of building sociometry.

The projects created by Gap Filler, Te Pūtahi, and Greening the Rubble, are designed to promote an encounter through their conception, design, planning and activation. None of these community driven projects could be seriously considered unless they were in some way an expression of the affected community and there is a call for people to engage in a cooperative and active participation in the project.

Noticing how Gap Filler's projects work to affect the sociometry has provided us with a means of working with the relationships and roles that different people have in their interaction with the project at particular times and places. When people take part in any encounter there are a number of roles present, some of which are visibly more active than others. Participants in the encounter can be differentiated through their status and relative contribution. Drawing attention to these differences deepens and strengthens these relationships and highlights where further effort is required.

Carefully designed projects open people up to opportunities for relationships of various strengths and valencies and there is potential for further relationships that are as yet unknown. These unknown relationships are those that are technically possible within the designed structure but have yet to be activated. Potential sociometric relationships are interesting to us because our desire is to understand the effect a particular project has on the wider community. Providing a mechanism that enables people to interact and engage, either (seemingly passively) by observing, or actively by verbal or physical communication, transforms unknown sociometric relationships into actual sociometric relationships of various strengths and valencies and of particular durations.

I will illustrate how these design principles and observations work in practice by telling you briefly about two projects, Super Street Arcade and Diverscity, and then more in depth about our work in One Central.

Super Street Arcade

Super Street Arcade (SSA) was one of the first Gap Filler projects not in a privately owned vacant space. We wanted to provide a project in a publicly owned space and activate a street area that had a high pedestrian traffic count, but where people had no reason to pause. The experiment was to see if activities that usually happen in a private space, the living room, could be translated into a public space, the footpath. Super Street Arcade is designed to make it hard for one person to play. Two or more players are required and quite big groups can be involved

in the play, often with a big audience of family, friends and strangers. Games are designed to be of short duration encouraging a turnover of players and rapid swapping between the audience and players. Games using these design parameters were also developed by high school students through a project called Code Create, causing the students to think about how their game was affecting the player's interactivity.

Diverscity

Other Gap Filler projects, like Diverscity's Ping Pong (with the Canterbury Branch of the NZ Chinese Association) and Ayoayo (Nigerian Canterbury Association), encourage play and encounter in public spaces and raise people's awareness of cultural diversity. Observations of the sociometry around these have been very stimulating because they are very much in the public arena, a high traffic city street. We rigged up a time-lapse camera high on a light pole for the launch weekend of Ayoayo. The amount of data obtained was overwhelming and will take some time to analyse. The camera footage provided us with limited information, as there were no 'street-level sociometrists' to provide the deeper insight engaging people would have given us.

One Central

Just east of central Christchurch is an area of the city now branded the One Central Development that was previously the East Frame Anchor Project, or East Frame for short. Almost all of the buildings in the 14 hectare area, which is bordered by Lichfield, Armagh, Madras and Manchester streets, including the almost new and relatively undamaged buildings like Calendar Girls and the newly rebuilt Westende House,

were demolished as part of the Government's Canterbury Earthquake Recovery Authority (CERA) Blueprint for the city. CERA, through the Blueprint, and under special powers granted under Government legislation, decided to concentrate the rebuilding of Christchurch more centrally and in so doing provide room for downtown residential living. CERA prevented any rebuilding by the previous owners in this part of the city and purchased all of the property. The area is well connected with cycling and walking paths and is close to the Bus Interchange and connects with Margaret Mahy Family Playground, the Avon River Precinct and the South Frame.

There are two elements to the One Central Project; a commercial construction company, Fletcher Living, is designing and constructing approximately 900 dwellings to house up to 2000 people in townhouses and apartments. A government agency, Ōtākaro who owns the land on behalf of the Government, has developed a park and paved areas that form the third largest open space in central Christchurch. Called Rauora Park, this public space forms a 660m-long strip, a linear park of five city blocks that runs north-south through East Frame.

Superlot 9

As part of their contract with Central Government, Fletcher Living is asked to engage in 'place-making' and 'temporary use' activities so the One Central housing development does not become an idle wasteland for the next eight years. Gap Filler has entered into a contract with Fletcher Living to deliver some of these place-making and temporary use projects. At one end of One Central is the Margaret Mahy Family Playground, a $28 million dollar children's playground. At the other end is Superlot 9, one of eleven Superlots in the area. Superlot 9 was the first area Gap Filler worked on. We designed a number of projects for the area to explore how the temporary activations can help foster long-term community outcomes and influence the values that evolve in residential development.

Good Spot

At Superlot 9 one of these projects is a 67-place Community Car Park that is changing people's experience of parking their cars in central Christchurch. Good Spot on Bedford is a community run car park that directly competes with the ubiquitous and reviled overseas owned Wilsons car park[1]. 100% of profits from the Good Spot car park go into

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1 Christchurch Press. *Wilson Parking and the millions spent on parking misery* https://www.stuff.co.nz/business/94833811/Wilson-Parking-and-the-millions-spent-on-parking-misery

community projects within a 500-metre radius of the car park. Simple differences to the Wilsons car parking model are marked parking bays, allowing plenty of room to turn; the creation of usable pothole free paths; and at peak times, a parking attendant who welcomes regular and casual parkers, explains the site, and its community involvement, and gives discounts to car-poolers or 'people driving yellow minis'! Jono Kitt, who is community development worker at Linwood-based Te Whare Roimata, has been organising these attendants. He says his aim at Good Spot is 'to put a smile on people's faces as they rush to work'[1]. People parking on site are often friendly and appreciative. Relating to a small local organisation rather than a multinational car parking conglomerate gives people more feeling of intimacy and connection. We have worked with Greening the Rubble to do some 'carscaping' (landscaping using a car) with an old Mitsubishi Celeste (see photo).

Gap Filler has since opened a second Good Spot, twice as big and much more colourful!

Youth Centre

Also on Superlot 9 are Kākano Cafe & Cookery School and a Youth Centre. The Youth Centre project includes: Giant Spray Cans where local street artists will be running workshops; a free bookable youth space for gatherings, meetings and events, which will double as the headquarters for two local youth organisations; a ping-pong table that has been relocated from Gap Filler's Diverscity project in City Mall; and, thanks to the Christchurch City Council, climbing rocks and a basketball half court. Gap Filler worked in a co-design process with youth organisations and the Council to ensure that young people now have a space in their city they can use and engage with.

Architectural Anthropology

Superlot 9 has been the subject intense scrutiny by Gap Filler's two interns Elin Sofía and Natasja, visiting Danish architectural anthropologists. They were interested in how people interact with each other and the site, and Gap Filler is continuing this observational work now that they have gone back to Denmark.

One Saturday evening I pulled the 10:00 pm observer slot. After dinner with friends my wife Sara accompanied me down to Superlot 9 so I could make the required observations and take notes about 'Stationary

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1 Christchurch Press. *Five days a week, from 7am, 'hippy' car park volunteer cheers commuters* https://www.stuff.co.nz/the-press/christchurch-life/107784135/Five-days-a-week-from-7am-hippy-car-park-volunteer-cheers-commuters

Activity' and 'Flow'. It had been raining most of the week and my Friday 5:00 pm notes had been that most people were rushing to their cars and there was no recreational activity on site. By Saturday evening the sun had shone most of the afternoon, dissipating the week's gloom; the evening was overcast but warm. The city and particularly Superlot 9 was buzzing with people playing games and coming and going from the bars and restaurants in the area.

When Sara and I arrived we were excited to see nine young men ranging from late teens to early twenties playing on the basketball half-court. Sara went off to Stranges Lane to do a follow-up for her research project 'Why aren't you Dancing' (Crane, 2016). I positioned myself on the street corner to make my observations to further our intern's work.

As I stood on the busy street corner along with the many people passing through, I warmed up as a sociometrist. I watched the emerging scene for some time, filling myself with the atmosphere being created, taking occasional notes and drawing flow paths with a red pen. As I tried to encompass the whole I found myself warming to particular things. I noticed the sociometry changing as: the young girl who had been sitting waiting joined the basketball game and was accepted; a group of four 16 or 17-year-old boys arrived with their own basketball and sat down at the edge of the bouldering area to watch the game; two young Polynesian women dressed in black arrived and fossicked for the ping pong bats and balls they knew were kept under the table, then began a game. I moved to another observation position and saw two men in their early 20s deeply involved in creating an artwork on two of the four 'Giant Spray Cans' behind the Youth Hub building.

My assessment was each of these four groups was aware of and accepting of the other groups. They weren't competitive or aggressive, simply getting on with having a good time in their own ways.

Near Sociometry

When I wrote my thesis 'Seize the Moment' (Gurnsey, 2014) I explored Moreno's concept of 'near sociometry'. Moreno encourages us to use near sociometric methods when a real sociometric test cannot be carried out. He refers to this as a 'sociometrically oriented observational method', which, with the aid of 'an observer sociogram…may give a rough picture of the situation. '. This is not an objective or scientific view of a system, only the intervention that is actively applied sociometry. Sociometry is uniquely applicable when observing quickly changing and dynamic interpersonal relationships; objective measurement isn't the aim. How the participant observers introduce themselves to the system and what

tele relationship is formed has an impact on the sociometric system that is co-created.

After I finished making my observations and notes I confirmed some of my near sociometric assessments by talking with the graffiti artists and the four young men. The graffiti artists turned out to be a Chilean man who only spoke Spanish, and his friend, a local man who spoke no Spanish. The local man was there to 'help with the work'. Gap Filler has been 'helping with the work' too. The phenomenal growth of graffiti and street art in Christchurch, fuelled by the availability of so many blank walls, has made Christchurch world-renowned for street art. Gap Filler's contribution has been huge and as others took up the challenge we looked for a new and relevant way to create a place for artistic expression. The Giant Sprays Cans were a direct result of this process.

The 4.5m high Cans were left over after the second edition of Christchurch's Street Art Festival, SPECTRUM in 2016. The Giant Spray Cans had been a creative response to the artistic momentum that has been underway in urban daily life and to the growing visibility of these artistic phenomena on the City's walls. Gap Filler saw an opportunity to reuse the Cans to enable established and emerging street artists to express themselves.

The two guys at work on Saturday night had a big vision. They had been there for hours, full and empty spray cans littered the ground. They had even cleaned up the tagging on the black tops of the Cans before they began work and were currently working on their second one. I commiserated with the difficulty of painting on a curved surface and was told the difficulty was matching the pattern when you got all the way around and only really experienced artists were trying to do this. Clever, inventive, creative and well organised, these two young men were taking full responsibility and ownership of the Cans and creating beautiful stimulating work.

I next talked to the teenagers sitting on a log by the bouldering rocks. They were waiting to be 'subbed in' to the basketball game. This explained to me how the young woman had earlier joined the group playing. These teenagers were younger and had arrived later than the current players, so had to wait their turn. As they waited they displayed no impatience. Three of them were from the West Coast and one was local. The local teenager had told the others about the half-court. They were at a Seventh Day Adventist convention and knew a couple of the guys already on the court. They had their own ball so would have created their own game if there hadn't already been one going.

I let them know I was from Gap Filler and they told me, 'This is a great place, cool things to do.' 'It's OK to be here.' 'Better than on the street, there's heap's of drunk people about.' 'There's plenty of light here.' There were lots of nods to this last statement. They were very open and friendly and liked the 'safe' environment Gap Filler had created - a well-lit space, close to a busy street with lots of foot traffic.

Sara arrived back from Stranges Lane feeling a little despondent about the reception she received, which was very different from the previous time when she had managed to activate the whole of the laneway. She cheered up as she had some worthwhile conversations with the young people over a game of ping-pong.

As we drove away I glanced in the rear vision mirror and had to stop the car and walk back to the site. The four young guys waiting to be subbed in were standing on the top of one of the bouldering rocks with a passer-by taking their photo. A group of 14, four of them girls about 16, the rest boys ranging in age to their early 20s, had arrived and were on the footpath watching the game. Mostly, they seemed pretty positive towards the game players. They had their own ball, which they bounced a few times, so they may have been waiting for an opportunity to play rather than join the existing game. They all had skateboards and some of them took off, skating north up Manchester Street. .

Self-organised fun

This evening's and subsequent observations by myself and others lead me to believe this well-used site has been a potent intervention in the fabric of the city. In creating this project, Gap Filler had enabled an environment where it was safe for young men and women to come and

play on a Saturday night. The atmosphere I observed and investigated was one of cooperative autonomy and was completely self-organising. No-one was there telling these young people what and how to do things. Huge competition on the basketball court didn't translate into an aggressive competition between the sub-groups.

Relationships in the present

Our projects are most effective when people's relatedness is in the present, rather than them relating to past conflicted or disrupted relationships. Elements that encourage these types of current relationships involve enjoyment, surprise, challenge and opportunities for interaction.

Observations about proximity, the amount of time spent, the emotional intensity, and indications of intimacy and reciprocity displayed, gives us clues to the underlying sociometry. Higher levels of emotional intensity, intimacy and stronger indications of reciprocity are evidence of stronger sociometric links between people engaged. Weaker sociometry can be tentatively surmised from passers-by, observers and those engaged in a parallel activity to those engaged with the project.

We consider observers and passers-by to have variable involvement according to the length of time engaged, physical movements towards or away from the activity, and emotional intensity. Even though it is possibly weaker in valency, this sociometry has value as observers and by-standers warm up to their environment being of interest or providing excitement. The relationships formed from those more actively involved, to these observers and bystanders, can connect people to the most remote people in their social network. We work on the assumption that these types of relationships are "vital for broad heterogeneous network cohesion" (Granovetter, 1983), building social cohesion and consciousness.

Opportunities for building these sociometric connections abound in a well-designed project. Projects that involve playing a game with strangers who become friends in the moment, like Super Street Arcade or Ayoayo, or projects that are designed to blur public and private space, like dancing in public on the Dance-O-Mat, create an environment where there are reduced levels of commitment and risk, allowing individuals to experiment with a range of nuances of meaning, to feel a sense of belonging and place, or to find shared values with differing levels of emotional engagement and intimacy.

At Gap Filler our main focus has been to continue to take action and over the years we understand that we have raised the sociometric consciousness of our stressed and struggling communities. Numerical

measurement of outcomes are difficult to obtain, resource hungry, and can skew observations away from the informed observation of the most important measure of relationship, tele. Our evidence of success is reliant on sociometric and other observations, as described above. Moreno (1978) warns us an "…over-emphasis upon logical purity of definitions may be outright harmful and over-developed logical systems may produce a false sense of security and of scientific well-being which discourages and delays action practice" (p. 112) which Moreno says can stifle creativity. Gap Filler's philosophy of taking action bears fruit as we attempt to avoid the limitations an over-consideration of results and scientific veracity places on us.

Conclusion

Gap Filler's projects and activations have resulted in increased spontaneity, as people developed their sense of place in the public arena and a creative flow has been generated in individuals and groups. This creative flow can be internalised and can, therefore, be transferred to other areas of life and other relationships. Creativity is generative, assisting the social, as opposed to the structural building of our city, making it a more open, energetic and interesting place to be and live in. People living here are therefore more enabled and engaged in solving the complex social problems we, and all cities have to deal with.

The Gap Filler projects described have all been designed and taken place in specific settings in response to the particular circumstances in central Christchurch. I imagine there are opportunities for ways to engage sociometric principles to further develop communities in your own neighbourhood through projects and activities. I am keen to carry on collectively growing our practice wisdom in this area.

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Sacrifice and spontaneity: a doctoral journey inspired by psychodrama

Brian Tierney, PhD
Guest Contributor

Sacrifice—the process of making sacred through meaningful surrender—is the core topic of my doctoral research in psychology and psychodrama is at the heart of my research methodology. It was during psychodrama foundation training at the Corban Estate in Auckland, New Zealand with Max Clayton in 2010, that creative sacrifice and its relationship with spontaneity began to take root in me as a Muse that would power seven years of doctoral research and practice. I remember this event in my training vividly:

Max was being a skilful rascal in helping two participants negotiate a conflict. It became clear to me as an observer that one participant had a significant block to spontaneity that was preventing the conflict from resolving. The other participant had a high level of spontaneity and seemed to have a compassionate knowing that there was something in the way of their colleague surrendering to the necessities and meanings of the moment. As the tension built, my attention became focused on the backdrop of the scene, the church altar raised up on a dais behind the two participants. In my imagination, I saw the defensive participant lay down reverently on the altar, surrendering to let the other participant eviscerate their defensive anatomy, housed in their abdomen, and then offer it up to Deity as a service to the entire group. The person on the altar rose and danced blissfully. Their defence was surrendered as a painful sacrificial offering.

I didn't mention this awesome and terrible vision to anybody in the group, but I knew that I had heard the Muse and the impact was deep. I moved back to the United States shortly after my foundation training and began my doctoral journey, delighting in the fact that my graduate studies afforded experiential group work and role training that deepened and diversified my understanding of spontaneity theatre. The seeds of my doctoral hypothesis were planted: that spontaneity had something to do with the capacity of a person to engage in conscious sacrifice. This article highlights the main learnings that support this hypothesis while championing the efficacy of psychodramatic inquiry.

The archetype of sacrifice: ritual, theatre and group

After hearing the Muse of conscious sacrifice, I began seeing sacrifice everywhere— in myself, in groups, in films and literature, and in my family. I wasn't surprised when I found a passage in C.G. Jung's (1969) work referring to sacrifice as an archetype (see p. 265). According to Jung, archetypes are quintessentially *numinous*, a concept that comes from Rudolf Otto (1958), who describes the numinous as a non-rational substrate of religion constituting what is "wholly other" to a person (p. 25). The numinous is characterized by Otto as being a multi-hued phenomenon, described by widely varying adjectives such as: mysterious, marvelous, horrifying, evil, sublime, fascinating, uncanny, weird, tremendous, potent, and divine (p. 40-42). This list of conflicting adjectives reminded me of the powerful sacrificial image on the altar at Corban Estate because 'seeing' the defensive anatomy of a person getting eviscerated was simultaneously grotesque and sublime, occurring as "wholly other" to my gentler sensibilities.

Being interested in the numinous functions of theatre, it was intriguing to find that theatre is the progeny of ritual and that ancient Greek theatres mobilized the archetype of sacrifice by slaughtering bulls to invoke the presence of Dionysus (Pizzato, 2005). It was astonishing indeed to find out that the rise of theatre, born on the slopes of the Acropolis, had everything to do with sacrifice. The location of the ancient Greek performance itself, writes Mark Pizzato, "is physically located between the god [the statue of Dionysus in the theatre auditorium] and the sacrifice in his honour" (pp. 312-313). Discovering information like this—about the mythical and ritual dimensions of sacrifice—began providing a mythical backdrop for the doctoral project. It inspired further questions about how individuals and groups might relate to the archetype of sacrifice as the image of Dionysus, and other deities, appeared resolutely on the balcony of the psychodrama research stage. Many questions about what sacrifice looks and feels like in a contemporary setting arose; for example: when a protagonist seeks relationship with a figure or force on the balcony, what kinds of sacrifices need to be made? Is courage a sacrifice? Is surrender? What is being sacrificed and to what end? What kinds of barriers to making these sacrifices might be encountered during the seeking? If unconscious sacrifice exists, how does it happen? Can time and money be considered a sacrifice? Is scapegoating an unconscious sacrifice?

Interest in how the numinous could reveal itself in group sacrificial processes inspired further research into the anthropology of communal sacrifices to the gods. Robert Moore's (1997) illustrations of how

sacrificial processes involve positive and negative idealizations emerged as the core to both the contemporary and primordial experience of the numinous. The ancient Hebrew scapegoat ritual, for instance, involved the community placing their hands on one of the two sacrificial goats and infusing it with their sins so that it became a sort of battery-receptacle for negative tele (negative idealization). The goat was then sent off—with its negative charge—into the wilderness to fend for itself while cleansing the community of its sins. Contemporary Scapegoating, on the other hand, is when a person gets unconsciously cast in the role of a battery-receptacle for negative tele, but with no figure on the balcony or guiding consciousness to make meaning of the sacrificial process.

In the ancient ritual, the other goat was put on the altar and offered up as an invocation for the Deity to bestow it's huge positive tele (positive idealization). Positive idealization, in a contemporary setting, can show up as unconscious abdication of personal power through idealizing a teacher, director, religious figure, therapist, actor, belief, or idea. The idealized figure becomes a battery-receptacle for storing positive tele, but because there is no guiding consciousness to ritualize the sacrifice of both the one who idealizes (abdicator) and the idealized (charged receptacle), the tele disconnects from the balcony and runs amok on the stage of human life. Both goats have the potential, if utilized consciously and effectively, to serve as functional roles for the group, i.e. to expel the negative and invoke the positive. The Research Problem of the project—what are barriers to conscious sacrifice?—was shaped to include the possibility that barriers to conscious sacrifice may involve unconscious idealizations that truncate the experience of the numinous and undermine connection with the primordial spontaneity associated with it.

The literature reviewed in preparation for the psychodramatic exploration of archetypal sacrifice included the Neo-Jungian structural psychology of Robert Moore (2006) for illuminating the "private sacrificial system" of individuals and groups (2003). Insights from anthropology clarified the phenomenological roots of sacrifice, gradually leading me to Nancy Jay (1992) who linked the rise of sacrificial rituals to the establishment of the patriarchy. Jay laid a foundation for turning to the psychology of sacrifice and then deep research about male and female narcissism and how it shows up in relationship (Beers, 1992). Literature involving Systems Theory was reviewed to examine sacrificial tensions in biology, theatre, and in somatic psychology (Pizzato, 2005). Lastly, writings were explored about how spontaneity and imaginative ritual partner together as catalyzing forces driving human evolution (Omer,

2005). Collectively, the literature reviewed may offer the psychodramatist further insights into the workings of sacrifice and its relationship with spontaneity in individual and group psychology. A psychodrama producer interested in qualitative psychological research may also benefit from seeing how the participatory research methodology, called Imaginal Inquiry, was used in concert with psychodramatic inquiry to gather and interpret participant experiences.

Sacrifice, soma and spontaneity: a qualitative research project

The live research involved two full days of group work and sought to explore, using a diversified set of expressive arts inquiries including psychodrama, how the group experienced the conscious embodiment of sacrifice. The hypothesis was that spontaneity would flourish as a result of the conscious embodiment of sacrifice. Five men and five women with experience doing transformative rituals with the same gender (such as rites of passage events and men's and women's circles) were involved in the research so that gender dynamics regarding sacrifice could be included.

The main finding of the study—that conscious sacrifice catalyzes change while unconscious sacrifice creates barriers to spontaneity and growth—has five constituent learnings:

1. Conscious sacrifice is a force of generativity that constellates a felt sense of power and a meaningful experience of received grace.

2. Encountering significant barriers is often necessary in the transformative process of conscious sacrifice and that barriers seem intergenerational in character.

3. Gender dynamics may be woven thickly with sacrificial subtexts and that a difficult knot in this weaving could relate to explicating one's truth and having a voice. The somatic locus of this knot appears to be in the throat, a location that has been associated with speaking one's truth for millennia in Yoga philosophy.

4. Ignorance is a unique kind of barrier that may be quite powerful in affecting the ability of a person to make intrapsychic sacrifices.

5. Sacrifice is a process that catalyzes psychological transformation, spontaneity, and the manifestation of potential through a painful setting fire to loved attachments or familiar barriers.

The first and third learnings sprang directly from psychodramatic inquiry. One scene in the psychodrama was cited by almost all participants as the most important process in the entire research. Here is what happened:

On the morning of the second research day, two weeks after the first research day, participants arrived with a myth they had written to portray a powerful moment in their life when they felt they had given up something important for positive change. The room deepened when participants began sharing their myths evidenced by tears, thick silences, meaningful pauses, palpable reverence, and occasional bouts of spontaneous belly laughter. After everyone had shared their myths, a spectrogram was used to support the group in selecting someone to enact their myth for the group-as-a-whole. Participants were invited to place themselves close to the candle if they felt like being the protagonist and far from the candle if they did not.

After three group participants placed themselves equidistant to the candle, the seven remaining participants stood near the person whose myth resonated with them most. The group unanimously chose Gabrielle by standing near him almost immediately. Much reflection had occurred in-between the two research days and while the participants were sharing their myths about sacrificial moments in their life. It is hypothesized that the spectrogram allowed the other participants to role reverse (in their imagination) with the myth of the protagonist to assess whether his sacrificial story resonated with theirs and thus the spontaneous selection of the group constituted the selection of a sacrificial myth as a protagonist, rather than an individual person. This could be the bridge between psychodrama and mythodrama, as it exemplifies the shift from personal spontaneity to the spontaneous imperatives of a group expressing the mythical mind.

The myth the participants chose for enactment through their selection of Gabrielle was the story of Apollo and Daphne, the Greek myth Gabrielle had brought to express a sacrificial motif in his life. After having been selected to enact his myth, Gabrielle was asked to choose the scene in the myth that was most powerful to him. He chose a scene at the climax of a long chase where Apollo, sick with love, chased after Daphne and when Apollo finally caught up to her, she chose to be turned into a tree instead of engaging with him.

Gabrielle was invited to choose co-participants to embody Apollo and Daphne at the moment of her transformation into a tree. He chose Eric to embody Apollo and was invited to adorn Eric with a costume from props on the stage to more fully become the character of Apollo. Gabrielle chose Megan to play Daphne, and he populated her body with a costume, including a mask. After Daphne and Apollo were created in form, Gabrielle placed them on stage at the moment of climax, shaping Apollo so that he was reaching towards Daphne as she transformed.

Gabrielle was invited to give Apollo words to say as he reached towards Daphne. He said, "Can't you see all that I can be!" Daphne responded with a phrase that was also created by the protagonist, Gabrielle, "I am all that I need!" The women participants made physical contact with Daphne, adding their voices to hers as she responded to Apollo and the men did the same with Apollo—they physically contacted the god and added their voices to his as he propositioned Daphne. The result was that a group of men as Apollo and a group of women as Daphne were expressing loudly back and forth "Can't you see all that I can be!" and "I am all that I need!" A hypothesis explored in the dissertation project is that the sacrificial myth itself is the protagonist and that Gabrielle was serving the group by providing lines for the masculine and feminine voices to express themselves as mythical protagonist. There was ample time built into the research for the various individuals enacting the myth to share about their personal experience within their roles, which later yielded powerful data about the relationship between gender and sacrifice (learning #3). Asking the client to craft the moment of climax was not part of the research structure, in fact a full-length psychodrama needed to be sacrificed because time constraints began to press in and the result was a spontaneous production of the moment of climax: the moment where Daphne sacrificed her human body.

The moment of sacrifice

The group paused at the moment of sacrifice and then expressed themselves spontaneously in response to the event. Research ethics suggest that no definition of sacrifice should be given in such a circumstance and no definition of sacrifice was given to the group throughout the project. It was up to them to spontaneously express—based on their weeks of deep inquiry and expression about the mythical dimension of sacrifice and its personal significance—as free from researcher bias as possible. After the group expressed extemporaneously, a group member was invited to be concretized as the Moment of Sacrifice. The group adorned the volunteer, Geb, with a costume and other props and Geb, as the Moment of Sacrifice, expressed himself to the group. He paused for a long, thick moment and said: "I bestow my power and my grace to you." As the group repeated this phrase there was a feeling of power and grace in the atmosphere as reported by participants when they were asked later in the day to share what they experienced during the drama. It is suggested that the group had indeed entered the mythic geography of sacrifice and that the numinous qualities of experience reported by Geb and others (i.e. power and grace)

indicate the successful embodiment of an archetypal protagonist, an agent of the group's mythic mind.

The scene where Apollo reached towards Daphne as she turned into a tree and the Moment of Sacrifice created by the group in response to the enacted myth provided strong images for participants to muse about sacrifice and group dynamics. Geb, for example, said that "Being the Moment of Sacrifice was a really profound moment for me." When he said the words "I bestow on you my power and grace," he recalled that he "didn't know where those words came from." The comment recalls the principle of otherness undergirding the numinous. Upon hearing the utterance of Geb as the Moment of Sacrifice, another participant remembered thinking "oh, that is why sacrifice is a good thing, because I can bestow myself this blessing by consciously going into sacrifice." This group member reported that calculated and courageous risk taking is a conscious sacrifice that bestows blessings which give his life meaning.

Geb, who can be seen as having inhabited the archetype of sacrifice, sums up well the confirmation of my hypothesis that conscious deployment of the archetype of sacrifice is related to increased spontaneity: "I felt the psychological sacrifices that people made during the exercises of the research—and it seems to me that when a person is more in tune with Spirit there is a lack of self-consciousness, there is more spontaneity, and it seems like sacrifice then becomes easier because there is less of an attachment to self-identity." Self-identity, therefore, is positioned as one of the central answers to the Research Problem: what are barriers to conscious sacrifice?

Surplus reality: dismembering the identity complex

In psychodramatic terms the identity structure is a role, and like any role it can take up too much real estate in the totality of the psyche thereby undermining spontaneity and full access to the vast multidimensional topographies of surplus reality. Edward Whitmont (1991) calls the identity structure the *identity complex*, "which is assumed to function like all other complexes . . . in that it attempts to exert its own energic influence, quite often regardless of the total psychic equilibrium, and which tends to behave at times as if it were the only central, or at least the most essential, psychic structure" (p. 235). Complexes like the identity complex tend to inflate and assert sovereignty over and above psychic totality, thus sacrificing the integrity of the whole. The alternative is to put identity on the altar and sacrifice it so that the two primary threads of tele (fantasy and reality) can be unknotted and rewoven in spontaneous ways while traversing the numinous geography of surplus reality. The gluey nature of identity is scrubbed clean in the process and can then

operate with more fidelity to totality until the time has come for another sacrifice.

Aftab Omer (2013) suggests that the formation of the identity role relates to resistance: "Identity is the structure that is formed out of our resistances to the now." Identity thus becomes an adaptive construct "adaptive to the degree that the soul's multiplicity is being repressed and suppressed" (Omer, 2012). This identity structure is sharply distinct from individuality in that individuality "supports the soul's longing for a fuller range of multiplicity." When the identity structure has been sacrificed, experiential possibility diversifies in a reality akin to surplus reality, what Omer (2012) calls *primary imagination*—an ecstatic form of imaginative experiencing "not oriented to 'arrival' like many traditions;" but rather to a participatory consciousness relating creatively with emerging marginal thresholds including affects, images, archetypes, and habits that require a "significant and painful encounter with barriers to learning." Therefore, Omer proposes that the willingness and courage to experience the pain of our barriers is an act of sacrifice that beckons the pleroma of surplus reality.

In Leif Blomkvist and Thomas Rützel's (1994) definition of surplus reality, we can easily see the motif of sacrificing identity:

> *An intersection between different realities, known and unknown, where the ego's ability to control and distinguish ceases. This state determines ecstasy which we understand from its etymological root as leaving the limits of one's individuality. This is a state in which one does not experience things as one used to do, but looks upon them from another unfamiliar perspective. This perspective can either belong to an unknown part of the self, to another person, known or unknown, or to an impersonal force.* (p. 168)

Blomkvist and Rützel argue that surplus reality is a surreal reality distinct from the unconscious, they write: "It is very important not to confuse the world of surplus reality and the unknown with the world of the unconscious. The principle of opposites influences the world of the unconscious whereas surplus reality or the surreal world is truly Dionysian . . . a form of disintegration or falling to pieces" (p. 170). Surplus reality is therefore the locus where the catalyzing force of spontaneity disintegrates cultural conserves such as language and the ready-made roles that family and culture provide: "Spontaneity is the engine that drives the creative act. The process of psychodrama involves the movement from cultural conserves with stereo-typically prescribed roles to an increased role repertoire borne out of spontaneity" (Karp, 1994, p. 42). The sacrificial function of dismemberment is thus central to the Dionysian domain of surplus reality.

Identity situated in a system

Yvonne Agazarian (2010) helps us to situate the process of sacrificing identity in group processes such as psychodrama. She suggests that roles taken by individuals serve a containing function for the system and its conscious or unconscious goals: "the hero or the villain leader, the scapegoat or the identified patient are all ways that a system "stores" information in a sub-system until the system-as-a-whole can integrate it" (p. 10). The chief bulwark of the restraining, defensive, tensional force always operating within systems is the stereotypic, repetitive enactments of old role behaviors to manage differences, conflicts, and similarities. These restraining forces create an impermeability to the boundary between the individual and his or her subgroup/group-as-a-whole, thus preventing the goal of making "boundaries appropriately permeable between one system and another . . . by reducing the restraining forces to communication at the boundaries" (p. 42).

The identity role stores information for the system until the system is ready to sacrifice, dismember, and integrate it. Every group has conscious and unconscious goals. If sacrifice is an archetype it means that it is operating somewhere in the system as an archetype and is thus manifesting as either an unconscious or conscious goal. If sacrifice is manifesting unconsciously then, through the mechanism of scapegoating, a group member will become a battery-receptacle for negative tele and an engine for role boundary impermeability. If sacrifice is conscious then the system can dismember the identity complex (either the group identity, the identity of an individual, a subgroup, etc.) and therefore invoke surplus reality, boundary permeability, and role diversification of the group-as-a-whole. The attuned producer can notice the sacrificial imperative and use psychodramatic techniques such as concretization to externalize and give form to restraining forces so that they can be sacrificially dismembered.

Defensive anatomies

Defensive restraining forces often show up in the body, as was the case noted at the beginning where the sacrificed defensive anatomy was in the abdomen of the person with limited spontaneity. Reflections from participants on their expressions as Daphne or Apollo highlighted the throat area. One of the men as Apollo felt "energetic congestion . . . the feeling of not making an impact and lack of self-worth made me freeze, and it locked up my throat." The protagonist as Apollo felt congestion in his throat too, "I felt like the women created a fortress and that I could not carry forward my spontaneity."

Debriefing also revealed the image of the fortress as a restraining force of collective spontaneity. Further psychodramatic investigation of the relationship between the restraining forces in the throat and the fortress, as well as with the mythical figures and the Moment of Sacrifice would be interesting. How would sacrifice want to engage with the restraining forces? How might it want to dismember, eviscerate, or expiate the restraining forces and what figure or force on the psychodramatic "balcony" would be invoked or propitiated by the sacrifice? The fortress and its relationship with patriarchy, cultural conserves, and the gendered dimensions of sacrifice fascinated me. These considerations are detailed in my dissertation (Tierney, 2018). The core is evident in Learning Three: Gender dynamics are woven thickly with sacrificial subtexts and a difficult knot in this weaving relates to explicating one's truth and having a voice (p. 158-180). The somatic locus of the knot appears to be in the throat, a location that has been associated with speaking one's truth for millennia in Yoga philosophy.

Transgression, sacrifice and spontaneity

The power of principled and courageous transgression in the face of the fortress is an essential form of conscious sacrifice that loosens the knot in the throat-soul, clearing the way for spontaneous expression. Omer (2012), for example, states that the "soul is inherently transgressive" and Thomas Moore (1998) writes: "We become persons through our transgressions, by bringing them close to home, allowing them to etch the outlines of our character in gradual, painful realizations" (p.78).

Courageous and principled transgressions are thus crucial sacrificial aspects of what Tian Dayton (2005) calls true spontaneity in contradistinction to *pathological spontaneity* and *stereotyped spontaneity* (p.62). Starting with the definition of spontaneity as "a new response to an old situation or an adequate response to a new situation," Dayton then proceeds to define pathological spontaneity as a novel response without adequacy and stereotyped spontaneity as an adequate response without novelty. In sacrificial terms, true spontaneity sacrifices old situations found in the present moment without unconsciously sacrificing novelty or adequacy. I therefore posit a multiplicity of 'role' categories within the archetypal domain of sacrifice: the transgressor, the sacrificer, the sacrificed, the balcony mythical figures propitiated or invoked through the sacrifice, the restraining force, and the life force.

True spontaneity, with its transgressions against—and sacrifices of—identity structures, has an affinity to what Omer (2013) calls reflexive participation: "surrendering through creative action to the emergent necessities, meanings, and possibilities inherent in the present moment".

Such spontaneous and courageous participation with life requires the radical surrendering—the sacrifice—of structures in the psyche and in culture, which prevent the soul from inhabiting and acting from its ground of multiplicity in the numinous, ecstatic geography of surplus reality.

Implications

For psychodramatists, I hope this work has opened up the usefulness of having a sacrificial geography and provided some means to developing a discerning eye for the functioning of the different dynamics of sacrificer and transgressor, and practical means for working with this in an enactment. There is continual learning for me in using participatory research methods and in working psychodramatically to explore what is emerging, what is unknown, what is embryonic, what is ready to sacrifice, and what arises as barriers to these learnings in myself and in others. Additional orientations for a psychodramatic practice may perhaps be stimulated with the following questions:

- Is the identity structure a restraining force for the individual? For the group? How is it structured? How does it feel in your body, the body of the protagonist, and the body of the group members?

- Does the current group have a mythical canopy, a metaphoric balcony?

- How is the sacrificial imperative moving? Does the protagonist or group want to expel, invoke, or propitiate? To what mythical figure or deity or force?

- What is the window of tolerance in the protagonist and in the group for sacrificial imagery?

- How near is surplus reality and what needs to be sacrificed to get nearer?

- How can I make a sacrifice? What needs to be sacrificed now and how?

I am thankful to those in New Zealand who opened up psychodrama to me and how to embody the shaman or director of the play. It is inspiring to me that the psychodrama method works powerfully as a research method and I imagine that more insight and experience will come as I continue to play with the arts and methods of psychodrama, mythical theatre, archetypes, sacrifice and consciousness. If you are interested in reading my dissertation to deepen your understanding of sacrifice, or want to share sacrificial observations regarding spontaneity theatre please email me at somaticdoctor@gmail.com.

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What is 'good' sharing?

Penny Beran

"That wasn't very good sharing," said a group member after their own sharing at a psychodrama residential session about ten years ago. That statement stayed with me.

When attention is given to the quality of sharing all group members are assisted to enlarge their role repertoire, which will serve them in their lives as they go out into the world following the session. I have been warmed up to the question of what makes 'good' sharing and how can I contribute, as an audience member, to sharing in a 'good' way? Here's what I have come up with after reflecting on my own experiences and reading several authors on the topic.

Firstly, let's clarify the definition and purpose of sharing.

What is sharing?

Sharing follows the dramatic enactment and is the concluding phase of a psychodrama session. Typically, at the completion of the enactment phase, the director invites group members to let the group know what they warmed up to as a result of the protagonist's drama.

What is the purpose of sharing?

Delving into the writings of the psychodramatists listed in the reference section at the end of this paper, most authors agree that the purpose of the sharing phase is integration. Max Clayton states that "the purpose of the sharing phase […] is to assist the protagonist to be connected to the members of the group" (Clayton & Carter, 2004, p. 129). Tian Dayton (2005) adds that the sharing phase "gives the group members the opportunity to understand themselves with greater awareness and depth and allows them to connect with another person (the protagonist) at that level—to share a moment of truth, […] and create an authentic connection" (p. 18). She goes on to note that sharing "also reduces the isolation of the protagonist, reconnects [them …] to the group, […] and allows new connections to be made" (p. 18).

My thinking is that sharing gives group members time and space to bring themselves forward in relation to the work that has been done in the enactment thus identifying how they are similar to or different from the protagonist. Each person becomes more known to themselves and others. From Max Clayton's (2004) reflections my interpretation is that

new light can be shed on each person's social and cultural atom and warm-ups to further work emerge (see p. 129).

According to Gillie Ruscombe-King (1998) the task of the sharing is "the making of what is internal external, of what is private public and what feels alienating and paralysing into connections that are universal and liberating" (pp. 169-170). In other words, sharing enables what has been unconscious to become conscious.

Though not intentionally therapeutic, the sharing phase can illuminate something new for the protagonist as well as something new for audience members or a person who has been an auxiliary in the enactment. "Sharing is a time for group catharsis and integration" (Karp, 1998, p. 9).

"[Sharing] is a time when a mutual tele relationship can be restored and perhaps even developed further than has happened before. […] It's a time when the social and cultural atom of the protagonist can be further refined and developed in a creative way. It's also a time when the social and cultural atom of the individual group members can be further developed and refined" (Clayton & Carter, 2004, p. 129). The sharing phase is as important as the warm-up and enactment to the effectiveness of the overall session.

What happens in sharing?

During the enactment each group member will have had a unique experience. Revealing their experiences enables group members to see each other in a differentiated way so they can keep exploring and discovering who they are in relation to each other. This can occur in a variety of ways. For example, there are verbal and non-verbal ways of sharing: "[…] just eye contact can convey a great deal and add to the healing of a session" (Bradshaw Tauvon, 1998, p. 106); using space to place oneself in relation to the protagonist; identifying points of most involvement in the enactment; conveying how one is like or unlike the protagonist; letting the protagonist know what has shifted in the relationship between them and the group member or what the group member has become clearer about. "Sometimes a person sharing from his life experiences connects with an aspect of the drama that he himself has been unaware of and has not yet registered could be an element worth considering" (p. 98).

However, all sharing need not necessarily be relevant to the protagonist. For group members to feel satisfied it may be necessary for an individual to have their own enactment in a vignette to bring forth the impact on them; to bring into themselves and bring out for others— including the protagonist—how they identify with the work.

For the sharing at the end of a sociodrama, Ken Sprague (1998) alerts us to the possibilities of learnings being revealed and the ventilation of as yet unexpressed feelings and thoughts. Kellerman (2007) asks participants in a political sociodrama "to engage in responsive conversation, and to embark on a creative problem-solving journey [… with the goal] that this discussion will lead to constructive suggestions for political change that involves social action" (p. 88).

When is sharing finished?

Max Clayton (1991) states that, "The ideal situation is the closing of the session when the protagonist and all the members of the group are warmed up to a role or set of roles that will be adequate for the life situations they will be entering. The members of the group naturally warm up to roles that are functional when the theme of the drama is relevant to them, when that theme is explored in depth, and when the drama arrives at an adequate climax and conclusion" (p. 62).

As an audience member what do I consider when sharing?

There are some 'givens' to consider for sharing based on awareness of the vulnerability and "somewhat emotionally naked position" (Bradshaw Tauvon, 1998, p. 106) of the protagonist. For example, not exposing the protagonist to analysis, feedback or judgment and not giving advice.

Sharing as an audience member requires me to be present to my own experience in response to the enactment and to give voice to this or to put it into action as clearly as I can, while showing respect for the protagonist, myself, other members of the group, and the director.

I aim to balance thought, feeling and action. Tom Wilson (1984) says the "process of sharing has nothing to do with everybody being nice to each other. Each person needs to own their own feelings, attitudes and ideas". I take this to mean I can express myself strongly and directly while being thoughtful and alert to my own theme interference when old functioning gets in the way.

Sometimes I have had experiences in an auxiliary role that were not expressed fully during the enactment. During sharing I have an opportunity to express these as a group member. This assists me to differentiate from the auxiliary role and it might add something for the protagonist.

I notice the sociometry considering the possibilities for creating or growing mutuality.

Realising that I am in a group that has just created something unique, I aim to grow or reveal the sociometric connections by identifying (or not) with the protagonist and other group members. I consider my physical

location and my connections in the group and how these influence me. Being closer to the protagonist could enhance the meaning and impact of my sharing. Alternatively, as sometimes occurs for me, by being more distant from the protagonist allows me to hold them fully in my gaze and regard, while being fully present and in relationship.

What are the director's responsibilities?

The director is responsible for the overall conduct and conclusion of the sharing phase. Some considerations are primarily the concern of the director, for example they watch the group process encouraging audience members to reveal themselves; they determine whether or not everyone needs to share or whether they as the director will share; they provide form and structure for the sharing to occur efficiently and effectively and intervene when necessary to ensure the session reaches a satisfactory conclusion. For example, they manage the time ensuring the session finishes at the specified time. An audience member can also have awareness of time although this can lead to a tension and lowering of their warm-up. Max Clayton directed sharing to be crisp. This can still be full of life using voice tone, pace and action to relate to the protagonist and the group.

Sometimes the director may intervene to focus, deepen or bring sharing to a conclusion. For example, if a group member goes on for a long time, in a circuitous, rambling fashion it may indicate a change in warm-up or it might reflect the role-functioning of the audience member and that they need assistance. On occasion this may include an enactment of a vignette to bring forth the impact of the drama, finish the piece of work or lead to a catharsis of integration that might occur then or later for the audience member.

What have I put into practice?

Reviewing the different ways that practitioners have articulated the purpose and conduct of the sharing or integration phase has given a piquancy to my warm up and what I attend to when I am an audience member, whether as a group member at an open night session or at a conference workshop session, in community forums or social settings when one person has brought themselves forward and needs to be reconnected within the group.

I have been spurred on by Max Clayton encouraging group members "to become more reflective, more aware of themselves, more explorative, more adventurous, freed from stereotypical, habitual patterns of living." (Clayton & Carter, 2004, p. 129-130). I feel uplifted by Tian Dayton's

(2005) comment that learning to describe my inner world in words also builds my emotional literacy.

I have experimented with applying what I know to be 'good' sharing in my personal life. Here are a couple of examples. Linking members of a community group with a guest presenter and with each other, and sharing memories and reflections at a celebration or memorial about a person or a change of circumstances for a special group or place.

In my local women's group, we often have guest presenters—an author, a solicitor, an NGO leader. We also have members of our group present their own stories—their social and cultural background, work, family, key events, interests. Rather than expect the presenter to manage the questions and comments from the audience, I sometimes step in as group leader applying principles I have gleaned in relation to sharing. With the intention of reducing the speaker's isolation, I link audience members' experiences to that of the speaker. Sometimes the speaker gains new awareness of her own life and responds with something like, "I hadn't thought of it like that before". I feel satisfied when this occurs.

Another example occurred at a gathering for family and friends to honour my father's life. Since the funeral had been private, it was the first occasion people had to come together. Some folk knew each other, though not the qualities of each other's relationship with my father. Considering the gathering in terms of warm up, action and integration phases, we allowed time for the presentation of my father's life-story and brief family reflections using a roving microphone. The form and structure were very effective allowing colleagues, new and long-term friends, hobby companions, and members of community service organisations, to all share moments of connection with my father. I could feel the warm-up growing as each person chose their time to speak and chose their special memory to reveal, with each personal snippet prompting someone else's. By the end of the gathering, I had a sense that connections had been made and that much of the act hunger to honour and farewell my father had been met.

As Tom Wilson says (1984) "when there has been adequate sharing time in the group, the whole group is fed. This principle applies not just in psychodrama groups. "

Implications for developing 'good' sharing practices

As I reflect on my experiences of sharing, I recall what various directors, including myself, have done to produce the sharing phase. Sometimes they say something like this to the protagonist: "You just sit back, you've done the work. You don't need to do anything. Just be." I have given this

statement much thought recently wondering about how it assists integration to occur. This is what has emerged.

As a protagonist, this directive gives me the space to stay present, to take in as much as I want, to trust that my director will continue working with the other group members and will intervene if assessment, analysis or questions arise. As a protagonist, sharing is my opportunity to notice others making links between their lives and mine in recognition of our common humanity, and re-establishing relationships within the group. "The discovery that group members may have been riveted to the action, watching their own lives flash across their minds, can be very healthy for the protagonist" (Dayton, 2005, p. 25). I like this much more than imagining that the group has been bored or that I am being asked to say something extra.

If sharing is to avoid becoming habitual or predictable, audience members might find new expressions and responses to sharing, and directors new ways to introduce the sharing process, that are explorative, adventurous and experimental.

Conclusion

A comment stimulating me to consider the characteristics of 'good' sharing and what this means for our collective practice has led to me to review what various authors have written and to reflect on my own views on the subject. Some of my psychodrama trainers used the expression 'canon of creativity' to refer to Moreno's (1953) challenge to rise up with spontaneity as a way to change cultural conserves. On that foundation I have written this article boldly with heart and head to assist my and everyone's part in the production of 'good' sharing.

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