ANZPA JOURNAL # 17 2008

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Contents

Introduction

The 2008 edition of the ANZPA Journal includes nine articles and two reviews.

In the first article, Lynley McNab, working as a school counsellor in New South Wales high schools, presents the inspiring story of Ahmed — his serious offending, suspension and subsequent return to school. Lynley's interventions using the psychodramatic techniques of scene setting, mirroring, doubling and role reversal, have a profound effect on Ahmed's ability to step into another's shoes and make an apology that comes from a real understanding of the other's experience. Her premise, that it is only when genuine remorse is felt that genuine resolution is achieved, highlights an increasing interest in restorative justice processes in the New Zealand and Australian Education sectors.

In *Me, I, You and All of Us*, psychotherapist and psychodramatist Sandra Turner presents a timely piece that explores the concept of the Matrix of All Identity as a working framework for clinical practice, including its relationship to attachment theory. She includes discussion of the developmental continuum, from the undifferentiated Matrix of All Identity, through the stages of the Double and the Mirror to Role Reversal, maintaining that adequate progression through all of these stages of development will result in a healthy and robust personality. Her assertion — that a good understanding of a client's developmental stage will assist therapists to better identify effective interventions — continues the long tradition amongst those using Moreno's theories and methods for ever better ways to guide progressive functioning.

Vivienne Thomson describes how she used one of Moreno's lesser known and applied treatises to develop productivity in the New Zealand Immigration Contact Centre. Moreno's Golden Theatrical Rule proposes that the identity (relationship or connection) between motion, state, and time equates to the unity of a player and thereby affects the overall quality and satisfaction of a theatrical production. In this case the writer, conceptualising this productivity project as a drama and applying the golden rule, facilitated unity and thus achieved satisfying results. These included significant increases in staff cohesion and job satisfaction, and significant deceases in staff stress, absenteeism and attrition. In the language of the Golden Theatrical Rule, the unity of the players resulted from the identity between motion, state, and time.

Turning his attention to sociodrama, Rollo Browne focuses on the complex range of choice points that can arise during a production. He argues that amongst the many possibilities that emerge, the director must decide which action cues to pursue whilst also assisting the group to stay focused on the purpose of the work. Describing a sociodrama that he conducted for community change-agents working towards a multi-cultural Australia as illustration, he provides an in-depth analysis of these choice points and the thinking that informed his subsequent decisions. In a later article Peter Howie will address a related theme, the shifting but complimentary perspectives of

psychodrama and sociodrama. As well as his focus on purpose, Rollo describes how he uses a working analysis of the subgroups and their role relationships to guide him in making production decisions.

Sara Crane, in her professional role as child psychotherapist, speculates on the nature of, and conditions for, resilience and hope after parental suicide. She utilises the concept of the social atom and delineates a number of phases that characterise the child's changing social atom before, during and after parental suicide. This analysis of the shifting sociometric patterns in the child's family system influences the way in which Sara intervenes. She concludes that the child's yearning to return to times of connectedness and security after loss and trauma is stronger than the desire for the return of the departed parent/s, and works with the family to facilitate the rebuilding of a viable social atom. Three case studies from practice are used to illustrate her premise.

In *Sourcing Human Madness: Psychodrama, Sexuality and a New Order*, Kevin Franklin addresses two matters that he posits as central to addressing the question, 'Who Shall Thrive?' in the 21st century — the core nature of the human being including the question of sexual preference, and the best way to nurture this human nature. He utilises role theory to address the first question, and explains sexual preference as originating in a person's male or female psychological nature. In focusing on the matter of nurture, his 'psychology of person' uses the psychodramatic paradigm to address the coping dilemma of going towards, against and away and produces instead the progressive unification of self and society. In Kevin's new order, nurture works with nature rather than dominating it.

Walter Logeman turns his attention to the core of J.L. Moreno's philosophy, spontaneity and creativity, in *Engaging the Muse: Reflections on Art and Creativity*. He describes his personal creative experiences in art, using Moreno's ideas as a guide. With reference to the Canon of Creativity, he explores the nature of creativity and the ways that it can be enhanced through spontaneity, role training and psychodrama. In his view, consciousness is brought to the creative process through the psychodramatic methods. The essay includes personal stories, and quotes and anecdotes from the lives of painters, to highlight the explosion of spontaneity and creativity that can occur in the moment. Walter concludes that art is a psychodrama and psychodrama an art, a creative process in its own right, its purpose to release the creative flow.

Focusing on the differences and different uses of psychodrama and sociodrama, Peter Howie argues that the most useful conclusion is to 'see double'. He posits that in any work involving Moreno's theories and techniques, both a psychodramatist's eyes and a sociodramatist's eyes are not only useful, but vital. To illustrate this point, examples from practice are offered. The author speculates that, in the final analysis, psychodrama is a focused and specialised form of sociodrama because everything that takes place in a psychodrama is connected to the group, and through the group to the socius. Lynette Clayton's review of Peter's paper adds reflective depth and breadth, and puts his ideas into a wider context. Lynette notes that the paper encourages the action of the creative genius through the shifting uses of psychodrama and sociodrama frameworks.

The last article in this issue is a story, *The White Cat*, written by Sara Crane to maintain connections with children and grandchildren while on a long absence from home. The central importance of relationships and the intentional nature of interaction in Morenian thought are highlighted. In developing the psychodramatic role of the storyteller, Sara intends to maintain thoughtful connection whilst also revealing self and entering the realms of the imagination.

Two books are reviewed in this edition, John Nolte's recent publication, *The Psychodrama Papers* and a recently published collection of essays, *Penina Uliuli: Contemporary Challenges in Mental Health for Pacific Peoples*, written by Pacific professionals involved in Mental Health in New Zealand. Both are reviewed by John Faisandier.

These papers and reviews are intended to inform, stimulate and inspire, and carry forward Moreno's vision in the lives and work of ANZPA's members, and others who are associated with the organisation.

Bona Anna
Editor
December 2008

When God created the World He started off by making every being a machine. He made one machine push the other and the whole universe ran like a machine. That seemed to be comfortable, safe and smooth. But then He thought it over. He smiled and put just an ounce of spontaneity into each of the machines and this has made for endless trouble ever since — and for endless enjoyment.

J.L. Moreno, 'Preludes of the Sociometric
Movement — 1911, Genesis of Spontaneity'
in *Who Shall Survive? Foundations of Sociometry,
Group Psychotherapy and Sociodrama*, 1953: xvii

Proud to be Apologising

LYNLEY McNAB

The contents of this article were originally presented as part of a workshop at the 2008 ANZPA Conference in Melbourne.

ABSTRACT

In New South Wales, high school students who have been suspended from school must attend a suspension resolution meeting with their parents and the school counsellor before they are allowed to return to school. Often, the students who find themselves in this predicament are already disengaged from the school community and feel blamed, shamed and resentful. Their parents, also caught up in the punitive system, are often angry and embarrassed by their child's actions. This paper tells the story of Ahmed, his serious offending, suspension and subsequent return to school. The story is intended to illustrate how psychodramatic action methods can be used with young people to assist them to develop the necessary skills to re-enter their school community with a sense of purpose and belonging, and some ideas about how to repair their relationships with peers.

KEY WORDS

psychodrama, psychodramatic principles, facilitation, warm up, integration, education, school, counsellor, multi-cultural, disadvantage, suspension

> *'There is a way to be good again.'* — *Khaled Hosseini* The Kite Runner

Introduction

I work as a school counsellor in high schools in South West Sydney. One aspect of my job involves working with students who have been suspended from school for committing serious offences. My task is to help them re-enter their school community

in an appropriate way. The cases can be complex, as the students in these schools come from diverse cultural backgrounds and have frequently experienced various layers of social and economic disadvantage and/or trauma. Their punishment isolates them and labels them as 'bad', and the journey back can be a daunting one. This paper illustrates some of the ways that I use psychodramatic principles and action methods as I help these young people find ways to be good again.

The System

In New South Wales schools, students may be punished with a long suspension of up to four school weeks if they commit a serious misdemeanour involving violence, weapons, 'persistent disobedience' or anything else at that level of seriousness. Before students are allowed to return from a suspension they, and hopefully their families, are required to attend a meeting with the school counsellor. The purpose of the meeting is to assess their readiness to re-enter school, and to identify possible strategies for the repair of the original situation.

These re-entry meetings can often feel like a further round of punishment, reinforcing the blame and shame messages that accompanied the original suspension. Like many other systems, the high school environment is often preoccupied with authority and control, especially when it comes to disciplinary procedures. The culture is punitive and the processes routinely pessimistic and unsympathetic. This strikes me as unnecessary and counter-productive. I want to create a system that takes away the shame, and to make the process that unfolds between me, the students and their families genuinely therapeutic and collaborative. These re-entry interviews present an opportunity for learning and role development — for the student to deepen self-awareness and for the family to strengthen relationships. My goal is to promote and support these possibilities even in the midst of a system where blame and punishment are endemic.

I have found that, if the student and family are willing, the use of some simple psychodramatic techniques within the session can bring about real healing and change. I have noticed that students are able to take on the roles of others honestly and congruently. This seems to bring about a shift in how the parents view their children, how both parents and children view the misdemeanours, and it allows room for spontaneity to emerge in the student. The students are then able to access their own creative ideas for resolution of the situation and begin planning to return to their school community with a sense of purpose and belonging, with less shame and with some ideas about how to repair the situation with their peers and family. The re-entry meeting then becomes less a robotic disciplinary process and more a space where profound moments of healing are possible.

Let me illustrate by telling you the story of one particular student . . .

Ahmed's Story

I wish to introduce you to Ahmed, a 15 year old boy from a Lebanese Muslim cultural background who is in Year 9 at school. The youngest child, he came to Australia

from Lebanon with his family five years ago. His family have generally settled in well. Ahmed's Dad is a respected member of the local community, and some of Ahmed's older siblings now own small businesses or are married with children. Ahmed, however, is turning out quite differently from his siblings — to the disappointment of his Dad. Ahmed has struggled to learn English and to fit into this new country and the school's complex social and learning environment. He has a moderate intellectual disability, a mild hearing loss and serious language and learning difficulties. Nonetheless he is generally regarded as a friendly, affable and curious boy and has a reputation for participating well in his classes.

The Incident

On this particular day, Ahmed is in a high school corridor with classrooms stretching down each side. He is about to run into a collision between his developing awareness of his sexual attractions and his limited social and emotional literacy. The corridor is filled with students. It is the change-over time between periods and the teachers have not yet arrived to let the students into the classrooms. The students, according to the unrealistic hopes of their teachers, are supposed to be waiting patiently and quietly in line readying themselves for their next class. In reality, students are doing a large range of things. Yes, some are lined up in anticipation of their next class, while others are lined up simply because it has been asked of them by teachers and they are happy to comply.

Many students, however, are taking this opportunity to pursue other adolescent priorities including their major actual curriculum area — meeting their social needs within the school day. For some, this means finding ways to meet needs for belonging and fun. There are small knots of peers chatting together amicably. Other students have embarked on more public displays of behaviour including flirting, teasing, rough housing with friends, bullying, showing off, being the corridor clown, strutting and intimidating. A few use this opportunity to fulful their power needs in either a very public or quietly menacing way. And there is another set of students, the social outsiders, who are not really talking to anyone much, but are vigilant for possible harassment or just watching from the sidelines.

It is into this sophisticated, complex, fast moving, high energy social milieu that Ahmed steps.

Also in this corridor is a Year 8 girl who has long, curly brown hair and a beautiful smile. Ahmed has noticed her on several occasions, as have many other boys. She does not know him at all. Unbeknown to her peers, this young woman has been working hard with the school counsellor (me) and her Mum for the past year to address old memories, body responses and nightmares from a time when she was sexually assaulted as a seven year old in a public toilet.

Ahmed walks casually over to this young woman, one of so many in the corridor at this moment. He punches her full in the face, calls her an 'effen' c***' and laughs. Ahmed then stands back, apparently expecting her to laugh and flirt with him after what he apparently imagines has been a very cool 'come-on' approach. He is mystified when she bursts into terrified tears and other students drag him away from her. He keeps

saying 'But I was only joking!'. Teachers intervene and Ahmed finds himself sent to the office and ultimately on long suspension from school.

Two Weeks Later

Ahmed has been at home for a fortnight and has now come in with his Dad for the formal 'Long Suspension Resolution Meeting' with me, the school counsellor. His period of suspension can be concluded or extended depending on the outcome of this meeting and at the discretion of the school principal.

Ahmed already knows me well and is relaxed and comfortable in my office. Ahmed's Dad has also met me on two previous occasions. Ahmed's Mum does not attend school meetings. She does not speak any English, and in any case I doubt whether it would be considered culturally appropriate in this family. Dad is dressed in his absolute best clothes and is extremely polite, proud and respectful. He makes minimal eye contact with me. He is clearly ashamed of his son's behaviour, and is struggling to hold in his rage and mortification at what his son has done. This incident has reflected badly on the whole family and disturbed it's functioning. Ahmed tells me at a later time that his Dad had beaten him severely for what he had done and demanded that he apologise to resolve the issue.

In the interview with Ahmed and his Dad, I am at pains to make clear that this will not be like their earlier interview with the school principal, that this is a different sort of meeting. I explain that this is a time to talk honestly about what happened, to work out what Ahmed may have been thinking and feeling, and to also reflect on what it may have been like for the girl. This will be a time for Ahmed to work out some ways to put things right so that he can come back to school again and have the issue resolved with the girl.

We run through what happened. Ahmed is open, honest and ashamed. He looks down and is red-faced, and his hands are shaking. He fiddles with his hat in his hands. He speaks in short, vivid, restricted sentences congruent with his level of ability to story-tell in English and the fact that his Dad is watching. Ahmed's father watches and listens as his son speaks, and looks proud of his boy's honesty and ownership of what he has done.

Ahmed repeatedly attempts to say that he is sorry and that 'it won't happen again'. To me, his words appear rote learnt and disconnected from his feelings — perhaps something that his Dad has demanded as the right thing to say. I tell Ahmed that saying sorry like that does not count, that it is not from his heart, and I touch my heart. His Dad really picks up on this and starts trying to get Ahmed to say it from his heart. Ahmed appears to become more ashamed and more frightened of his Dad. I decide to move into action. Too much talking and too many words may just confuse Ahmed. I am worried that he might shut down in the face of his Dad's demands.

I ask Dad to stand up with me. This man clearly has no idea what I am going to do, but jumps up and is ready to become involved. I ask Ahmed which boys were with him in the corridor. He tells me. I tell Ahmed that his Dad is now him and I am one of the other boys. Ahmed is still sitting down and I tell him that he is the girl. Dad and I

face off to the girl, who is sitting. We stand there imposingly. I am not sure how much English Dad really understands, but it does not seem to matter. Dad is fully present, alert and involved.

I leave Dad standing there holding the role and move toward Ahmed. I intend to interview him for the girl's role. Even though Ahmed's intellectual disability means that he is often confused by talk, he knows exactly what is going on. He has changed body position and keeps looking up from under his eyelids at Dad as himself. I ask what he is feeling. He says 'scared' and actually looks it. I am very proud of Ahmed's willingness to enter into this enactment. He has just taken on the role of another and articulated her experiences from that role. No amount of talk with Ahmed would have got him there so quickly and so clearly. We talk about what it is like to be a girl and whether she has ever noticed Ahmed. She says no. I ask her what she thinks Ahmed is doing. She becomes very embarrassed and stutters out that she thinks that he likes her. This is the first time that Ahmed's real motives have been articulated. I realise that it must have taken courage for Ahmed to admit to himself and to publicly state in front of his Dad that these were his real feelings for the girl. Ahmed blurs the roles as he is embarrassed as himself in admitting this. I look at Dad. Dad is standing, taking it all in, watching, not interfering.

I next position Ahmed as himself, and Dad in the double position behind him. I stand to one side and ask Ahmed to look at the girl in the empty chair. I put Ahmed's hand on his heart. I ask Dad to lean over his son and put his hand over Ahmed's hand. I ask Dad to coach his boy to say sorry from his heart. I suggest that he speak in Arabic. I take up the role of the girl. Dad just goes for it. I can see that he is telling his boy to look at the girl. Ahmed says sorry again. I say, from the role of the girl, looking frightened, 'No you're not!' Dad carries on with his coaching in Arabic. I can tell from his tone that he is being supportive, encouraging and expectant. Another unconvincing 'sorry' comes out. Dad continues totally enveloping his boy from his doubling position with both his and his son's hands still on Ahmed's heart. The room is intense and feels full. Suddenly, Ahmed crumples slightly, his breath catches, he looks at the girl with tear filled eyes and in a totally congruent manner — softly and with deep feeling — he says that he is 'so sorry, that he didn't mean it, that he didn't know it would scare her so much, that he had made a big mistake and did not know how to fix it'. I accept his heart-felt apology as the girl. Dad is excited. He beams at his boy and grabs him in the biggest hug, quietly speaking to him in Arabic. It is done.

We sit quietly in the aftermath of this powerful and potent healing moment between father and son. There has been such exciting role development. Ahmed now says that he would like to apologise again, this time in actuality to the girl. He asks me, 'Would that be ok or would she be too scared of me now?' I am again moved by his new ability to reverse roles with the girl and to realise that she will be frightened of him. He has also come up with a creative resolution that he wishes to enact. Dad is right there and compliments his boy in English for wanting to apologise in person. He tells Ahmed that it is the mark of a good man that he can apologise to the girl, face to face and from the heart.

The Apology

On my recommendation the school principal agreed to facilitate a meeting between the two students, with me attending as the girl's advocate. I was cautious, and interested to see whether Ahmed could stand up to this huge role test of such a newly integrated role. I should not have been so worried. It did not flow easily, but he was real and congruent when he made his apology and the girl knew this.

She and I had rehearsed her responses and she had also practiced at home with her Mum. From her developing new role, she told Ahmed how scared she had been. She told him, 'Never do that to me again. If you want to talk with me, just say hello'. I was proud that she could say to this boy what it had felt like, and could make clear boundaries around herself. While I would never wish such an incident on anyone, I am sure that this meeting has actually supported new role development in this girl as well, and thereby brought some more healing for her past situation. Although she has never been able to face down her original attacker, she was able to confront Ahmed and state her truth, express her feelings, and experience these being respected and heard.

Reflections

The use of psychodramatic action methods was a powerful intervention for all players in this story. These techniques supported the emergence of new and more functional roles in both Ahmed and the girl, and opened up an opportunity for rich and deep healing to occur in each of them and between them. The approach also enabled Ahmed's Dad to move from being ashamed, enraged, embarrassed and separate from his son, to a place where he could speak his truth. He was able to support Ahmed to change in a way that is valued in his culture, as well as valued by the Dad himself. He was able to see his son as a person who wanted to be honest and to change, rather than as a naughty boy who had shamed the family.

I find that these techniques serve me well also. I can become anxious when I am working with angry young men who are unwilling or unable to verbalise their experiences. These are the very sorts of boys who often end up in long suspension interviews. When I persist in asking them questions and encouraging them to talk, the tension escalates. It often feels wrong. Action frees me up to work in ways that are easier and more natural for myself, as well as for the students.

Having said that, I do not use psychodrama in every situation. In fact, sometimes I simply cannot. When the students or family members are unable or unwilling to enter into this type of relationship and interaction with me, I use other methods. But, when I do use psychodrama, it does seem that the techniques allow easier access to self-awareness and a much easier and non-shaming way of reversing roles to gain empathy and understanding of the other person. Then, because the young person has a strengthened relationship with their family members, the dynamics have shifted. There is no blaming or shaming, and new roles have emerged. The young people are able to be spontaneous and creative. They can then suggest ways to sort out their situations. They can truly, honestly and with integrity reconnect and start to restore and re-enter the

situation with their peers.

The following is my list of specific positive possibilities that have arisen for young people, through the use of psychodramatic action techniques in resolution meetings at my work.

- A chance to practice expressing their own wants, needs, thoughts, actions and feelings in front of their family members

- A chance to work towards identifying, expressing verbally and owning their own behaviour in a safe environment

- A chance for role development through being mirrored and doubled in the interview, sometimes by family members

- A chance to step into another person's shoes and 'become that person' through role reversal

- A chance to see themselves through the 'victim's' eyes and experiences

- A chance to initiate and practice dialogue through role reversal

- A chance to manage their own shame, initially in a more private setting

- A chance to begin creating restorative solutions — how to sort out a difficult situation and plan for how to put a resolution into action at school

- A chance to think through and plan ways to re-integrate back into the school community

Discipline in schools can often feel overwhelmingly bureaucratic and unforgiving. My vision involves striving to create spaces and opportunities in which genuine repair and healing can occur across school, family and community systems. In the midst of a punitive culture in which blaming and shaming are the norm, moments of grace can occur and such moments feed and nourish me deeply.

Postscript — In His Own Words
Below is a copy of a letter that Ahmed wrote to the school principal, requesting permission to return to school following his final resolution session.

> *Dear Mr Demeter,*
> *I am sorry for what I have done. I will try to never do it again. I know what she is*

feeling after I hit her. She is feel angry and sad and she is very scared. I don't want her to feel these things. I feel embarrassed what I have done. I wish that I didn't do it. I wish that I didn't say anything mean and I wish I said Hello to her and not make her feel angry and upset. I wish what I said was what did you do yesterday? I think she will feel happy.

Mr Demeter can I come back early please? I am going to be safe at school I am not going to be mean to the kids. When I feel angry I go to Mr Doyle or Ms McNab or hold in. I will talk to my friends about some people teasing me. Thank you Mr Demeter.

Ahmed

Me, I, You and All of Us

Sandra Turner

Abstract

Jacob Moreno's theory of personality development posits that human beings develop by moving from the undifferentiated Matrix of All Identity at birth, through the stages of Mirroring and Doubling, and culminate in the ability to Role Reverse. When individuals emerge from the Matrix of All Identity, they have come to know where they begin and where they end. This paper explores the concept of the Matrix of All Identity as a working framework for clinical practice, including its relationship to attachment theory, with a view to identifying effective interventions.

Key Words

Moreno, role theory, personality development, matrix of all identity, mirroring, doubling, role reversal, attachment theory, psychotherapy, group work

Introduction

Moreno's theory of personality development continues to be a robust framework for understanding who we are in the world. In Australia and New Zealand, attention has been given to the stages of the Double, Mirror and Role Reversal but there has been comparatively little focus on the stage of the Matrix of All Identity. This is not the case in Brazil, where the Matrix of Identity appears to have formed the base-line theoretical approach. Drawing on the writings of Jose Fonseca, Zoltan Figusch and Dalmiro Bustos, and also recent writing on attachment theory, I investigate the assessment of this stage of development, whilst also identifying effective interventions.

In my clinical work I had spent a great deal of time considering what role reversal, mirroring and doubling were all about. Whilst understanding the theory of the Matrix of All Identity, I had struggled to gain a clear idea of its clinical application. It was not until I was compelled to find a better way to work with a group member that I began to make some workable sense of this stage of development.

For the past six years I have been facilitating a support group for people with a

diagnosis of Cancer. The common concerns of the group members are feelings of fear, helplessness and powerlessness, usually in regard to treatments and disease progression. Because these individuals are living with an ongoing existential crisis, unresolved anxieties quickly become obvious. Despite many different interventions, by both the facilitators and group members, one member of the group confounded all our attempts to stem her flow of conversation, an expression that would ramble from one topic to another with barely a hesitation. But before I enter into this discussion more fully, a review of attachment theory and Moreno's stages of personality development are called for.

Development of the Personality

Moreno's ideas about personality development have continued to stand the test of time. New understandings that have emerged from research into attachment theory, serve to strengthen his original concepts. The Morenian theory of personality development culminates in the capacity to role reverse. Role reversal brings the possibility of encounter, a process that takes all of life to fully develop. When encounter is achieved, the quality of relatedness becomes that of the *I to Thou*. There is a full warm-up to spontaneity and creativity, and the development of progressive role functioning. Ultimately there is a return to one's origins, to the having of a relationship with the cosmos and possibly with God.

MORENO'S THEORY OF PERSONALITY DEVELOPMENT

MATRIX OF ALL IDENTITY	DOUBLE	MIRROR	ROLE REVERSAL / I–THOU
The child is immersed in her/his social placenta. From the psychosomatic the nucleus of the 'I' emerges. Can I survive if I feel?			
	Development of the 'I'. Who am I? What am I worth?		
		Is it ok to be who I am? How do I appear to others? Identity is beginning to firm up.	
			Development of empathy. Recognition of 'You'/ The Other is a life-long process.

Adequate progression through all of these stages of development will result in a healthy and robust personality. When assessing a person's health, it is useful to keep the following principles in mind.

- Health can be measured by an individual's ability to role reverse. An inability to fully role reverse indicates an interruption to healthy functioning.

- Ability to role reverse must be assessed over many enactments, as this allows for an adequate warm-up to develop.

- When an inability to role reverse becomes evident, it is important to pursue healthy functioning rather that focusing on what cannot be done.

- A failed encounter more often than not indicates transference in the relationship, when at least one person's perception of the other is distorted. There is a projection of the person's internal world onto the other. At this point doubling is often indicated.

- Relationships can be said to be either more telic, or more transferential. The greater the anxiety, the greater the transference and therefore the solicitation of a complementary response that ensures the re-enactment of the original social atom.

(Adapted from Fonseca, 2004)

To adequately role reverse, a person must have experienced a sufficient amount of mirroring and doubling. In brief, mirroring assists people to see aspects of themselves that they are blind to, and thus builds self acceptance. Doubling assists a person to become aware of their experience, to know who essentially they are in the world, and thus builds self-esteem.

Let us now go straight to the beginning, to the first stage of development.

The Matrix of All Identity — Undifferentiation
The child comes into the world and experiences all objects and people co-existentially. When the child is hungry she cries and the world takes care of her. The child cannot survive alone and needs an auxiliary ego to do for her what she cannot do, a person who understands what she desires. Moreno describes this world of the new infant as the Matrix of All Identity which 'lays the foundation for the first emotional learning process of the infant' (Moreno, 1946:61).
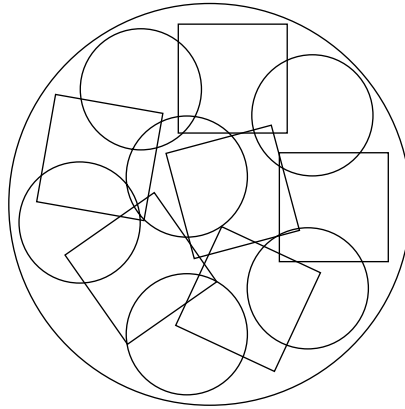
The large circle in the diagram represents the world of the infant. The small circles represent living organisms while the squares represent objects. The overlapping of the shapes indicates the way in which the infant fuses people and objects. For example, the bottle belongs to the hand and both belong to the lips. In this first social placenta, there is a unified experience with no differentiation (Moreno, 1977:74).

Figusch (2006:77), in his distillation of Bermeduz's 'Nucleus of the I' theory, describes this stage as

> . . . the total confusion [undifferentiation] between mind, body and environment.

He goes on to say

> . . . the development [structuring] of the psychosomatic roles is fundamental to the progressive delimitation of the three areas [mind, body and environment]. The delineation and separation of these areas is exactly what will help the child solve the confusion of the chaotic and undifferentiated world [into which he was born] allowing him/her to develop a more complex social structure.

Bustos (2006:91) warns us that the social placenta, the Matrix of All Identity into which the infant is born, will have a lasting impact on how the infant perceives herself and her world.

> Everything that surrounds the infant — especially his mother . . . — is part of the infant. What happens around him is experienced as if it happened inside him. The burden of tensions of the family environment surrounding the infant will become a constituent part of him, impregnating the infant.

At the next stage, the Matrix of Differentiated All Reality, the overlapping of objects and people is no longer present for the infant. Differentiation is beginning, although all objects and people are still assigned the same degree of reality. The tele factor is undifferentiated. The emergence of tele begins with the first interpersonal relationship. Gradually a tele for objects separates itself from a tele for persons (Moreno, 1977:75).

The mother, acting as a double for the child, seeks to imagine, to know, what the child needs. The well-attuned mother assists her child to know his experience. Over time, the child learns to regulate feelings and tolerate frustration. As this occurs, the child begins to recognise the 'I'. This process of self-recognition begins with the somatic, such as the discovery of ones toes and fingers and the sensation of hunger. This same process is to be found in psychotherapy, with the same purpose of achieving confidence in the regulation and expression of one's self. However, rather than the original mother, the work is conducted through a relationship with the therapist.

The Contribution of Attachment Theory

The work that has been done in the field of attachment theory assists us to understand this stage more fully. The well-attuned mother, the good enough mother, offers the baby a secure relationship. Equipped with this, the infant can learn to confidently explore the world, returning to his reliable mother whenever reassurance is needed. When there has been a secure attachment for the child through adequate doubling, movement out of the undifferentiated position is possible. This is central to the maintenance of vitality along with the development of self-concept and self-regulation. Self-regulation involves the ability to regulate one's internal bodily states and to read the states of mind of others. Eventually, the capacity for empathy develops. A personality structure that is primarily located in the progressive gestalt will be the outcome.

When the mother is unresponsive, or her responses are unpredictable or chaotic, the child fails to develop confidence or a sense of security about her world. Of necessity, she adopts a number of coping strategies to manage the inevitable anxiety. In a psychodramatic approach, role theory is used to describe the coping strategies of moving towards, moving away or moving against. Infant attachment theory names the attachment styles as ambivalent, avoidant or disorganised. The disorganised category belongs with the fragmenting gestalt found in role theory. The adult attachment interview has identified the same behaviour in the adult as preoccupied, dismissive or unresolved. These behaviours correlate to the adaptive responses seen in the child when under stress. The following schema (Table 1) shows the correlation between infant attachment classifications, adult attachment styles and role theory gestalts (Broom, 2008:33).

TABLE 1: *The Relationships between Infant Attachment Classifications, Adult Attachment Styles and Role Theory Gestalts*

Infant Attachment Classification	Adult Attachment Interview (AAI) Classifications		Role Theory Gestalts	
Secure	Secure/Autonomous		Progressive	
Ambivalent	Preoccupied	*Pattern of helplessness*	Coping	*Moving towards*
		Pattern of chaos and anger		*Moving away*
Avoidant	Dismissing			*Moving against*
Disorganised	Unresolved		Fragmenting	

When there has been no secure place from which a child can come to know the self, the personality becomes structured such that the primary focus is on the management of anxiety. Spontaneity is absent, and there is no ease when exploring and entering into the world. There is thus a two-fold task for the mother, firstly that of the protector

and responder and secondly that of the lively engager. The good enough mother not only offers a secure and reliable relationship, intuiting the child's needs and responding accordingly, but she also engages strongly with her infant, pulling him into life and relationship with her. Talking, cooing, maximising gestures and facial responses are all ways by which the mother engages with her infant in their warm-up to life.

Kohut (1984, cited in Fonseca, 2004:132) captures the essence of the mother/infant relationship when he speaks of the child who 'registers the shine in his mother's eye'. An 'energetic impregnation develops and imprints a healthy sense of grandiosity and exhibitionism in the baby'. The infant fully experiences her mother's love and vitality, and through this comes to know her own essential goodness and lovability. This is the healthy experience of being special. The mother's relationship with her child assists in the minimisation of negative experiences and the maximisation of positive experiences. At this stage in the child's life, the mother plays a significant role in the amplification and regulation of the infant's joy (Schore, 1999).

Identity Disorders

When self doubt is such that it is difficult for a person to know 'who am I', 'what am I worth' and 'how do I appear to others', then it can be said that one's identity is disordered (Fonseca, 2004:65). Compensation against the inevitable anxiety results in oscillation between grandiosity and devaluation. 'Wounded at the stage of the Matrix of All Identity the person will try to reduce their pain by compensatory relational dynamics, which inevitably fail and give rise to guilt, shame, fury and depression' (Kohut, 1984, cited in Fonseca, 2004:65). 'Depression and guilt frequently originate from unfulfilled grandiose ideas' (Fonseca, 2004:65). The healthy grandiosity seen in children who have had adequate parenting is missing. There is a desperate search in adulthood for those experiences that have been missing from the beginning, with a consequent act hunger to be big and important. There is a desperate need to be noticed and responded to by others.

What Does the Clinician See?

The clinician sees people, who in their attempt to manage their anxieties adopt one of two modes of relating. Their narratives are either confused, circumstantial and generalised, or brief and lack any real detail. The clinging behaviour evidenced in long narratives is not designed for dialogue but instead to hold onto the relationship, as any break is experienced as intolerable. There is either a preoccupation with past attachment bonds or a dismissal of attachment related experiences and relationships. Such clients display a lack of self-acceptance, and a difficulty with self-soothing that often leads to addictive behaviours. They fear mirroring and doubling, and do not trust that they will survive if they experience the depth of their feelings. There is an inability to role reverse and a fear of choosing, especially in regard to relationships.

A Way Forward

Experience has taught me that many interventions, such as complex dramas, mirroring, role reversal and I—You encounters, do not work for these clients. Group rejection, pressure to perform and a disinterested response from others are equally counterproductive. These individuals need opportunities to experience the group as a secure place and from this place to recognise their own inner experience. This is more likely to lead to self-acceptance. They also need opportunities to gain that missed experience of being utterly special, and to be pulled into relationships where they are noticed and enjoyed, nourished and given to. For people who have learnt to cope by moving away, with a subsequent diminishment of affect, there needs to be an opening up and expansion of their world and their feeling experience. Assistance with punctuating and shaping the story is required for a person who copes by moving towards or against. Containment is needed.

A Case Study: Rachel

Rachel is a single, middle-aged woman who lives alone in a small flat. She works part-time as an attendant at a busy, inner-city laundromat and seems to have few friends. She is estranged from her family, which include her siblings and adult children. This estrangement is perplexing to Rachel and she is at a loss to understand her part in it. Five years ago she was diagnosed with breast cancer and has undergone surgery, radiotherapy and chemotherapy. She has been in remission for five years now. Shortly after her diagnosis, Rachel joined a Cancer Support Group to which she has become strongly attached. She is a regular member and is careful to send her apologies if she is unable to attend. However, she is not particularly attached to any individuals in the group and demonstrates minimal discrimination in her relationships with group members or facilitators.

Multiple attempts to coach Rachel to develop real relationships in the group have tended to throw her into confusion. She experiences being 'all at sea', feeling a pressure to perform but not knowing how. We can hypothesis that, for Rachel, the shift from the Matrix of All Identity to the development of a self-concept has been interrupted due to a high degree of inadequate parenting. There is little ability to differentiate. It seems that Rachel did not get to see the shine in her mother's eyes (Kohut, cited in Siegel, 1996) and did not experience feelings of being special and wanted. Instead she learnt that she was average or mediocre at best. She has thus adopted the coping strategy of *moving towards*, utilising behaviours that are designed to maintain a sense of safety by staying engaged with others.

Rachel continues to search for confirmation of her existence and self worth through the eyes of others. As well as suffering from chronic insomnia, she frequently complains about an impenetrable hospital bureaucracy and a thoughtless employer. The dynamics of Rachel's behaviour are likely to be representative of her early social atom. However, rather than develop insights into this possibility, she relates long, complicated stories that appear to seek help for a problem, while simultaneously holding the conviction

that there is no solution. Her convoluted story-telling and dismissal of group members' offers of assistance appear to demonstrate that she is not so much interested in the others' responses, but only in their applause for her difficult life (Fonseca, 2004).

On one particular day, Rachel was telling yet another lengthy story full of circumstantial details and convoluted by-ways, yet containing within it the kernels of her experience. She was oblivious to group members who became distracted and bored. After a number of failed attempts to respond to her, I forthrightly placed a chair in the action space and invited group members to express themselves as Rachel. To my surprise, all 15 people took up this invitation willingly and thoughtfully. Each person built on what the previous person had expressed. There was a deepening of their understanding of Rachel, and as things proceeded Rachel visibly settled. These multiple doubles left her satiated, well fed with a warm and contented smile. We had provided her with boundaries, so that she was no longer flaying out, looking for more, driven by a never-ending act hunger. She was settled.

Soon after, one of the longest attending members of the group died. Rachel visited her in her last days and was asked to be a pallbearer at her funeral. This experience of being chosen and special had a big impact on Rachel. In the following months she was able to be present in the group without demanding attention. The feed is lasting. Rachel has reported that her chronic insomnia has abated and that she has even been able to get herself off to sleep. Although she is still waking through the night, she does not appear to be so perturbed and is able to settle herself. What happened to make the difference? As the protagonist in the drama described earlier, Rachel had received attention without any requirement or pressure to perform. The group had noticed her, the multiple doubles accurately capturing her essence both good and difficult, without asking for anything in return. Rachel at last got to be special.

A Second Case Study: Janice

A young woman, Janice, felt betrayed when her friend did not share the same responses towards an eatery where they dined together. Janice was enraged about the service she received, and was even more enraged with her friend for not joining her in that response. She demanded that they talk through this disruption in their relationship. Janice has repeated this pattern of behaviour many times before. Rather than 'I' she uses the royal 'We', 'We have to talk'. The demand to be a 'We' is intense for Janice because she is frightened to be in the world on her own. Similarly, in the therapy group Janice struggles to choose an auxiliary for her drama. Anyone will do. She is not being intentionally difficult. Janice cannot differentiate between individuals, even though she has been a member of the group for nearly a year. Indeed it hardly matters to her who takes up the role as long as someone responds to her. Her anxiety is high.

Janice is currently at the stage of the Matrix of All Identity. The world is a terrifying place and she has little ability to see herself as a separate and worthwhile person. At present she can only tolerate some gentle doubling during the tea breaks, where she and I learn to play a little together. This happens outside of the formal sessions and is

focused on her liveliness. Once back in the group setting, she quickly becomes hyper vigilant, worried that something will be asked of her. Janice avoids all attempts to draw her into the life of the group. She has learnt to cope by using her very good brain. Yet despite a high level of intellectual functioning, she is 'all at sea' about being in a relationship. She is scared of her feelings and especially afraid of being vulnerable. It is with some surprise that towards the end of the year, I notice her beginning to sit next to me. It seems that through our contact in the tearoom, a relationship has begun to form. She is able to settle in the group, be in her own skin and begin to move into relationship. There is now the possibility of her accepting me as a double, an experience that she needs if she is to move beyond the stage of the Matrix of All Identity.

Conclusion

Many of the people whom we encounter in groups are at some point on the continuum, from the Stage of the Matrix of Differentiated All Identity to the Stage of the Double. When we have a good understanding of their developmental stage, we are better able to be of assistance to them, the group and ourselves, in finding a way forward towards progressive functioning.

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Moreno's Golden Theatrical Rule

VIVIENNE THOMSON

ABSTRACT

This article provides an account of how Moreno's Golden Theatrical Rule was used to develop productivity in the New Zealand Immigration Contact Centre. When attended to, the relationship between the variables of the Golden Theatrical Rule, motion, state, and time, creates a unity that produces satisfying results. Interventions are described and commentary presented in relation to each of these variables, as well as the impact of the productivity project on the contact centre.

Introduction

I believe that it is possible for organisations to develop, for managers and union members to work together to address mutual interests and create workplaces that enable enjoyable and productive lives for all employees. My hope is that people are uplifted and inspired in their ordinary everyday experiences at work. However, an organisation tends to maintain the status quo and inevitably I am involved in working with the forces that conspire against the expression of spontaneity and creativity and that serve to control all who work in an organisation.

I want to make a satisfying experience for everyone involved in any project that I undertake. I want the project to be progressive, to address real concerns and to promote

health and wellbeing. To achieve this, I use a number of principles that I have drawn from psychodrama. They have proven both helpful and practical. In the following example I discuss how I applied Moreno's 'Golden Theatrical Rule' to a productivity project, connecting motion, state and time to achieve the greatest effect for a dramatic enactment.

An Outline of the Project

The client organisation in this project was the New Zealand Immigration Contact Centre (ICC). ICC is a national centre where Customer Service Officers (CSOs) receive telephone calls and emails from people who have enquiries about all manner of immigration matters. CSOs are warranted immigration officers who use their knowledge of immigration law, policies and procedures to assist callers to address issues that pertain to their particular situation.

The ICC aims to work in partnership. This means that the employer and union will work jointly and cooperatively to address areas of mutual interest. In this context the union, the Public Service Association (PSA), and the employer, the Department of Labour—Immigration, work in partnership to address high levels of stress, staff turnover and absenteeism as a means of increasing the centre's productivity and effectiveness.

The terms of reference for this project involved identifying and implementing productivity gains for the mutual benefit of the PSA and ICC, by building staff capability and retaining capacity through reducing attrition. The objectives were to reduce external attrition at the ICC, to increase job satisfaction and to develop staff capability.

My Interventions Begin: Asking Questions

Many organisations are problem oriented and seek solutions to fix things that do not fit with the organisation's expectations or goals. This was evident in the framing of this project. Specifically, I was asked to redesign an existing training programme and to develop an approach that would address staff stress. Immediately I was attracted to the project and wanted to be involved. As I warmed up to the work I had a raft of questions, just as a producer does at the outset of a drama.

I wanted to know about the people involved, their roles in the organisation, and their experience, ability and functioning now and in the past. I wanted to know about their warm up and how it fitted with the organisation's expectations of them. I wanted to learn about their readiness and capacity to do the work. I wanted to know how long the organisation had been in this situation, the length of time that the proposed work was expected to take, and about any particular deadlines in the project's timeframe that might have an impact on the work. As well, I wanted to get a feel for the project's duration, timing and pacing.

Moreno's Golden Theatrical Rule

In asking these questions, I was conceptualising the project itself as a drama. I was thus utilising the Golden Theatrical Rule at the very beginning of a project. The three areas of questioning correlate to Moreno's concept that the identity (relationship or connection) between motion, state, and time equates to the unity of a player and thereby affects the overall quality and satisfaction of the production.

Motion

The idea of motion includes these four aspects.

- Progression through or towards the conclusion of a dramatic enactment

- Location — where, on the stage, the action occurs, what position each of the players takes and their relative position to one other

- The movement that results from interaction and responses

- The number of phases a problem requires in its presentation in order for it to be worked through

State

Moreno's Golden Theatrical Rule highlights a person's inner state as a significant variable affecting productivity. 'The creative power of a player is expressed in his ability to produce spontaneous states and the more he is able to produce the greater is his productive capacity' (Moreno, 1983:59). State thus refers to the spontaneity of a person, in particular how their inner condition affects their ability to warm up to and maintain a spontaneous state. 'The subjective portion of spontaneity is derived from the inner condition of a person — fatigue, mood . . . (Moreno, 1983:58). Warming up to this state also requires a specific time.

Time

The objective part of spontaneity comes from the idea that each event has an ideal duration and requires a definite time in order to be properly developed and concluded (Moreno, 1983). Time thus includes the duration required for the enactment to take its course, reach a climax and natural conclusion. It also includes the pace or tempo of the enactment and whether there is a need to accelerate, slow down or stop the enactment.

These three variables — motion, state and time — were directly relevant to this project. They provided a framework for considering the readiness of the players and viability of the work at several levels, including the organisation, the overall project, each intervention within the project and each individual involved. The unity of all these levels was desirable as it would result in satisfaction with the work. According to the Golden Theatrical Rule, unity is achieved when motion, state, and time are properly attended to, and it is useful to consider the extent to which this has already been done.

The following section describes what had been done to attend to these variables in ICC and my assessment of the degree of unity experienced.

Utilising the Golden Theatrical Rule

At an organisational level the work seemed unified. This project was part of an established and high level agreement between the Government and the PSA. The ICC had been chosen as a place where long standing issues could be addressed through partnership. Department of Labour officers had identified what they termed productivity drivers and were committed to addressing these. Resources had been allocated to carry out the work. The ICC had already progressed through several stages to reach the current situation, with the parties involved in several events and interventions that had been valued. To date, work on the project had been a little slow and the approaching financial year end heightened the time pressure to deliver results. All the players — managers, staff, PSA, related sections within the wider Department of Labour and immigration clients — were eager to see improvements.

At the project level, the work was not unified. While it was possible for me to redesign the training programme, it was not workable to accept the project as if I would design the programme in isolation from other influencing factors. Regardless of how good the programme design was, it would not deliver the desired results unless it also addressed the recruitment and selection process, the trainer's capacity to deliver the programme, the ability of the trainees, and the conditions that support them to apply the training on the job.

In considering the unity and viability of this project, I realised that if it was simply regarded as two single interventions, firstly developing a new training package and secondly providing a programme to deal with staff stress, then it would not address the issues satisfactorily. Indeed, if implemented in this way it would be likely to have negative consequences in the long term. There was considerable work to be done so that this project was properly understood and described, and specific actions undertaken. For example, the trainer's ability to deliver the training programme and carry out on-the-job follow up was crucial. This would prove far more effective than simply producing another training package. There were also other steps to implement, to achieve the aims of the revised programme. One of these was to improve the recruitment and selection process to ensure that new recruits were suited to the job and ready for the training. Another was to prepare the buddies and managers to provide support and follow up after the training.

The fact that this project brief named the issue of staff stress as 'developing a programme' indicated to me that there was likely to be little appreciation of the implications of the changes required or the work this might entail. In developing the programme to address staff stress, there was a myriad of factors to consider and none could be properly addressed without taking a systemic approach. I realised that before the unity of the project could be achieved, all of these areas would take time and that some would need to be attended to in sequence. Overall, my assessment was that this project was not yet unified and that further work was required with respect to the variables of the Golden Theatrical Rule — motion, state, and time.

Implementing the Golden Theatrical Rule

I thus undertook further consultation to establish the scope of the work. Given that the people involved were open and positive this was easily and quickly achieved. Essentially we, the Department of Labour Partnership Productivity Project Team and myself, made a commitment to work with an iterative process so that we could determine together what we would do. I could then attend to the unity of each intervention and of the individuals involved.

In this process, we identified that annual staff turn over at ICC, or churn as it is known in the industry, was running at 40%, that staff rated their job satisfaction as very low, that workloads at times exceeded the average industry workload by 20%, that annual salaries were nearly $3,000 lower than the industry average, that there were skill and knowledge gaps, and that the ICC struggled to reach its key performance indicators. The position of full time trainer had been recently established in order to provide training for newly recruited staff. The training consisted of a three week classroom-based course that was run almost continuously. The training programme was focused on trainees learning all Immigration Department policies and procedures, in order to pass the Immigration Warrant Test that was administered at the end of the course. Not only was it difficult to recruit new staff, but they would often leave within the first few days of the training course, and those who did complete the training felt highly stressed by the experience and did not have a good warm up to the job. The ICC operated under a command and control management where staff members were reduced to little more than automatons, answering call after call. They were reprimanded for performance that fell short of the exacting quantitative measures set by the management. Rather than being the result of evil intent these symptoms are typical in contact centres that, by their very nature, tend to stultify spontaneity and creativity.

A redesign of the training programme was regarded as the most urgent issue. The following section describes my approach to this work. Firstly, I consider the existing programme that, amongst other things, encompasses the trainer, the trainees, methodology, organisation of material, role development and group process.

The Existing Training Programme

The training programme had been designed a couple of years earlier by someone in another part of the Department of Labour. Essentially it required the trainer to present, over ten days, the technical information in the operations manual and test the trainees' recall through quizzes and questions. This was followed by a further five day period of technological training in the use of the phone and computer systems. At the end of the third week, after the trainees had passed the Immigration Warrant Test, they would go live on the phones assisted by a buddy for a few days. After this, they were on their own and were expected to meet rigorous performance standards within a month. The programme design was thus focused almost entirely on content and the achievement of performance measures. No attention was paid to group process or the variables of motion, state and time.

The trainer was an intelligent, lively and likeable person, well regarded as an expert in immigration policies and procedures. He had himself been a CSO for a number of years prior to becoming the trainer. His flair for the dramatic, and his desire to develop the training, was an open invitation to use action methods. The trainer had set a date for training the next intake of staff and was warmed up to a state of spontaneity. In terms of motion, state, and time, I experienced a unity in this trainer. His influence contributed to the success of the work.

I sat in on some sessions with this trainer leading the existing programme. Informed by this experience, and using the existing programme content and what I know about training, I redesigned the training programme and prepared an outline for the trainer to use as a guide. I then conducted some role training with the trainer. We piloted the new programme with me leading some new sessions and the trainer applying a new approach. At the end of the pilot, we reflected on our experience. We received feedback from the trainees, training buddies, managers, and staff about their experience of the new programme and its effect. We made adjustments to the programme and the trainer felt confident to run the next programme on his own.

An Analysis Using Motion, State and Time
Changes in terms of the Golden Theatrical Rule revealed that significant shifts were made with regard to the variables of motion, state, and time. I discuss them here.

Motion
The aim of the original training was for trainees to pass the Immigration Warrant Test and use the technology correctly. In actuality, the training is intended to equip new staff to carry out their jobs. In reorienting the programme to this conclusion, I removed the centrality of the warrant test. This enabled the inclusion of various other areas not previously addressed but essential to the job, such as communication skills, relationship building, systemic analysis, risk assessment, problem solving, conflict management and sustaining oneself on the job.

In a contact centre, staff are organised in teams but their work is usually done individually. The original training programme was characterised by this individualistic approach. A mainstay of the new training design was to introduce group process, to encourage trainees to interact with one another and to develop their receptivity and responsiveness to each other. This notion of teamwork, and the establishment of strong positive relationships between people in the training course and in the wider workplace, helped integrate the training with the job.

State
When CSOs take a call in the contact centre, they initially have no knowledge of its likely content or the emotional state of the caller. The job requires that they be ready to respond to whatever they are presented with. Thus they must maintain a constant state of readiness and the capacity to warm up again and again to each new call. From my

point of view, this required spontaneity training and less of a focus on the provision of the right answers. The trainees required the ability to know their own warming up process, to understand what affects them, to generate options, and to know how to locate needed resources.

I coached the trainer to relate to the trainees and their warm up. This enabled real concerns to be addressed and thus kept the training relevant. The use of action methods assisted the trainees to experiment, to be playful, to generate their own ideas and contributions, and to enjoy the process of learning. As the trainer enlivened the body of wisdom in the group, rather than simply presenting what he knew, he helped develop role functioning in the trainees that was more conducive to maintaining a state of wellbeing.

Time

Through my interventions the duration, the pace, and the time pressure created by the need to pass the warrant test, were all changed. The course was shortened and the pace varied through an assortment of activities. A participatory training process meant that more time was spent in group activities and less time was spent learning by rote. The learning was a collaborative and self-directed process in which trainees assisted one another to achieve goals that they had set for themselves. Performance measures were introduced gradually when trainees agreed that they were ready for the pressure of such tests. The tests included handling a high volume of calls, keeping 'talk-time' down, and keeping themselves available on the phone for the maximum amount of time.

Results from the revamped training programme were remarkable. New staff said that they felt properly prepared for the job, had enjoyed the training, and that it was hands-on and practical. Existing CSOs noticed that the new staff seemed more confident on the phones, had a greater appreciation of the purpose of the work and were therefore better able to apply their product knowledge. These CSOs envied those receiving the new training, noticing that they were having a better experience rather than cramming to pass the warrant test. New staff felt relaxed, ready and confident about sitting the test and had completed it within eleven weeks of training. All had passed on the first sitting with marks ranging from 78–99%.

As a consequence of this success, staff confidence in the overall project increased. The CSOs got to know me and felt able to talk with me about their experiences. In terms of Moreno's Golden Theatrical Rule, the pace of the project had picked up, and the work had progressed through sufficient phases for all involved to be ready to broach the subject of staff stress.

Stress

Stress relates to a person's inner condition, or state, that affects their wellbeing. It is a generic term that belies the system of forces causing strain. Stress embraces the relationship between the working environment, individual experience and perception, changes in body chemistry and their physiological consequences. Moreno's Golden

Theatrical Rule tells us that in addition to the person's state, the overall unity of a person cannot be considered without also looking at motion — the work itself, the people involved, the relationships and interactions between people, and what has already been done to address staff stress — and time — the effect of the pace, duration and variation of tempo experienced in the work.

Considering stress in general, various studies have shown that task specialisation produces a lack of challenge, a chain of command increases dependency and shortens time perspectives, and a span of control produces passivity (Argyris, 1964). Research also shows that employees experience deteriorating health in jobs where there is insecure employment, monotonous and repetitive work, a lack of autonomy, control and task discretion, an imbalance between a worker's effort and the rewards they receive, and an absence of procedural justice in the workplace. Excepting job security, all these factors were of significant concern at ICC and thus defined the requirements for my second intervention.

Interventions to Address Staff Stress

I conducted a series of focus groups with the ICC staff. Essentially this provided staff members with an opportunity to speak freely and frankly about stressful factors in their work. CSOs, enthusiastic about participating, noted that simply having time off from the phones to talk through their concerns had eased the pressure and they felt valued through the process. In itself therefore, the use of focus groups was an effective intervention in alleviating stress. The themes that emerged highlighted ten areas that, if addressed, would ease stress and increase job satisfaction.

- Provide a career pathway and development opportunities for CSOs

- Develop Immigration Managers' capabilities and functioning to ensure a consistent management approach

- Shift the focus of performance monitoring and measurement away from quantitative measures

- Make the CSO's job more varied

- Develop training to address actual requirements of the job

- Provide ongoing training to keep product knowledge up to date

- Establish a full complement of staff

- Improve the technology available to CSOs

- Address issues of non performance that have not been dealt with

- Address the pay discrepancy between ICC and other call centers

The staff determined that developing the Immigration Managers' capabilities and functioning was the highest priority, because the managers had considerable influence over all the other factors. A three day residential workshop, individual coaching, and follow up on the job were designed and implemented to develop the managers both individually and as a team. Again, the results were remarkable. The managers developed a new approach, and within a few months had addressed each of the areas identified by staff members. They have since established systems and procedures that will ensure that this positive development continues.

Conclusion

The adoption of an approach where the staff had more control and autonomy was significant. Staff members considered that they had been fully involved in this project and that their concerns had been taken into account. They saw the results of their plans and immediate improvements. In particular, the CSOs said that the managers were more compassionate and no longer seemed intimidating. They said that there was a general feeling of cohesion in the workplace and that they felt less stressed. This was reflected in other results which showed that at the completion of this project, absenteeism had dropped twenty percent and attrition had decreased by a third. The project concluded with a conference. Through dramatic enactments, staff members celebrated their achievements, appreciation of one another's contributions, and reflections on their learning and development. They willingly shared their ideas for increasing the productivity and effectiveness of the ICC, and regarding how each could contribute to bring this about. A case study of the project is now available on compact disc as part of the Department of Labour's Workplace Productivity Toolkit.

This project resulted in a high level of satisfaction for everyone involved. Put in the language of Moreno's Golden Theatrical Rule, the unity of the players resulted from attending to the connection between motion, state, and time.

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Sociodrama with Community Outreach Coordinators

Rollo Browne

Abstract

This paper describes a sociodrama conducted for community change-agents working towards a multi-cultural Australia. Amongst the many possibilities for producing a drama, the director must choose action cues to pursue whilst also assisting the group to stay focused on the task at hand. A number of these choice points are discussed. The author focuses on two important factors that guide the director — the clarity of purpose and the analysis made of the subgroups and the subgroup relationships.

Key Words

sociodrama, director, facilitation, choice points, sub-groups, subgroup relationships, warm up, enactment, integration

Introduction

As a sociodramatist, I am interested in what it is that guides a director in the moment by moment decision making during the production of a drama. In this article, I describe a sociodrama that I directed during a workshop for community outreach coordinators who are working towards a multicultural Australia. These coordinators operate in a complex political environment with numerous pressures and a wide range of stakeholders, some of whom also attended the workshop.

The task of the director is to shape the exploration and hold a clear purpose within the myriad possibilities that continually present themselves in the unfolding drama.

In this paper I present the background to the workshop, the group warm up and a description of the sociodrama's development. I discuss various choice points in the sociodrama, and identify what it was that influenced my thinking and decisions as the director.

Background

There are 39 participants and one external facilitator attending the workshop. The participants consist of:

- 19 coordinators of the Australians for Multiculturalism (AFM) program. These coordinators, referred to as AFMs, are strategic change agents from every state and territory in Australia. Their role is to assist the Council for Multicultural Australia to create a national multicultural identity.

- 8 members, including the chairperson, of the Council for Multicultural Australia (CMA), which is made up of over 20 prominent citizens involved in multicultural issues. This workshop is a significant event, as these 8 council members are sitting down with the AFMs for the first time.

- 6 chairpersons of the State Multicultural Committees (SMCs).

- 6 staff members of the Council for Multicultural Australia Secretariat, within the Department of Prime Minister and Cabinet, who administer the AFM program.

The main elements of the Australians for Multiculturalism (AFM) system are set out in Diagram 1.

DIAGRAM 1: *THE AUSTRALIANS FOR MULTICULTURALISM (AFM) SYSTEM*
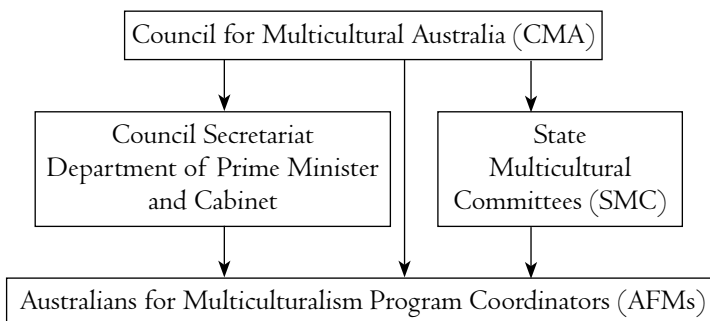
The purpose of the Australians for Multiculturalism workshops is to develop a stronger coordinated national focus for the last two years of work, before ultimately handing over the reins to the State Multicultural Committees (SMCs). The sociodrama takes place during the first session of one of these three day, quarterly workshops. This is the third such workshop that I have facilitated and the first time AFMs, council members and state chairpersons have met together as a whole group. The State Multicultural Committee Chairpersons will withdraw to a separate meeting after morning tea, while the Council for Multicultural Australia Members will attend a separate council meeting after lunch.

The Warm Up

It is the first morning of the workshop. The room is large enough to have two working spaces. In one half of the room there are tables and chairs oriented to a projector screen, while in the other half there is an action space surrounded by a large circle of cane armchairs. The participants' warm up to the meeting is strong. Most AFMs have arrived the previous night and are pleased to see one another. Prior to the workshop, I have spent time clarifying the workshop purpose with the secretariat staffers and the AFMs, and have circulated their collected responses by email. My planning for this session has taken particular account of the participants' need to warm up to their purpose, to one another and to the meaning and value of their work as professionals in community outreach. After an opening statement and introductions, I invite the participants to reflect on their work to date.

'Lets imagine that over there is the end of this program in December next year' . . . *director points to the area of tables beyond the action space* . . . 'In the middle of the room it is the present, it's March this year' . . . *standing at the side of the action space near the tables* . . . 'From here look back at the other end of the room' . . . *points to the other end of the action space* . . . 'where you started on this work, whether it is ten or more years ago or even a few months ago. Go back to that point and walk the journey from where you started to the present. Walk slowly and by yourself, recalling what was achieved. Each person will have a different journey. Focus on what you are proud of in its own right, whether you achieved the outcomes according to schedule or not' . . . *participants slowly trace their journeys.* 'Form groups of three, mixing all the new people with the more experienced, and talk to each other about those things'.

Thoughtful discussions ensue. Four participants, including two council members, share their experiences with the whole group. I then move into action.

Move to Action

'You will know that you could not have achieved what you have without one another. And that the nature of the task is overwhelmingly large with a lot of history and baggage. One of the dangers of this work is that we get so involved with our piece of the puzzle that we start losing sight of the whole jigsaw. This is as true of council

members as it is of the secretariat, as it is of the community outreach workers. Please take a seat in the circle.'

The participants sit down. The director places a chair in the middle of the room. [**Choice Point 1**]

Director   In order to work well together we need a common understanding of what the day to day reality of the AFM work is like. This chair represents your typical AFM coordinator. Around the chair we are going to set out the day to day pressures and challenges that they face.
            Who is one of the people putting pressure on you AFMs? . . . l*ong pause . . . looks at AFMs . . .*
AFM1   Well, one of the local multicultural groups.
Director   What do they say to you?
AFM1   Oh . . . We need more support.
Director   OK, bring out a chair and place yourself as close to or as far away from this chair as captures the strength of the pressure they place on you. Does that feel right? Are you on the phone? . . . OK pick up the phone and fire away . . . Make it as direct and strong as it is.
AFM1 *(as local multicultural group spokesperson) . . . warming up to role . . .* We're having trouble with the local council. You sent us some of that material from the local government association but the Mayor doesn't care. Can't you get the President or Minister to ring him? It's not going to work without him . . . We need to appoint a council-paid migrant community worker. We need more resources here . . .
Director [**Choice Point 2**] Thank you . . . You stay there. Now . . . *addressing the rest of the group . . .* who is another person putting pressure on AFMs?
AFM2   My state committee chairperson (*who is actually present in the room*). He's been speaking to the press out of turn and I've copped it from the department to keep him in line and we're on the phone. He's yelling at me for not keeping him informed.
Director   OK come out here and place yourself in relation to the . . .
SMC1   *leaps up and takes up the role . . .* What the hell is going on here? You're supposed to help me manage these bastards. We can't just be controlled by the bureaucrats in Canberra. It's important that we have something to say to the press . . . g*roup laughter . . .*
Director   Is that how it is?
AFM2   Absolutely
SMC1   Yep. I bore it up her . . .
Director [**Choice Point 3**] So that's a big pressure . . . You stay there . . . *to AFM2.* What else is there? . . . *to group*
AFM3   Well, there's the death threats.
Director   Is this by phone? . . . OK, phone message . . . You be the caller leaving the message and place yourself as close to the centre here as you experience the

pressure this message puts on you.

AFM3 *(as threatening phone-caller) menacingly* . . . Listen here you bitch, if you keep on what you're doing I'm gonna get you. I know where you live. You got a nice dog . . . pity if something happens to him. Then you'll be next.

Director [**Choice Point 4**] You choose someone to make the threat and sit in this chair *(at the centre)* . . . *selects auxiliary* . . . Now, let's have a couple more people to represent the AFMs here in the middle. . . . *two other AFMs sit in middle* . . . What happens to you when you hear this? Show us with your body as you listen. You other two follow her lead. . . . OK phone-caller, you begin. . . . *auxiliary takes up role.*

AFM3 *slumps, hands over face* . . . Oh shit . . . I feel sick. I can't move . . . *others mirror her*

Director How long do you stay like that?

AFM3 About 5 minutes, then I call someone else. I'm buggered if I let it stop me doing what I believe in . . . but it takes weeks to get over it . . . I'm still shaky . . .

Director So that's a big ongoing pressure . . . In a minute we'll have all these pressures re-enacted. First we'll keep setting out all the significant pressures. What else is there?

AFM4 Well, the Department is always wanting reports on what we're doing. I'm too busy working in the community to give them the details they want.

Director You get up now and place yourself. Is this on the phone again? . . . Yes.

AFM4 *(as Department)* You haven't submitted the report on your work with local groups. It's 3 weeks overdue. Council meeting is next week. We can't report on progress unless we get it from you. What's going on? When will you have it done? Will you hold to it? This is serious. It is part of your contract. We can't keep going like this.

Director OK hold your position there . . . *to whole group* . . . Now we're getting a picture of the day to day pressures on working in the community. [**Choice Point 5**] Let's hear from each of the pressures in order and then you AFMs in the middle speak out what effect it has on you? *Auxiliaries enact the demands in sequence.*

Typical AFMs in Centre Hang on, we're doing the best we can . . .

What do you want — blood?

That's not my job. You have to follow the guidelines here. I've already told you that. . . . *slams down phone* . . . I've had it with him.

We can't be all things to all people . . .

They just don't realize what we have to put up with . . .

I'm glad I'm not doing this job on my own . . .

Director [**Choice Point 6**] This is a snapshot of what it is like to be an AFM. Let's have everyone return to their seats. Thank you. Turn to the person next to you and have a conversation about what you are aware of now, that you weren't aware of before this enactment . . . *after 2 minutes* . . . Lets hear a few comments.

Participants Hadn't realized what it was like.
Sorry to hear about those people threatening you.
That's terrible. Are you OK?
Gee there's a lot there.
It's very stressful. Don't know how you manage.

Director   Thank you. The next step is that, with a better understanding of the reality of day to day life of the community outreach, we move into the key activity of looking at what you want and what you actually get from each other in this wider team. First we'll have morning tea for 20 minutes. And thank you very much to the SMC chairpersons for being part of our work here this morning. We will all be in touch with you.

After morning tea the group reassembles in the action space.

Director [**Choice Point 7**] You are the three most significant groups that influence how the council achieves its goals *(AFMs, council members, secretariat)*. How well you work together and the kinds of messages that are sent and received about what you each want are easily distorted. So in order to improve effective working relationships, we're going to focus on what you three groups give, get and want from each other. Please get together into three groups with your colleagues as council members, secretariat staff and AFM coordinators. Make a list for each of the other two groups under the headings 'What We Give', 'What We Get' and 'What We Want'. You have 30 minutes.

The three groups assemble in separate corners of the room and work willingly on this task. The council and the AFM group present to each other first. No discussion is permitted until both groups have presented all three lists. Many items on the lists are reasonably predictable and participants use the opportunity to bring out aspects of the tension in their formal council-AFM relationships. As director, I make minimal interventions. The AFMs' list of 'What We Get' includes these two items of significance — some council members ringing us continually on trivial matters; some council members expecting us to act as their personal staff, asking us to do non-essential and non-strategic community work. The following exchange then occurs.

AFM5   We spent time writing reports for the secretariat which you haven't read and you want us to inform you all over again.
CMA Member There's too much detail. I just need to know what's important. Besides, it's important that we keep in touch with you.
AFM5   Yes, but it's as if you think we don't have anything else to do.
CMA Member But if I don't stay in touch with you then I don't get ideas about what to do . . . and . . . I won't know what to think. [Choice Point 8]
AFMs (*almost as a group*) Ahh . . . *long pause* . . . Thank you . . . *pause* . . .

At this point a tangible group insight occurs. Group members recognise that many council members really

need the community coordinators to help them lead, rather than just to follow council members' directions. This is a significant shift in role relationships.

Each group completes the task, summarises items to work on and begins to make preliminary agreements that will render their work easier. The session subsequently closes and council members' participation in the AFM workshop ends. After a joint lunch, council members convene their separate meeting. Subsequent workshop evaluations show that AFM coordinators highly valued this session with the council members.

Discussion of Choice Points

Choice Point 1: The director places a chair in the middle of the room

A lot of development has occurred prior to this moment. I have been working towards this phase from the beginning of the workshop. I am conscious of many things — the feeling in the group, the group's purposefulness, the level of interest and, in myself, the simple pleasure of creating an intrigue about what will happen next. I am holding two questions that I have already begun to answer.

- What is the purpose of the sociodrama?

- How will I manage the warm up so that the sociodrama is successful?

As facilitator, I am very clear about the purpose of the workshop. I know that the sociodrama will only be productive if it addresses this purpose. I had surveyed all AFM coordinators beforehand about outstanding issues, and discussed the brief with the senior program manager at the secretariat. The aim of the workshop is to develop a stronger coordinated national focus for the last two years of work, in particular to work out the best way to put into action the council's decision regarding the community consultation strategy. In order to fulfil this aim, I will need to take into account the relationships and subgroups involved. I have been thinking about two related questions.

- Are the relationships between the subgroups adequate to the task?

- To develop more effective relationships, what roles are needed?

Through my previous work with these groups and discussions held in the lead up to this workshop, I have made an analysis of the major subgroups and their relationships, shown in Diagram 2.

Careful
Overwhelmed
Boundary-riders
Optimists

| 6 Secretariat Staff Members | + | + | 8 National Council Members |

+

−   0   +

−   0   0   0

−

Unheralded
Enthusiatic
Champions
Heirs

| 19 AFM Coordinators | + | + | 6 State Multicultural Committee Chairpersons |
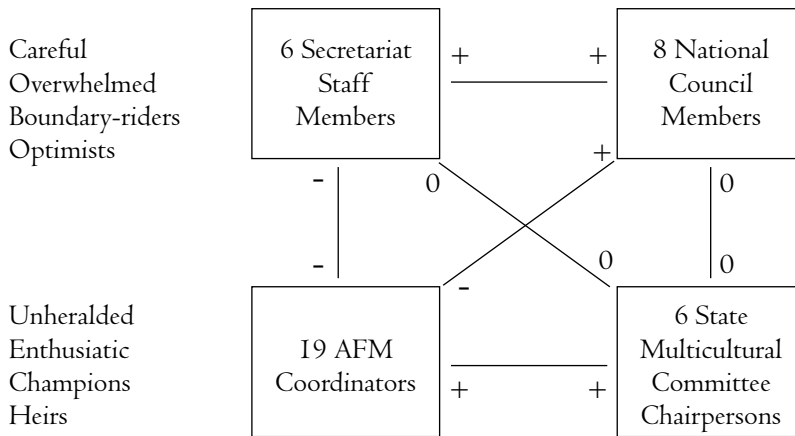
In real life, the AFM coordinators have more complex relationships with the secretariat and council members than simply 'positive, negative or neutral'. Their work is difficult and highly political. While they are highly committed to the goals of the program and deeply respect most council members as individuals, AFMs have a cynical view of the secretariat as bureaucratic and of the council as an ineffective champion of the cause. Secretariat staff tend to view their role as one of keeping AFMs in line. Because the secretariat and AFMs essentially carry the hopes of the council in achieving its objectives, council members are positive to both groups. The position of state chairperson is a relatively new aspect of the system that has largely been established through the efforts of their local AFMs.

To answer the question posed earlier, I do not think that the relationships between the subgroups are adequate to the task. At the very least they could be improved. The AFMs feel largely overlooked in terms of what is expected of them, and the reality of the day-to-day pressures of their work. Caught up in the daunting task of changing community attitudes, council members and secretariat staffers have tended to take them for granted. My assessment is that AFM coordinators do not feel their work sufficiently valued, particularly by council members. However, this is not easily discussed in public because of the respectful nature of their relationships with council members. I know that conflict is likely to be minimized because community outreach workers are highly skilled in diplomacy and negotiation. After all, internal conflict usually means the death of any community outreach program.

My instinct is that the main role cluster under-expressed by council members is that of clearly valuing the contributions of others. AFM co-ordinators want council members to understand the personal costs that the work really involves and they want

to see what value council members actually put on them. I hold my focus on the AFM and council members as the key relationship needing to be developed. Relations with secretariat staffers are sometimes an issue, but both they and AFMs do meet regularly at these workshops. It is council members who have been the missing element. When I have worked this out I check my analysis in the group. It is now quite obvious. There is no more time to think it all through. It is time to trust my judgement.

An acceptable way of bringing out these major concerns in public is needed. The role of *straight talker* will emerge when there is sufficient structure to maintain professional distance, even while the concerns are also intensely personal. Therefore my group interventions must focus on social roles and subgroups, and as a consequence any enactment will be sociodramatic in nature. This is likely to build sufficient professional distance to allow people to be themselves in a group negotiation. The purpose of the sociodrama is thus for the participants to:

- Deepen their understanding of one another's worlds. I am particularly interested in the development within the group of the role of the *un-conflicted valuer of others' contributions.*

- Build their capacity to negotiate better working relations.

I had imagined a sociodrama with two scenes.

Scene 1   an enactment of the day to day pressures in the work life of an AFM coordinator. This would concretise the elements of the system that have an overall impact on AFMs. I imagined a group-centred sociodrama built around the life experience of group members.

Scene 2   a structured negotiation involving what group members give, get and want from other subgroups. For this I had foreseen participants working in subgroups to develop an awareness of the things that are important to them and how they relate to the other subgroups. The identity of those subgroups, and their relationships with other subgroups, would thus become refined. It would be real life, and the integration of any understandings from the experience would be channelled into group agreements or action plans that would improve working relationships.

As with any sociodrama, a parallel warm up in the participants' social and personal roles was required. This concept will be further expanded in subsequent sections.

After the earlier group activities, I see that participants have warmed up to the purpose, to themselves, to each other, to display and to myself as leader. The placing of a chair in an empty space is a natural flow on from this initial work. The visual stimulus of the chair and its symbolic meaning focuses the group members' attention. There is a sense of expectation that something relevant will occur, and that it will be drawn from

the group itself. All the dramatic skills of the director are present.

The chair anchors a tableau using distance, size and enactment to concretise the system of pressures experienced by the AFM coordinators. It is the totality of this system that I want to work with. I want council members and others to see the world through AFM eyes. The nature of government programs is such that the views of program administrators and council members usually take precedence over the frontline workers, so I see myself as redressing the balance. Once this occurs the possibility of a more effective working relationship can emerge.

Choice Point 2: Local Multicultural Group Spokesperson . . . 'We're having trouble with the local council'

The reality of local group life fills the stage. Group members are warming up to display their situations. This is a group-centred sociodrama. No one person owns the story. The enactment of the role of the local multicultural group spokesperson demanding attention is well enacted, and elicits audience responses. They each imagine what it would be like to be on the receiving end, and are thus beginning to reverse roles with others in the system.

I choose not to role reverse at this point, because to do so would create a warm up to the individual role and role responses. Instead I continue to expand the system so that we become aware of the pressures on AFMs, rather than AFM responses to those pressures. A focus on individual responses will provoke solution-seeking to the relationship issue, as well as narrow the enactment to a single version of such relationships. Here, I am more focused on group relationships and in warming up the group to the reality of the work. This is more in line with developing the role of *clear valuer of an AFM*.

Choice Point 3: State Committee Chairperson . . . 'I bore it up her'

Here the role relationship between an AFM coordinator and her State Multicultural Committee Chairperson erupts onto the stage. As the SMC chairperson speaks, the audience members are imagining the scene and the implied relationship behind the words. Group members appear relaxed and intrigued. They recognize the truth of this depiction. The SMC chairperson is clearly warmed up to the situation on two levels, his personal relationship with his AFM and his social role as a chairperson. He is also warmed up to displaying himself and has captured the role beautifully. He is delighting in shamelessly claiming his position as a harassing committee chairperson. It would be great to capitalize on the spontaneity of the moment. As director I have a number of choices here:

- Capture more of the conflict by inviting the AFM to come to the middle chair and respond to the chairperson

- Produce a role reversal by directing the AFM to take up the role of the SMC chairperson and have the SMC chairperson sit in the empty chair

- Bring out the other elements of the system in relationship to that SMC chairperson, such as the media and the bureaucrats in Canberra

- Move on to concretizing the next pressure experienced by AFMs

All of these interventions will be productive, depending on how they are linked by the director to the purpose of the enactment. Had this been a psychodrama, I would be particularly interested in the dynamic between this AFM and her SMC chairperson and worked to bring out more of the role relationship. The audience would certainly have enjoyed a depiction of such a conflict but I noticed myself hesitate. As a director, I have been trained to notice my inner cues and to use them to assist decision making in the moment. To produce this conflict would be somewhat sensationalist, even voyeuristic, and I cannot sense an immediate link to our purpose. This is a sociodrama where I am more interested in the range of elements that make up the system, in this case the different pressures experienced by AFMs in their working lives. It is my purpose that holds 'true north' for me. The action is proceeding well and participants are continuing to warm up. I decide to keep expanding the system.

Choice Point 4: The Death Threat . . . 'Pity if something happens to him. Then you'll be next'

At this point I direct the AFM to demonstrate her response on hearing the death threat. This was instinctive and contrasts with my decision at the previous choice point. The matter-of-fact telling of this shocking event has created a wave of concern. This event is clearly important in the life of the group and I go with the flow. To go against would appear callous. There is no reason to deny my feeling for her. When directing a sociodrama, I am always in need of my responses and my connection to others. However, to reduce the isolation of the protagonist in re-experiencing the moment of the death threat, I direct two other participants to join her as typical AFMs at the centre of this system. This intervention removes the tendency to over-focus on a single person's story and generalizes the experience to the AFMs as a group. This is a group-centred sociodrama rather than a protagonist-centred sociodrama, even though for a moment we are enacting a vignette about a single person's story. In directing a sociodrama, I place more emphasis on the nature of sub-group identity and the role relationships between subgroups, than on individual role relationships.

The death threat is replayed and the protagonist slumps, hands over face — 'Oh shit . . . I feel sick. I can't move'. Her response to the threat is mirrored and amplified by the other auxiliaries playing the roles of AFMs. The group is transfixed. Group members have warmed up to both the personal and social aspects of the role — the personal nature of being vulnerable to a death threat and the social role of the change agent facing community resistance. Learning to stay aware of both the personal and social warm ups of participants has been an important aspect of my development as a sociodramatist.

Social and personal aspects of roles always co-exist. The way that a director names

a role in the moment of enactment reflects what she or he is paying attention to. To be effective, a sociodrama must involve a warm up to both the personal and the social. A warm up to social roles alone creates a tendency towards stereotyped and superficial enactments where performance rather than learning becomes the focus. A warm up to the personal alongside or within the social role builds the possibility for the experience to touch participants deeply. At this choice point in the sociodrama, I notice that the simultaneous warm up to the personal and the social has deepened considerably. This is critically important, because without a parallel warm up there is insufficient depth of feeling to build the awareness that will drive change.

In the next part of this sociodrama, I interview the AFM in her role as a person receiving a death threat. This AFM, who has temporarily become the protagonist for the group, is already strongly displaying the feeling aspect of her role. It is enough that she makes this visible. I have no contract to enter her inner world. My factual question, 'How long do you stay like that?' lifts the thinking component of the role and she reasserts her determination to act without fear. There is no sense of 'poor me' in the portrayal, nor does she avoid her feelings. I sense that she merely wants to show how, as an AFM, she lives with threat as an ordinary everyday experience. In a psychodrama, I would probably have directed her to reverse roles with the person who was threatening her, but here our purpose is the exploration of a system and I decide to continue expanding that system.

Choice Point 5: 'Let's hear from each of the pressures in order'

The auxiliaries who are enacting a range of pressures are now on stage. The group members' responses are intense. I could have kept expanding the system, but I am curious to explore how the auxiliaries, as a group of typical AFMs, will react to these pressures. Rather than explore the nature of each pressure and the specific set of role relationships involved, I am interested in the totality of the system. By hearing from each pressure in order I am encouraging participants to warm up to the role of *systems thinker*, to view an expanded picture of the reality of AFM work. It is my belief that provoking systems thinking is important, because participants are often preoccupied in their own small corner of an organization and fail to notice the overall system. When we see the whole picture we are able to identify and analyze patterns of relating, to think about different aspects of the system, even to role reverse with others. This will assists the participants to create progressive negotiations.

Choice Point 6: 'This is a snapshot of what it is like as an AFM'

There has been a warm up and an enactment. Now I need to intervene to either expand the system and explore the subgroup relationships further, or organize sharing. I decide to end the sociodrama here. On reflection, I realize that I am influenced by a range of factors. The drama is very contained at this point. I am somewhat anxious about unleashing, and then having to manage, the complexity of the system. It is almost time for morning tea and the SMC chairpersons must soon leave. I have achieved my immediate goal which was to warm the group up to role reversal with the AFMs, so that all participants can build

better inter-group relationships. I facilitate sharing, and then frame the next session so that participants can appreciate the link to the next piece of work.

Choice Point 7: 'You are the three most significant groups'

I think of this as an extended integration phase of the sociodrama, a role test for subgroup relationships. The participants have been relating to one another as individuals during morning tea. I now intervene to build awareness of subgroup identity, to warm group members up to the role relationships between subgroups and to the whole system. I give each subgroup a task that involves them in defining their common identity in relationship to the other two subgroups. The role of *systems thinker*, developed in the previous session, is thus utilized and expanded.

This session provides an opportunity for the council members and the AFM coordinators to clarify what they give, get or want from one another. By contrast, secretariat staff members have been developing this aspect throughout the life of the program, even though most communication has been on an individual and state-by-state basis. The session is highly significant, because it is the first time that an overview of all subgroup relationships has been on display.

As a result of the sociodrama, participants are developing a deepening understanding of the daily pressures exerted on AFMs. There is now a real possibility for progress in improving the working relationships between CMA members and AFM coordinators, and enhancing the links between AFMs and the secretariat. Subgroup negotiation is real and substantial work. With a positive warm up in participants, these negotiations will help to develop constructive working relationships between the subgroups. I thus spend time emphasizing the importance of this before directing participants to the task.

Choice Point 8: 'I won't know what to think'

The negotiations are relatively detailed and this one exchange stands out as highly significant. This was the culmination of the mornings work. The council member says 'and . . . I won't know what to think'. There is honesty in his expression. In this moment, the AFMs have an experience of the council members valuing them. They appreciate the council members developing the new role of *clear valuer of AFM contributions*. They feel acknowledged for their work. They experience their complementary role of *insightful guide for council leadership*. The pragmatic and constructive mood of the negotiations continues.

The substantial purpose of the sociodrama is achieved and I feel complete. The key roles that will assist in the improvement of subgroup relationships, *clear valuer of AFM contributions* and *insightful guide for council leadership*, have emerged. All that remains is to complete the other discussions between subgroups and to record the agreements.

Conclusion

Sociodrama, like other Morenian methods, follows a sequence of warm up, enactment,

analysis, and integration or sharing. I am influenced in how I direct a sociodrama by two important concepts. Firstly I see the director's role as defining and holding the purpose of the sociodrama, with the warm up and enactment clearly aligned with the purpose. Secondly, the director carries a working analysis of the subgroups and their role relationships. There were many choice points during this sociodrama at which I might have directed more psychodramatically but did not. The group would probably have gone along with it, but it was not aligned with what I thought of as our purpose together. On reflection I realize that it would have been possible to involve the participants in an initial assessment of their role relationships, rather than simply doing it myself. However, this would almost certainly have taken longer than the time available. Group members did eventually take part in an analysis of subgroup relationships, and did act on that analysis in the 'here and now' when negotiating in subgroups their 'give, get and want' from one another.

The integration phase of this sociodrama occurred in the negotiated agreements that were made publicly between subgroups as a result of shared perceptions. The implications for each subgroup's future actions are held in those agreements. Likewise, participants' new learning is held in the ongoing relationships between the individuals and subgroups. I have found that it helps if the integration is very pragmatic. Each person in the group draws different learning from the experience and will apply it in different ways.

At the end of the morning I decided not to proceed with group sharing about the process of the workshop or to identify participants' new awareness, even though I knew that it might reinforce the gains made. I thought that the group members had poured a great deal of effort into their negotiations, and it was enough to let the agreements stand.

Social Atom Repair after Parental Suicide

SARA CRANE

ABSTRACT

This paper addresses the nature of, and conditions for, resilience and hope after parental suicide. The author presents her understandings regarding the young child's experience of parental suicide, and identifies a number of phases, or stages, that children experience in their social atom when coping with this traumatic event. She describes how her analysis of the shifting sociometric patterns in the family system influences the way in which interventions are made to facilitate social atom repair. The ideas are illustrated with three case studies from practice.

Towards an Understanding of the Stages Children Experience in their Social Atom, Before and After Parental Suicide

Two of my friends' partners committed suicide when their children were very young. I have watched these children grow up to be vital, generous and independent young people, and this has enriched my life and been a source of inspiration. Through this experience I have developed a better understanding about some of the components of generativity that exist after extreme loss and trauma. It is not that I have used these children's situations as a model, but rather that their stories have given me hope.

In my practice, I have worked with children whose parents have committed suicide. I have listened to the observations and experiences of the adults involved, and noticed similarities in the phases of a child's social atom during these traumatic times. These

similarities are borne out by the children's experiences, as related through play. These stages, identified here, occur for many children where there are events involving separation or loss.

Stage 1 — A Sustaining Social Atom
During this first stage, the child benefits from a sustaining social atom with a number of strong, mutually positive relationships.

Stage 2 — A Diminishing Social Atom
Prior to the suicide, less people are present in the child's social atom. Some of the positive telic relationships become weaker while some of the negative links become stronger.

Stage 3 — Absence in the Social Atom
The death of a parent or parents produces a gap.

Stage 4 — Expansion and Disruption of the Social Atom
Immediately after the suicide the children are highly chosen by many people. For some of the protagonists, this produces an experience of being over-chosen and they cope in a variety of ways. They experience too much change, too fast.

Stage 5 — Regeneration of the Social Atom
At this stage I am called in to participate in social atom repair. I become an auxiliary in the family system, usually just as the child's social atom is re-forming.

To illustrate my premise, I will describe the work that I have undertaken with three children and their families over a number of years. I have changed the names and descriptions to protect the identities of the people involved.

Lucy
Lucy arrived in my rooms shortly after both her parents had committed suicide within weeks of one another. She and her brother Mark had experienced many changes and moves in their young lives. They had had less contact with their grandparents during the previous year, the year that their parents separated. It seems that the family's social atom was ebbing. The following diagram reveals Lucy's diminishing social atom at Stage 2, just prior to parental suicide. The paucity of relationships is evident.

Stage 2: A Diminishing
Social Atom
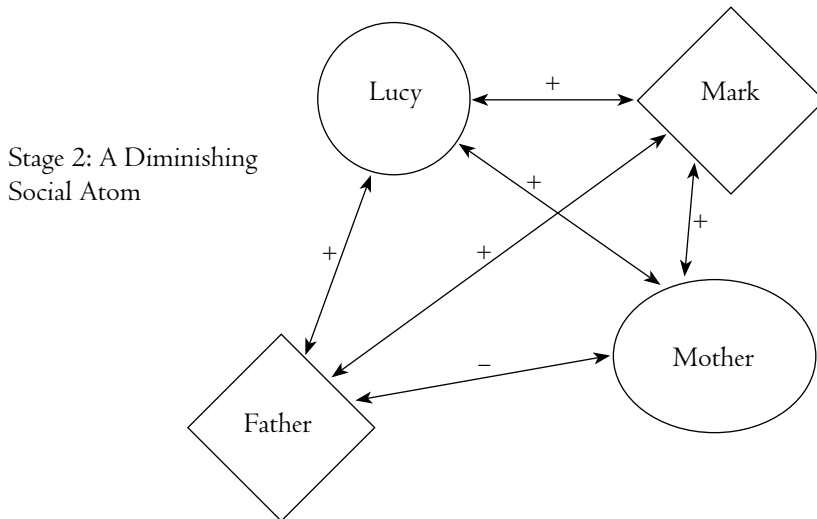
Lucy and Mark were now living with their maternal grandparents, Louise and Eric. Lucy coped by moving away, asserting that she did not miss either of her parents nor did she feel sad or angry. She did not want to recount memories or make decisions about keepsakes from her parents' home. Lucy was very anxious and, with the exception of school, was unable to let her grandparents out of her sight. As the grandparents learned to communicate their whereabouts and movements, her anxiety gradually subsided. Mark coped by moving towards. He was an excessively sweet and loving little boy, adored by all. Lucy enjoyed parenting him, and loved to dress and feed him. Louise suspected that Lucy had become the main caretaker of her brother in the months leading up to the suicides. My initial work involved supporting Louise and Eric to attend counselling, to apply for financial assistance and to seek legal advice regarding the complexities of competing family interests. For them, these matters were potentially shameful and they were not at ease asking for help. As Louise and Eric developed their abilities to receive support from loving friends, they began to enjoy the parenting roles which had initially been both terrifying and daunting.

Lucy came to her sessions and played, relentlessly sorting and tidying the dolls' house. Eventually, she began to create stories whereby the big sister looks after the little brother and rescues him from all sorts of perils. There were always lots of pets involved in these imaginary games. After a break in the sessions, Lucy asked to see me again because she was sad and missed her Mum. By this time I had moved premises and had my dogs, Tansy and Pagan, in the consulting room. Lucy was thrilled and

asked to do some training with Tansy. From then on, Lucy used Tansy as her therapist. She told Tansy her dreams and worries, and let me know what Tansy said to her. We would end the sessions with her demonstrating Tansy's obedience and intelligence to Louise, Eric and Mark when they came to collect her. When Eric was taken seriously ill and made redundant, Lucy's fears about being left alone resurfaced. I asked her what Tansy thought. Tansy said 'Don't be silly. . . .Grandad and Grandma will always make sure you and Mark are looked after'.

At this time I initiated a meeting between the grandparents and the children's paternal Aunt Margo and her partner Sandy, who provided respite care for Louise and Eric. We had decided that this meeting would help to reassure Lucy and Mark — that it would help them to know that the adults had made good plans and were going to abide by them. This was the first uninterrupted opportunity that the four adults involved in Lucy's and Mark's care had had, to talk about the future. To begin with, the atmosphere was tense. Margo expressed her concern that Louise did not trust her to look after the children properly. Louise admitted that she was probably 'too fussy'. She also expressed her hesitation when asking Margo to do extra care-giving. We discussed different parenting styles and the effect of the 40 year age gap between Margo (19) and Louise (59). The four adults began to express interest in one another's experiences. The men, Eric and Sandy, discovered a mutual interest in rugby refereeing and became visibly relaxed. This meeting was followed by another family meeting in which the children were involved. The discussions were progressive with Lucy asking questions and Mark listening intently. After the absence and disruption of the social atom following parental suicide, this family's work is in progress towards regeneration.

Alice

Alice was seven years old when her mother, Lisa, contacted me. Lisa and Alice's father, Dennis, had been separated since she was a baby. Dennis' depression had become increasingly debilitating over the last two years and he had lived with his parents. He was unemployed and had withdrawn into himself. At our first meeting, Lisa told me that Dennis had taken a drug overdose six months ago and had died. She had not been surprised. Lisa was concerned about the way in which Dennis' parents were dealing with their grief at losing their only child. She was afraid that they were harming Alice by continually wanting her to talk about her father. I quickly realised that I was entering a highly complex family system in which it appeared that Alice might be a vulnerable pawn.

Lisa indicated that she had contacted me because she wanted Alice to have someone to talk with. She could then tell Dennis' parents to 'butt out' because Alice was seeing a counsellor. However, Lisa was adamant that Alice should not be compelled to talk about her father, and should do so at her own choosing. Ideally, Lisa would have liked me to intervene to prevent the grandparents from pressuring Alice. I suggested that I meet Alice and discover ways that I might support her. Lisa maintained that her partner Mark should attend as well, as he was suspicious about counsellors. She wanted to

reassure him that the interventions of a counsellor would not worsen the situation. I noted that this family had reached the fourth phase, the expansion and disruption of the social atom after parental suicide. I realised that one aspect of my work would be to support Lisa to feel empowered and confident in her abilities as a parent.

Alice presented as a watchful and cautious child. She loved to draw and quickly let me know that this was her preferred means of communication. She informed me that she did not like being questioned and would prefer that Mum wait outside while she played in my room. During the second session, Alice declared that she did not like visiting Grandad and Grans now that Dad was not there. She also told me that she did not want to be sad all the time. Over the next few sessions Alice and I wrote a guide book for grandparents. We agreed that I would read this book to Mum. My guess is that Alice was testing me to see if I would insist that she read the pages out loud to Lisa. From her play and especially her drawings, I gathered that Alice had loved her weekend visits with her father during the time that he lived alone. Dennis had obviously been a playful and nurturing companion to Alice. They had played music together. When Dennis moved into his parents' home, the rules had changed. There were more restrictions and Alice was expected to talk to her grandparents and answer questions. She felt intruded upon and the relationship with her father had weakened. Given his escalating depression, it is probable that Dennis was less available and less fun as well. She started to dread these visits and invent reasons why she should not go.

Although her mother had told her that it was not her fault, Alice was deeply puzzled by her father's suicide. Through her play with the 'Wild Things' puppets and the character of Max, she enacted rage and fear. I surmised that Alice was angry that her father had left her alone with her grandparents. She seemed to think that she would have to be very good to them, to compensate for his absence. The more she attempted to comply, the more withdrawn she had become. This had prompted Dennis' parents to question their grand-daughter, and to advise Lisa that Alice needed to talk more about Dennis. Alice, however, was adamant that she did not want to talk to her grandparents about her father. She wanted Mum to protect her, to tell Dennis' parents that she should not have to talk to or visit them.

At about this time Alice's grandparents requested a meeting with me, saying that they were worried about Alice. I suggested that the grandparents, Lisa, Mark and I meet to discuss and address Alice's needs. Alice declined an invitation to attend. However, Dennis' parents did not want to attend a meeting where Lisa and Mark would be in attendance. Lisa was relieved, saying that she would much rather I meet them on my own. Unexpectedly, the lift where I work and my dog Tansy provided a means of connection with the grandparents. Alice's grandfather, keen to educate me about lift safety, expressed his approval of the unusual design of our lift. He noticed Tansy, and shared a story about a similar dog on the farm where he grew up. He was obviously relieved to have discovered some common ground. Over the next few months, I operated as a go-between to prevent an all-out war between Lisa and Mark and Alice's grandparents. Dennis' parents did not want to explore their feelings of loss and they had little ability to imagine Alice's world. There was a clash of values regarding the

best way to deal with grief, with both parties reluctant to concede that another world view was possible. As often happens for children following parental suicide, Alice was experiencing an expansion and disruption in her social atom. Diagram 2 shows the complex web of relationships in her life at this stage.

DIAGRAM 2: *THE COMPLEX WEB OF RELATIONSHIPS IN ALICE'S LIFE AT STAGE 4 — EXPANSION AND DISRUPTION OF THE SOCIAL ATOM*

Stage 4: Expansion and
Disruption in the Social Atom
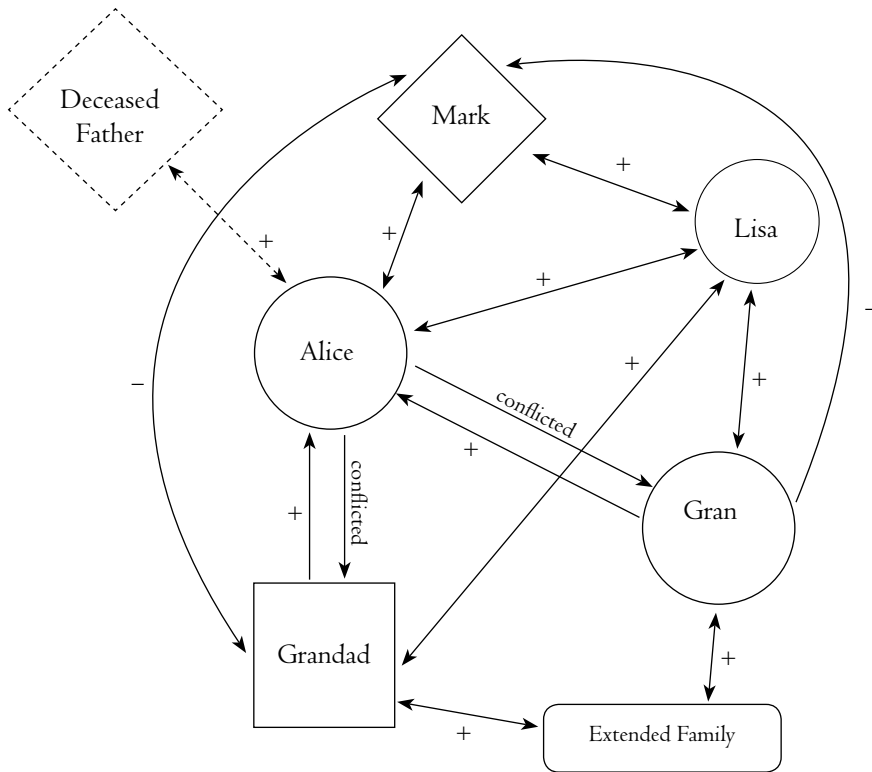
In the meantime, Alice's peer relationships at school improved and she developed an interest in playing sport. At our last session, she agreed that she would tell Mum when and if she wanted to come and see me again. I continued to negotiate with Lisa and the grandparents to find productive ways for them to stay in contact. I coached Lisa to

move towards the grandparents by providing them with copies of school reports and inviting them to school events. I coached the grandparents to suggest planned outings and activities that Alice would enjoy.

A few months later, I met Alice and her mother at the supermarket. Alice greeted me with warmth and direct eye contact, and was keen to stroke my dogs. I was delighted by the increase in her vitality. In retrospect, I realise that one of the factors that contributed to the regeneration of this family system was my willingness to act as a go-between and thus speak on behalf of Alice. This was the role that Lisa had taken up prior to Dennis' suicide.

Harry

The process with Harry's family was very different. The first approach came from Harry's paternal grandmother, Patricia. She had cared for Harry and been actively involved in his parenting since his birth. She expressed a number of concerns as to how she could best support six year old Harry since his mother, Katrina, had committed suicide three months ago. Harry's parents, Katrina and Ian, had had a fairly volatile on and off relationship over the past four years. Katrina had taken the major care-giving and nurturing roles, while Ian provided Harry with sporadic care that included many adventures and outside activities. Patricia reported that she had maintained a positive connection with both parents, and had provided consistent support and help as a grandparent. However, in the days before her suicide Katrina had informed Patricia that she did not want her, Patricia, to see Harry any more.

Patricia described Harry as a unique and wise child. She felt inadequate about answering his questions, 'Will Mummy always be dead?' and 'Why did she kill herself if she really loved me?' She replied by saying 'It wasn't anything to do with you Harry' and 'Mummy must have been sick at the time'. Patricia was also having difficulties setting behaviour limits for Harry. She talked non-stop, appearing desperate to tell things from her perspective. She craved authentic doubling and she wanted answers. She was able to self reflect, and enjoyed a brief role training session which involved her doubling Harry and being curious about his experience. At the end of our second and last session Patricia informed me that Ian, her son, would contact me.

A month later, Ian did make contact with me. I heard a very different story, this time from his point of view. He was delighted to have finished work and was enjoying being a more active parent. He noted that Patricia, his mother, was now in the secondary parent role that he had previously taken, looking after Harry every second week-end. He was worried about Harry, because he was convinced that Katrina's death must have affected him. However, Harry seemed to be 'doing ok'. So far, Ian had enrolled his son in a new school in a different part of town so that Harry would be away from the suburb where he used to live with Katrina. Ian had also given Katrina's cat to her father to help cheer him up. I think Ian came to see me because he wanted to reassure himself that he was doing all the right things. He was worried that he might be criticised if he did not seek counselling help for Harry, and he seemed terrified of connecting with his

own feelings about Katrina. I explained the way that I would work with his son and left him to make the decision.

Ian did decide that Harry might benefit from play therapy. Thus soon afterwards I met Harry, who was keen to come and play. He was a friendly and engaging child. After the first session, Harry suggested that Dad went for coffee while he told me about his dreams and made up a story for him and Pagan, my elderly Doberman. Harry, saying that he hated his dreams, described to me a repetitive nightmare about his dead and scary looking mother. He said that he wanted her to be at peace. Over the next few months, Harry repeatedly made a safe and peaceful place for his mother to sleep. Choosing a baby doll to represent Katrina, he reassured her. 'You don't have to have anymore bad dreams . . . you'll wake up after a long time'. In this scenario, Katrina never responded. While he acted thus, Harry always kept me in his line of sight and maintained strong eye contact. The nightmares receded. He made a photo memory book about Ian and Katrina. He took great pleasure in designing the book and requested my help with the captions and some tricky cutting out. The photographs showed his mother as a loving, caring, fun-loving and vibrant young woman. This project provided solace for Harry.

In the meantime, I was challenged to engage Ian and involve him in Harry's play therapy sessions. He complained, with good humour, that Harry and I were 'ganging up on him' but he did begin to have some fun as well. I had some ongoing phone contact with Patricia. She was entering a new relationship and had worried that this might upset Harry. However, this was not the case. Harry did begin having problems at school though. I contacted his teacher and was challenged to establish a productive link with her. She expressed her difficulties in coping with Harry's intensive creativity and high level of energy, and I reported to her my knowledge about Harry's struggles. This exchange enabled us to develop a progressive working relationship.

I moved premises and brought my young dog, Tansy, into sessions. Harry was entranced. He and Tansy were energetically matched and Harry was very impressed by her easy ability to respond and to sleep. I often asked him what Tansy was dreaming about. He would show me, usually by running with outstretched arms. Having been characterised by the different phases before and after parental suicide, Harry's social atom was beginning to regenerate. He and his father were forming satisfying friendships with other families. Patricia and her new partner, Elizabeth, continued to enjoy Harry and he acquired a pet rabbit. Diagram 3 shows the re-creation of Harry's original sustaining social atom at the fifth stage.

Stage 5: Regeneration
in the Social Atom
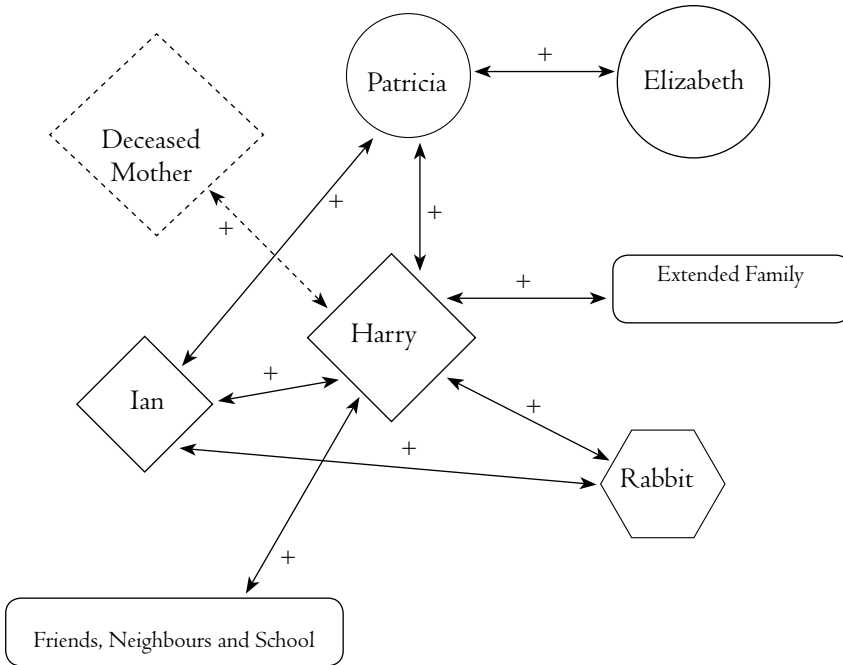
I feel confident that Harry's ability to love life and make relationships will continue to develop. This ability, I hope, will enable him to tolerate the loss of his mother and the particular joys of his early years.

Conclusion

In carrying out this work with children who have lost a parent or parents to suicide, I initially assist the adults who are involved to attend to their own needs. When these are met and there is mutual understanding and support, they are able to role reverse with the child. I model doubling, to help the significant others to develop the capacity to support the child's healing. This also involves ensuring that the child has access to a wide range of experiences to support the forming and sustaining of peer relationships, to support the regeneration of the social atom, and to encourage the emerging creative genius.

In summary, we can say that children's yearnings to return to times of connectedness and security after loss and trauma, are generally stronger than their desire for the return of the departed parent or parents. The support required for the rebuilding of a viable social atom is a complex undertaking, especially when there is a lack of understanding of the child's world and needs. There is a tendency for adults to expect children to grieve and feel loss in the same way that they do. It is possible that some adults return to the stage of the universal matrix during these times of trial, and are unable to differentiate their experience from that of others. It is vital therefore, that after the diminishment, absence, expansion and disruption that characterise the social atom before and immediately after parental suicide, the child and their family receive the support needed to regenerate a sustaining social atom.

Sourcing Human Madness

PSYCHODRAMA, SEXUALITY AND A NEW ORDER

KEVIN FRANKLIN

ABSTRACT

'Megalomania Normalis' was a name Dr J.L. Moreno invented to describe everyday inhumanity – madness. He invented Psychodrama to address this universal social phenomenon. *Sourcing Human Madness* addresses questions of central importance to 'who shall thrive' in this 21st century. These are:

What is the core nature of the human being? This essential religious question used **Role Theory** to explain sexual preference.

How might this human nature be better nurtured? This scientific question addresses (a) the complications that have stymied prior researchers of sexual preference and (b) some work-in-progress in Dr Moreno's **Theory of Role**.

> *Following Swedenborg's example, Moreno, the doctor of medicine, was allowing his inner 'voices' to speak, in an attempt to unite religion and science. Later, when developing his philosophy in the United States, Moreno was to insist on the importance of this revolutionary task of integrating religion and science.*
>
> Marineau, 1989:67

Introduction

Openly gay men and women allow their sexual preference to speak their inner voice. Despite a long history of cultural oppression, openly gay men and women continue to

put this foundational principle of sociometry into action. It is not gay men and women who have failed themselves, family, parents and social decency but a dis-unified society that fails them. It is their existential validation that reflexively validates them.

There are at least two living expression of this life and death dilemma – a man who is gay and therefore role-playing for the purpose of learning, and a closet-gay man who is playing-it-straight and therefore role-taking for the purpose of social conformity. Unresolved in Dr. Moreno's theory of role, the dilemma is here identified and resolved in a progressive world order. *Sourcing Human Madness* proposes an enabling solution — reality.

Role Theory

The Politics of Sexuality

Many gay people experience enormous distress in coming out. It is difficult to realise that one's conditioned straight-self is unreal and that one has therefore a negative identity, and then to create from nothing a real and positive identity. It is a double jeopardy when one also realises that homosexuality is demonised by family, organisations and institutions. However, this negative identity need not become destructive. Using a photographic analogy, a negative comes before a positive print. The closet gay has an identity that is not yet real.

Negative identities result in psychological disorders (Franklin, 1988). They can be destructive to self, or socially destructive to others through delinquency and criminality. Historically, our societal mentality has maintained that homosexuality is caused by an inherent defect in human nature. The Catholic Church has demonised homosexuality. But nurture, not nature, creates social dysfunction, and asocial and antisocial behaviour (Franklin, 1988). Our nurturing values are disordered and need treatment, not the gay individual.

How does Moreno's theory explain the origin of these asocial and antisocial roles? Is psychodrama part of a new order? That self emerges from roles, and not vice versa, contradicts a commonly held scientific and religious conserve of right order. Dr. Moreno identified in people a mad-normality he called 'Megalomania Normalis'. In one's own mind, one is an egotist. The toward-against-away coping conserves that we use as a framework in psychodramatic analysis are actually 'Megalomania Normalis' but are presented as though reality. *It is people* who create mental and criminal disorder in the absence of unity. *It is people* who learn to cope with disorder and then call those coping roles normal. It is spontaneity-lost, this fallen-ness from reality as a reaction to Basic Anxiety (Horney, 1992). Traditionally, Catholics have recognised it as Original Sin. As a theorist, Dr. Moreno did not explicitly resolve this paradise-lost dilemma, and psychodrama theory can therefore seem un-unified. However, he developed psychodrama to treat this normalised madness of everyday people, and the abused and neglected victims of this persistent socially-constructed inhumanity.

High Cost of Coping

The gay community pays a penalty for these unanswered questions. As a clinical psychologist, I hear stories most days from gay men and women who 'come out' and are ostracised by their parents, families and by society. These are the 'torture-tales' of normalised madness, maintained by tradition and other collective conventions and embedded as values in socio-cultural roles. What mentality in our society causes this fragmentation? Why do gay people continue to experience abuse and neglect? In whose name do parents and others such as the Catholic Church believe they act? Rather than blaming individuals, our society needs to heal itself and become unified so that this social fragmentation, metaphorically Satan, is not passed onto the next generation.

There is an emerging understanding that a new order of humanity is required. Moreno's psychodrama awakens that new order in people. Psychodrama theory and practice proved to be a robust guide for my doctoral research in the 1980s. Role theory, particularly the concepts of social role and psychodramatic role, are crucial to understanding sexual preference. The question about what makes a person gay or straight is not, however, the first question. The first questions revolve around 'what makes a person?' and 'what makes a unified person?' These metaphysical questions anticipate an existential dilemma posed by psychodrama. How do people create a unified reality that is not divided by difference between the psychological and social, the individual and the collective. Without a personally experienced unified sense of self, reality appears divided and sexual preference seems born of conflict. There are two theorists of role and social unity, Mead (1934) and Moreno (1934). In the following sections I will discuss the contribution of each.

What makes a Person?

This question may seem simple. However, there is no accepted and universal theory of human personality. Psychology is not unified and the fragmentation coalesces around a philosophical and practical dilemma — is the scientist outside or inside the field of his or her experiment? Without a unified model of human personality, there is no generally accepted theory of reality and roles emerge from a reified self. Science is not unified, acknowledging relativity but not the absolute (Franklin, 2008). The integration of relativity and the absolute in personality, and in society and its institutions, is required so that closet-gay people, as exemplar, are not required to live out the social imperative of institutionalised duality.

In my doctoral research (Franklin, 1988) I proposed 'Psychology of Person' as a systems theory of personality, drawing on von Bertalanffy's (1968) general systems theory and Moreno's role theory. Whereas Mead (1934) confused social role and unified role, Moreno (1934) proposed role as the unified expression of psychodramatic *and* social role. The psychodramatic role expressing an individual human psyche is crucial in understanding individual experience, personality, individuation and sexual preference.

Psychology is generally defined as the study of the mind and consequent behaviour. Person includes one absolute, psyche, and four potentia. In developmental order these four potentia are the psychological, biological, social and spiritual. Developmentally,

the self or spirit arises from the roles, not the roles from the self. Person also includes three developmental paradigms — the psychosomatic integrating body and soul (green), the psychosocial integrating psyche and socius (mature), and the psychodramatic integrating universality (ripe). Our psyche is innate in these paradigms, our soul existential or god-given. Psyche is prime and absolute, and is then subject to man-made nurture. Power is not given to mankind to alienate a man from his soul without causing asocial and antisocial dysfunction and dis-unity in society. Many people, including gays, have constantly to resist the power-mentality of 'Megalomania Normalis' that is institutionalised in family, community, state and church.

This divine or innate bond between potential self and psyche is enacted socially in the attachment of child to parent. The child experiences anxiety and develops a phobic mentality instead of spontaneity, to the extent that the parent fails in their nurturing role as double. In 1945 Horney called a phobic mentality Basic Anxiety, although the Catholic Church had first named it Original Sin. I usually call this existential angst that is expressed through a cover or coping role, social phobia. Moreno understood anxiety as the absence of spontaneity and this has been empirically demonstrated (Franklin, 1988). Coping with that absence, and hence confusion, creates a virtual reality, a normalised pathological state, 'Megalomania Normalis'. An exemplar, the closet-gay, denotes a failure of adequate socialisation by the parent who is doubling in loco parentis for society. And this cycle regenerates itself because society is not unified.

'Megalomania Normalis' describes a parlous state of antisocial and asocial role development. It has numerous manic expressions and names including parentification, narcissism, road-rage, control freak, bully, terrorist and obsessive compulsive disorder. These covers name a way of coping for the abandoned and depressed self which, like a gay identity, are demonised by a dis-unified society, in the name of unity. This cover of darkness requires a transformation, or to use a religious term, a resurrection that draws spiritual life from death. Psychodrama awakens this new order in people. *It is people* who can transform and together bring about a new social order of unity.

Theory of Role

Unity of Person

Picture first a known person. Role is their expression of person. In Western thinking this can mean unity as one, indivisible, one-is-one. This convention used by Mead (1934) in *Mind, Self and Society* is often used by scientific disciplines, such as psychology. Role taking, this first theory of role, derives from the Mosaic tradition of unity, unity as indivisible (Franklin, 2004). On the one hand, this known person has an innate relationship or bond with self, an absolute subjective-nature expressed by the psychodramatic role. On the other hand this known person has a relationship with the other. This social role is companionable, relative and negotiable. Objectively this socius, or companion in person, expresses social values. Social roles express nurture, the person's developmental history of learning, and therefore unified roles are relatively adequate, over-developed,

under-developed, conflicted or absent.

All three together in one, the psychodramatic role, the social role and their higher-order spirit of unification, makes role a measure of human personality. Philosophically, role-playing derives from the Christian tradition of Trinitarian unity, meaning three-in-one or integration. Here, personality or the psychology of person, is both singular, 'of psyche' and plural, 'of socius'. The absolute and the relative exist in one person and are integrated in unity. In order, though not in dis-order, person integrates subjective and objective experience in one.

Old and New Unity

Dr. Karen Horney (1885-1952), psychiatrist and psychoanalyst, first published *Our Inner Conflicts: A Constructive Theory of Neuroses* in 1945. She observed the phenomenon of Basic Anxiety that is resolved neurotically through coping by going towards, going away or going against. *The Person*, such as a closet-gay, develops partiality by abandoning self and in this abandonment of Eros-nature lives in unreality. In metaphorical terms, this is Satan abandoning God. Psychologically, this abandoned state is variously described in the literature as parentification, social phobia, narcissism, original sin and 'Megalomania Normalis'. Its effect is disorder, dehumanising mental and criminal behaviour. As though imprisoned in mind's collective unconscious, *it is people* less amenable to new, complex and contradictory learning in social life. Like a child surviving in an old-fashioned, loveless orphanage there is a profoundly stupefying effect on the realised self. The individual's spontaneity and social learning ability are impaired at an early age. Maturity and adult spiritual development, what has come to be called individuation, are compromised.

Society generally attributes disorder at the individual level, as though there is an inherent fault at the core of an individual person. Gay men in a ridiculing society are the research exemplar. The gay man who develops a closeted identity joins the cult of 'Megalomania Normalis' and thereby abandons and demonises his Eros-self, or soul. To avoid persecution, he lives reactively instead of genuinely, and that is the tragedy.

Historical religious absolutes and relative scientific confusions seem to block a genuine understanding of human sexuality. It is important for researchers to comprehend reality before applying dysfunctional analysis to sexuality. My research tested old and new versions of unity implicit in Moreno's theory of role — Mosaic and Christian, role-taking and role-playing. Old theories, good for their own time, are superseded by new theories because each has its use-by-date. We can look back to childhood as though longing for a time of safety. Our parents may have failed to provide adequate doubling and we may have developed basic anxiety, depression and a sense of failed existence. The here and now may seem unknown and unsafe. Looking back to the Mosaic vision of social unity, we see a jealous God who mirrors our own experiences of grumpy 'Megalomania Normalis'. We may stay locked into old coping behaviour, over-valuing the conventions and traditions of our culture and creating a dysfunctional personality that expresses a problematic mentality. Like Lot's Wife, backwards-looking conflicts with forward progress to meet a newly emerging unified society.

Sexual Preference

The Adam and Eve model of opposites attract, of difference, has been a dominating hetero-normative myth applied as though fundamental to social unity. Similarly, Western science has created a negative reality whereby differences are valued over similarities. The reductionist effect of this narcissism is described in *The Wreck of Western Culture: Humanism Revisited* (Carroll, 2004). An observer of culture can readily see symmetrical gendered relationships and the consequent power struggles that continue male domination and female subjugation, and hence disorder in the world. In *On Rage*, Germaine Greer (2008) sees the disenfranchisement of Australian Aboriginal men as a means of understanding their collective and personal dilemma.

Adam and Eve, the genesis figures in the old Mosaic tradition, have created a myth that reality is about heterosexuality, that a gay person is unreal and incomprehensible to a god given heterosexual order. My 1988 doctoral research showed that Adam is gender-female, though male-bodied and masculine and Eve is gender-male, though female-bodied and feminine. Eve's female sexual identity is erotic to Adam, and his male sexual identity is erotic to her. Fizz and fireworks — Eros at play! But this is true for same sex male couples. His male sexual identity is erotic to the other partner and vice versa. Reality is subjectively based on gender, on psychodramatic role functioning. Homosexuality and heterosexuality are an expression of that reality. Self, whether homosexual or heterosexual, man or woman, emerges from the union of psychodramatic and social role. Given the hard time many gay men and women get in the name of nurture, this emergence of self seems more a resurrection from brutality than the development of a human and humane spirit in a civilised world.

Surprisingly, my research showed that straight women and gay men are male-gender persons in biologically female and biologically male bodies respectively. Psychologically, their gender is male. In other words gender of person identifies their male or female Eros nature regardless of the sex of their body, and their subsequent bio-social conditioning towards a sexual identity. This erotic nature appears to have only one social consequence — sexual preference where male-gender persons prefer men and female-gender persons prefer women. Prior research had shown that men's and women's sex and sexual identity does not cause sexual preference. In the subsequent twenty years, no compelling evidence of a bio-genetic cause has been found (Holland, 2004; Stein, 1999) or seems likely.

Heterosexuality is no more created in nature's name than is homosexuality but that customary myth has created disorder. It has allowed the delusion — that straight men are gender male — to continue unchallenged and thus denied a true understanding of human sexuality, including the erotic nature of creativity and reality. The creativity and spontaneity world order contradicts that negative socially constructed reality. It instead values similarity prior to difference. I propose a first natural law that relationship is firstly an attraction of same. Natural law relationships, gay and straight, are based on similarity from which difference emerges. A society founded on this natural law could be unified. Emergent differences, gay and straight, would add social capital and social stability to cultural diversity in the same way that biodiversity aids the stability of other

natural ecosystems.

Thus, heterosexual and homosexual relationships are identically based on innate or god-given identity. The male or female Eros identity in each person is absolute. Soul is an existential phenomenon arising naturally as creativity. The three religions expressed by Moses, Jesus and Mohammed are similar, in that each has a unified society as its vision. I propose that social institutions and individuals review their ideas, beliefs and values about sexual preference, relationship and unity. As psychodramatists, we must look again with fresh eyes at our healing paradigm that is developmental rather than counter-cultural, and regard sociatry as a third, newly emerging phase in human culture. The discriminatory legal restrictions defining marriage as only between a man and a woman must be transformed. The Catholic Church will need to address its oppression of gay people, their sexuality and relationships. A papal apology is called for to help remedy a long standing wrong.

Reflections on a Complication

In 1934, Dr Moreno asked 'Who Shall Survive?' My research, discussed above, validated the psychodramatic paradigm over the psychosocial as explanatory of sexual preference (Franklin, 1988). It demonstrated Moreno's hypothesis that anxiety is a personal human experience flagging loss of spontaneity. The background to that experience is social phobia (Franklin, 1988; 1996) or Basic Anxiety (Horney, 1945), arising socio-culturally. The disorder and consequent angst is thus socially constructed. But Moreno's theory of role contains unfinished business. A main complication is the unresolved challenge to the extant Mosaic theory of conserved social unity, embodied by Jesus and Moreno in their practice and theory. This means there are two espoused though different theories of unity in use today and this creates confusion. In socially constructed disorder we humans lose our spontaneity and gain anxiety instead. My research used Moreno's theory of role, and showed that sexual preference is based on innate law and not man-made defect. Innate law takes precedence over socially constructed laws, thus creating a natural metaphysic-physic order.

Summary and Conclusions

In this paper, I have described what makes people gay and straight. A person's male or female psychological nature identifies the nature and origin of sexual preference. That nature question could not be scientifically answered without first resolving nurture's complication. In practice, nurture is confused by two seemingly opposing theories of role. There cannot be two theories of reality in practice without duality and disorder, unless these are complementary. *Sourcing Human Madness* shows that this dualism is integrated in person and in order through spontaneity.

Psychology of person uses the psychodramatic paradigm and resolves the coping dilemma of going towards, against and away in a progressive unification of self and society. With this new order in society, nurture works with nature rather than

dominating it. Instead of man-made law and order, order and law emerge naturally in the space-time continuum. Human motive and time's arrow now point the same way.

Person restores correct order. Historically, Mosaic theory of role is prior to Christianity. However, in practice role-taking prior to role-playing creates a cart-before-horse scenario. Sexually, arousal's warming-up underpins performance. Developmentally, children who have to take roles before they can learn the role through play get stymied, and instead develop basic anxiety and coping behaviour. This is true for adult learning too. However, coping and its accompanying disorder are already normalised.

It is people who, like Lot's Wife, become pillars of salt. Backwards-looking creates a reversal of time and space. Chronology usurps mythology. This 20/20 hindsight can judge and blame, exaggerating a coping sense of a failing and failed existence. Rather than having to repeat history, hindsight can help integrate understanding and compassion with action.

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Engaging the Muse

REFLECTIONS ON ART AND CREATIVITY

WALTER LOGEMAN

ABSTRACT

J.L. Moreno's vision, practice and writing ranges widely but at the core there is always a philosophy of spontaneity and creativity. This essay reflects on the author's personal creative experiences, with Moreno's ideas as a guide. The Canon of Creativity, along with its implications for the two aspects of spontaneity training — deconserving and role training — is explored. The essay concludes with some stories and quotes from the lives of painters, to highlight the explosion of creativity and spontaneity that can occur in the moment.

KEY WORDS

Moreno, spontaneity, creativity, canon of creativity, warm up, cultural conserve, psychodrama, role, art, role training, spontaneity training

Introduction

Mid 2006 and I was gripped by an art project. I loved the shapes and colours I could make on my Tablet PC. I made sketches and put them on a blog: www.thousandsketches.com. The project became important to me. I followed my interest to the local galleries and then to the art museums of San Francisco and New York. I read art books and watched art videos. The world of art opened up in a new way. I tried to make sense of my creativity seizure and this led me to revisit the work of J.L. Moreno and his ideas about creativity and spontaneity. Here was an opportunity to develop my professional interest in Moreno and role training, and to bring some sanity to my exuberance. Conversely, I could explore what can be done when the flow of creativity diminishes, fades, flops and dies.

Can creativity be coached? What is art? Is talent innate? How is creativity coaching different from coaching in other fields such as sport and life? How is coaching related to role training? Art is creative when novelty is well executed. Moreno is inspiring because he believes in the genius in us all. We can move ourselves and others to be innovators in our time and context. That is the sort of creativity development I am drawn to. I have found Moreno's work instructive and inspiring in exploring these questions and I eagerly returned to his writings for some insight.

'The universe is infinite creativity' — Moreno

Moreno envisaged creativity as integral to the universe. Humans have creativity by virtue of being born in the universe and thus creativity itself lives within us. Yet not all of us are able to tap into our creative potential. What is the difference between those who create successfully and those who do not?

> *What separates them is the spontaneity which, in the successful cases, enables the carriers to take full command of their resources, whereas the failures are at a loss with all their treasures; they suffer from deficiencies in their warming-up process. Creativity without spontaneity becomes lifeless; its living intensity increases and decreases in proportion to the amount of spontaneity in which it partakes. Spontaneity without creativity is empty and runs abortive. Spontaneity and creativity are thus categories of a different order; creativity belongs to the categories of substance — it is the arch substance — spontaneity to the categories of catalyzer — it is the arch catalyzer.*
>
> Moreno, 1953:39–40

This quotation, drawn from *Who Shall Survive*, describes the Canon of Creativity. I interpret Moreno's canon as a heritage of paths to creativity — on the one hand, our innate vitality and ability to be spontaneous beings and on the other, our artefacts, all that we have made, the tools we use, our alphabet, language and literature, all the items conserved in the culture. The inherited past, including art works and treasures, remains dull and dead until we come to it with spontaneity. Our cultural items cannot influence our creativity until we bring them back to life. We are automatons unless we are co-creators.

   We know that art is in the eye of the beholder. Who is this beholder? It is us, who with spontaneity and involvement bring artworks and cultural treasures to life, and we in turn come to life. Moreno's diagram of the Canon of Creativity is a wheel, a circle, a cycle with creativity at the centre and specific pathways around and through it. Energy flies around the Canon of Creativity circle, the warm-up building as there is movement from cultural conserves to spontaneity and back to the conserves again. Thus creativity (C), to use the notation in Moreno's diagram and writing, is accessed through spontaneity (S). Spontaneity is the catalyst that enables creativity to emerge, to be expressed in the world. The vitally useful idea is that we can access creativity when we enter into the cycle. Note that there is no direct path from cultural conserve to

creativity. The only path is through a warm-up that results in spontaneity. Warm-up (W) leads to spontaneity, spontaneity leads to cultural conserves (CC) which in turn can lead to further warm-ups to spontaneity (S). And so the cycle continues…

DIAGRAM: *THE CANON OF CREATIVITY SPONTANEITY–CREATIVITY–CONSERVE*
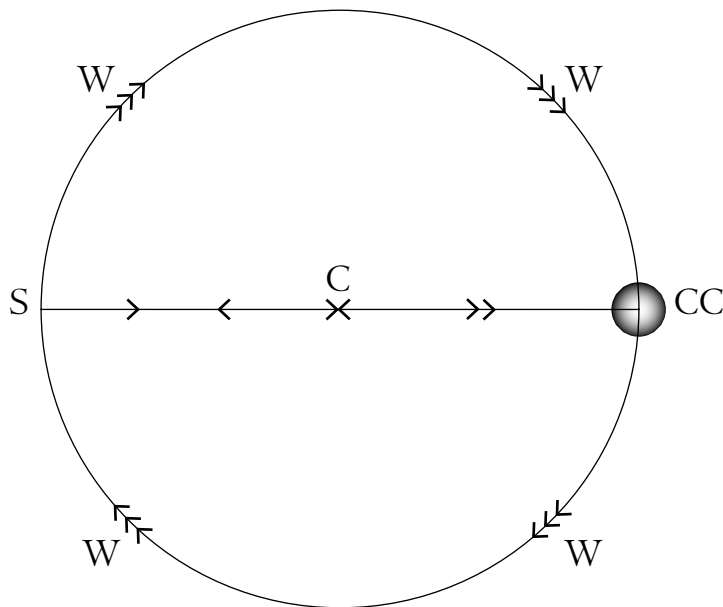
Feild of Rotating Operations Between
Spontaneity—Creativity—Cultural Conserve.

Moreno, 1953:46

Making Art

It is outrageous to think that we can make art, and even more so to think that we can help that process along. We think of an artwork as the product of a sacred and innate talent. To think of ourselves as artists may be strangely egotistical. Moreno's vision helps. Creativity *is* mysteriously innate and it does have a sacred depth. Far from being something for the lucky few, Moreno's perspective posits that this mysterious source can be released and flow through us through 'spontaneity training'. In other words, creativity can be released by means that are subject to our intentions and actions.

As well as defining spontaneity as the catalyst that activates creativity Moreno also writes of spontaneity as a state (Moreno, 1977:36), something that one is or becomes.

To become spontaneous is to move closer to that universal energy, a force that some find difficult to access and others are destroyed by.

> *The difficulty is that one cannot store spontaneity, one either is spontaneous at a given moment or one is not. If spontaneity is such an important factor for the human world why is it so little developed? The answer is: we fear spontaneity, just like our ancestors in the jungle feared fire; they feared fire until they learned how to make it. Humans will fear spontaneity until they learn how to train it.*
>
> Moreno, 1953:47

Fear hinders spontaneity. Fear prevents creativity. We feel fear for many reasons. Sometimes an experience of fear is useful. Sometimes it is the result of ignorance or the teachings of the culture, be it the larger collective culture or our social and cultural atoms. The path to creativity is to find a way through fear, to spontaneity. The sixties slogan, 'get out of your own way' comes to mind. We do not make art. We allow it.

What lights your fire? It is all in the warm-up.

Warm-up is the doorway into the creativity cycle. I think of warm-up as being the extent to which a person or group is ready, willing and able to do a specific task. Moreno (1953:42) defined it as 'the operational expression of spontaneity'. My own warm-up is often related to the tools I use. In my journey of the thousand sketches, I created one sketch with the words 'the medium is the muse'. I love art shops. I love to see the rows of paint tubes, pencils in rosewood boxes, brushes, charcoal, bottles of coloured ink, pens — old ones and new felt pens, giant felt pens. The pull of a sheet of white paper or canvas is alluring, and crying out both to remain empty forever and to be sketched upon. Nice warm-up, but does it lead to creativity? Only if my spontaneity is activated and I move on to create art.

Engaging with art and artists is another way I warm up. I read about the painter Yves Klein, who painted in a blue that he patented and called International Klein Blue, IKB[1]. I watched the video. Then, without knowing what was in store for me, I wandered through the San Francisco Museum of Modern Art (MOMA) and suddenly beheld Klein's blue painting. It hurled itself at me, and took away my breath. There it was, an unbelievably vibrant Yves Klein international blue monochrome. Nice warm-up. Did it lead to creativity? Later, as I sketch I am not afraid to be minimal. I am bold. It appears that my spontaneity is activated and I move on to do a flurry of art work that day. Yes, I think CC led to S and then to C.

An Avalanche of Ghosts[2]

Moreno (1977:101) describes two aspects of spontaneity training. One is deconserving, liberating us from conserves, and the other developing increased receptivity and readiness to the new.

The greatest, longest, most difficult ... war humankind has ever waged ... It is a war we wage against ghosts, ghosts that have been called, and not without reason, the greatest makers of comfort and civilization ... the cultural conserve, the robot.

<div align="right">Moreno, 1977:44</div>

All past creations, buildings, literature and art play a role in our warm-up. While Moreno emphasizes the power of the cultural conserve, he goes to some lengths to show that, by themselves, they are not the whole story.

There are cultural conserves underlying all forms of creative activities — the alphabet conserve, the number conserve, the language conserve, and musical notations. These conserves determine our forms of creative expression. They may operate at one time as a disciplining force — at another time, as a hindrance.

<div align="right">Moreno, 1953:40</div>

More than a hindrance, conserves become the enemy in the biggest war we face. Conserves, clichés, injunctions, beliefs and teachings that were once progressive but are now useless, especially those that are readily replicated in the culture, sap creativity and freeze us in a dead past, or worse, actively lead us to act on assumptions irrelevant to creativity and all other needs. It does not have to be this way. As the Canon of Creativity diagram indicates, cultural conserves can lead to spontaneity if approached with a warm-up that arises from spontaneity. Attending to such conserves is part of the first phase of spontaneity training.

On reflection, I realize that my moment of awe in the San Francisco MOMA involved a preparation that led me to spot that Yves Klein painting. I had already researched and written about IKB. Then the blue led to the red on red on red Rothko across the hall, and next to that, the Franz Klein, which for more than a moment made me want to be an 'action painter'. I was moved by the sheer energy of these works of art to fight some ghosts. As a young boy, I was taught that these painters were charlatans, conmen, that anyone could paint like that. I heard my father's words. He was a house painter, and interested in fine art too. I can see him now talking about this as he cleaned the paint out of dirty brushes by splashing the wooden double doors of his workshop. Those doors looked wonderful to me. I suspect he thought so too, but he had been trained to dismiss any delight that he experienced in his paint splashes.

Ready for the New

Humans will fear spontaneity until they learn how to train it.

<div align="right">Moreno, 1953:47</div>

I will consider the value of role training as I have come to understand it[3], as the second phase of spontaneity training. Ideas such as creativity, spontaneity and warm-up are

nothing until we receive them in a form, till they land on earth, come alive in a person. I quote from my Psychodrama thesis.

> The concept of 'role' is central to the methods developed by Moreno. His definition is that 'Role is the functioning form the individual takes in the specific moment he reacts to a specific situation in which other persons or objects are involved'. His next sentence is very important, and makes it clear that a role is not simply an event in the world but an act of symbol making on the part of the perceiver. 'The symbolic representation of this functioning form, perceived by the individual and others is called the role' (Moreno, 1977, p. IV).

> To name a role well is an integration of art and science. A simple noun for the actor (e.g. fighter or lover) plus an adjective (such as cruel or brave) may be enough, but the true test of a good role description is if the naming does the job! To quote Moreno again: 'The function of the role is to enter the unconscious from the social world and bring shape and order to it' (Moreno, 1977, p. IV). Psychodrama is a way of concretising the otherwise elusive unconscious. Thus we use social or cultural forms to manifest the unconscious. 'A role is a unit of culture', says Moreno (1977, p. IV).
> *The Group and Its Protagonist*, Logeman, 1999:4

Role training includes exploration and role analysis. Roles that are absent can be developed, roles that are overdeveloped can be consciously attended to and transformed. Role conflict involving such things as unhelpful injunctions and guilt can be resolved. It helps to have a list of the roles required. Then, in situ, some of these may be already present, or not needed, while others may emerge in the moment. Role training is useful, for example, in the development of many professions and occupations, such as the parent, the airline pilot, the nurse and the psychodrama director. Coaching creativity is different and distinct from coaching skills because roles are not skills. They are whole ways of being in the moment. A list of named roles can be illuminating and permission giving. It can teach, inspire, motivate and lead to enactment.

Roles of the Artist

Naming roles may be enough to get the artistic juices flowing.
Here is a list.

- Hard Worker
  Perspiration, discipline, doing it. Write so many words a day. Face the blank canvas. Work at it.

- Idle Dreamer
  Forget work. Be. Know how to dream.

- Receptive Learner
  Diligence, read, watch, look, learn the ancient craft, learn techniques, respect masters.

- Naïve Enthusiast
  The story of the New York designer, Tibor Kalman, is illustrative. Kalman could not draw or design by any conventional standards, and yet he was a top designer for decades. His fresh naivety and ability to present his work, and to collaborate and manage a business, carried the day.

- Licensed Artist
  In the sense of having artistic licence. Able to give oneself permission to be in the art realm.

- Believer in Artistic Endeavour
  The artist puts art high on the list. The novelist J.B. Priestly wrote a book that he entitled, tongue in cheek, *I Had The Time*. This was in response to people who said they too would write if they had the time. As Eric Maisel says 'put art first'[4].

- Lunatic
  The artist needs the ability to hold strange experience, to go into the depths of despair and return to the heights of ecstasy. This is a dangerous mental path, and many fail. Successful artists usually manage to tolerate that madness for a while. A willingness to be in touch with angst, pain, trauma, mania, love, hate, despair are all part of life. Artists can put madness to good use — to be sensitive to the Zeitgeist through loss of ego — and they can return to sanity.

As I look back, I realise that my journey of 'A Thousand Sketches' was in fact a year of intense role training in some of these artist roles. I listened to stories about art. I read art books. I watched videos about art movements. Artists modelled many of the roles for me. I remember a powerful moment of learning when I read Eric Maisel's encouragement to put art first, to work at creative projects when you are most able and ready. First! Before other essentials! That idea still shocks me. Yet as I write this very essay, I have plenty of other chores waiting. Their pressure on me is strong. I continue to write.

The Brainstorm Goes On . . .

Truth Teller, Outsider, Observer, Fringe Dweller, Fool, Believer in the Power of the Imagination, Egotist, Humble Hermit, Entrepreneur, Aesthete, Penniless Artist, Billionaire, Innovator, Hero, Arbitrator of Mass Hysteria. There many roles that may help produce art, including some social and practical ones that are needed to manage time, money and resources, knowledge of the culture, networks, marketing, techniques and organisation. They can be taught, coached and trained, and yes they will help the artist. They will lead to readiness to create.

There is no complete list that contains all the roles that are necessary or sufficient for artists. For every possible role, there is also a contrary or opposite way of being that might also be useful. By itself such a list is a conserve, and like all conserves only part of the process. Active engagement and creativity are needed. Yes, that may sound circular, but life is not a linear series of steps.

Engaging the Muse

There is one small arrow in the Canon of Creativity diagram that I am pleased I noticed. There is the path from S to C and, additionally, an important arrow '<' from C to S. Spontaneity and creativity come together 'in the moment'. Creativity itself builds spontaneity which then builds creativity. The warm-ups are over and the heat is on. The artist is 'in the zone'. Artists often say that the art itself takes over. They watch it emerge along with the audience. Moreno places high value not on the past or future 'works' but on the work as it happens, now, in the moment, and this flow from C to S and back is all in one moment (Moreno, 1977:103).

The word 'training' may lead us to view the task of developing creativity too narrowly, more narrowly than intended by Moreno. At its roots spontaneity means 'from the self', and if the self partakes in the creative universe, the connection with those sources is more biological and psychological than social. The nature of the roles required will emerge through the creative act. The artist leaves the social world and enters the psychodramatic world, where, as on the psychodrama stage, all sorts of entities of the imagination, myth and dream are alive. Spirits are real and the concerns of the day-world are gone. In this twilight realm there is a truth unlike that of the scientist or the journalist. The artist touches on universals and meaning and struggles to hold their beauty and bring it back to see the day. It is there the artist meets their muse.

Psychodramatic Moments

While there are artists who have never been to a psychodrama session, their stories often involve what we might call psychodramatic moments. What can their stories tell us about being creative?

James Hall, a Michelangelo scholar, wrote an imaginary conversation with the artist based on historical material. Here are 'Michelangelo's' words.

> *I suppose you must be thinking of the poem we discussed earlier in which the speaker is a 'figure' enclosed within a great boulder on a mountain side. The stone block initially seems to be a kind of protective covering, like a hermit's cave. But then, against the man's will, the boulder rolls all the way down the mountainside, ending up in a 'low place' in a 'pile of stones.' Suddenly, he's thrust into the world, and the world presses in hard on all sides. Perhaps the rough stone surrounding St. Matthew is both protective and predatory.*

> Hall, 2007:128

There are living entities in the stone. They come alive as Michelangelo reverses roles and breathes life into his world.

A moment that I think of as a role reversal is held in the beautiful phrase 'the desire of the line'. I first saw it as the title of a book of sketches by Ralph Hotere (2005) and then learnt that it was a quote from Henri Matisse[5]. The phrase evokes a living entity, one that we hear as well as see. The Hotere sketches encounter the line and her desire. A muse.

Marcel Duchamp exhibited 'Fountain', a porcelain urinal, and moved the boundary of what was understood by artistic endeavour. Here are some words by Duchamp (2008).

> *I have forced myself to contradict myself in order to avoid conforming to my own taste.*

> *The individual, as a person, as a brain, if you like, interests me more than what he or she makes, because I've noticed that most artists only repeat themselves.*

> *The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds their contribution to the creative act.*

> *I don't believe in art. I believe in artists.*

> *Unless a picture shocks, it is nothing.*

As I read those words in the context of this essay I think Marcel Duchamp, through his thinking, feeling and acting, touches the sources of creativity.

Jackson Pollock dripped paint and delighted in the life and the flow of the paint. He let the paint do the work and helped build an innovative movement. He was ridiculed but he persisted. Was there a psychodrama at play? There is a well known story. Someone told Jackson that he should get out more and paint what he saw in nature. His famous response was 'I am nature'. He painted as he did because he was connected to his nature and he named it well. This was as a result of being fully alive as he watched his own dance, brush in hand. Jackson had found his spirit of creativity, his muse.

Andy Warhol seems a contrary artist to bring to this discussion. He mass produced art and wanted to be plastic, to be a machine. Nothing seems further from spontaneity than Warhol's mass produced everyday objects made in a factory. Here is a sample of outrageous quotes from Warhol (2008).

> *I really do live for the future, because when I'm eating a box of candy, I can't wait to taste the last piece.*

> *I love Los Angeles. I love Hollywood. They're beautiful. Everybody's plastic, but I love plastic. I want to be plastic.*

If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, there I am. There's nothing behind it.

A lady friend of mine asked me, 'Well, what do you love most?' That's how I started painting money.

Art is what you can get away with.

In the 1960s Warhol's words, art and life were shocking, not just to the cultural conservatives of the 1950s, but also to the more contemporary progressive ideas about art which were already conserved. I think he is in touch with himself, his work and the spirit of the times when he says 'I am a deeply superficial person'.

Were these artists lucky? Were they in the right place at the right time? Was it innate talent? Are these moments of newness simply a product of being functional? I think they entered, somehow, into the creative flow and once there, C met S. The world takes note. We are shocked and delighted, and at least in my case I feel the spontaneity rise in me in response.

The Art of Psychodrama

Psychodramatic moments happen but with the advent of spontaneity training and psychodrama, we can bring a new level of consciousness to the process. Naming a role is a creative act. A good name for a role is accurate. Not just any clever name will do. It is to make a small poem, not only descriptive, but inspiring further warm up. The intertwined acts of role play, role reversal and role naming are an explosion of the catalyst and the creative substance. A few well placed words enliven the sprit of creativity. Art is a psychodrama. Psychodrama is an art, a creative process in its own right, its purpose to release the creative flow.

ENDNOTES

1 Wikipedia, 3/6/08, http://en.wikipedia.org/wiki/International_Klein_Blue

2 Moreno, 1977:45

3 My concept of role training was developed experientially in workshops during the 1980s, and was aided by the discipline outlined in Christopher Wainwright's unpublished paper 'Role Training' emphasising stages of mirroring and modelling.

4 Eric Maisel is the author of many books on Creativity Coaching. His website address is www.ericmaisel.com

5 'One must always search for the desire of the line, where it wishes to enter or where to die away' (Henri Matisse, 1908, quoted in Hotere, 2005:1).

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Seeing Double

Moving Between a Psychodramatic and a Sociodramatic Perspective

Peter Howie

Abstract

In the debate about the differences and different uses of psychodrama and sociodrama, the most useful conclusion is to 'see double'. In any group or drama, both a psychodramatic and a sociodramatic perspective can be useful. The paper posits that, in the final analysis, psychodrama is a focused and specialised form of sociodrama because everything that takes place in a psychodrama is connected to the group, and through the group to the socius. Examples from practice are included to illustrate the premise.

Introduction

Along with other practitioners, I have come to regard as unnecessary many of the assumptions and cultural conserves surrounding the questions, 'What is sociodrama?' and 'What is psychodrama?' This paper considers the subject in a different light, by asking what I think are the more useful questions, 'What are the psychodramatic aspects?' and 'What are the sociodramatic aspects?'

The Urge to Settle

Psychodramatists, sociodramatists, sociometrists and role trainers are trained to keep an open mind, an open imagination and an open spirit towards a protagonist's and a group's presentation. Indeed this is one of the training's great outcomes. The purpose

is to discourage the producer-director from settling on a single, rigid explanation or solution regarding a protagonist's enactment. I discovered in my early training as a scientist, a computer programmer, a house painter, a Herbal-life retailer and a property developer that I wanted to rapidly settle on a solution. I wanted things sorted. I felt better when I knew 'what's what' and could tell the protagonist authoritatively 'what's what!' My automatic mental processes, the conscious and especially the unconscious, non-conscious and pre-conscious, propelled me towards a settlement in quick time. It was ironic to realise that, in terms of adequacy, my rapid movement towards resolution was probably acceptable to most people. Better to get it sorted, any old solution being better than none, case closed, rather than tolerate ambiguity and approximation, and remain open to possibility and its attendant anxieties.

Psychodrama training is designed to counter this tendency towards a quick and final settlement, in many and varied ways. Trainees train and work with a wide variety of people. They are supervised in situ and while working. They practice with peers, supervise peers and others, and reflect on, process and document sessions. They learn how to work with the protagonist's warm up and the group's warm up. They read, observe, listen, investigate and try things out. Most importantly, they try things out, they experiment. This is entirely a part of the Morenian spirit of the fully engaged participant scientist who remains open to what s/he sees, hears, feels, tastes and touches.

Seeing Double

The director of a psychodrama looks, with a psychodramatist's eye, at a protagonist and begins to imagine the pictures that they are forming of their life and experience. The images may include a view of self, together with some of the more localised and family forces that have impacted on their life and the development of that self. From this vantage point, a director may then produce some or all of these pictures, following the protagonist's warm up from one scene to another.

The director of a sociodrama, with a sociodramatist's eye, looks at a protagonist and begins to imagine the pictures that they are forming of their life and experience, as well as the larger cultural forces that formed and informed that experience. The images may include a view of self, together with some of the more communal and cultural forces that have impacted on their life and the development of that self. From this vantage point, a director will then produce scenes containing some or all of these larger forces and follow the protagonist's warm up from one scene to another.

The Practical Applications of Seeing Double

There is great value in applying a sociodramatist's eye to the direction of a psychodrama. There is great value in applying a psychodramatist's eye to the direction of a sociodrama. It is important to be able to move easily between these two vantage points. In the following section, I discuss four applications and examples where a flexible switching of focus has been of great benefit to the protagonist, the group or the director.

Reflecting on a Session

The real value in post hoc refection is to develop new responses, new thinking, new appreciation and new understandings about the work that has concluded. These new responses are of value to the director, both for their own learning and for their consideration of future work with the protagonist.

At the end of a psychodrama session, there is often a subtle tendency to reflect upon it from the perspectives that were generated during the session. This is where a sociodramatic eye can be of great benefit. From a sociodramatic perspective, we can picture the larger socius and culture within which the protagonist lives or lived. We can imagine the impact of those cultural conserves and norms on the social atoms and roles produced or implicit in the drama. Any character, object or representation in a drama can have a sociodramatic element. For instance, the protagonist may have enacted the role of a childhood teacher. A teacher has both individual qualities, and 'teacher' qualities that are more culturally oriented. This type of reflection is crucial for ongoing work with individuals and for improving practice.

Looked at the other way around, I recall the value of viewing sociodramatic work through a psychodramatic lens. I recall group participants strongly responding to a protagonist in one particular sociodrama, in ways that promoted significant social atom repair and opened the protagonist to new ways of operating and living. This got me thinking 'What! A sociodrama providing psychodramatic healing elements. Has this always been so in sociodrama? How has this assisted this particular person and am I awake to the potentials and results?'

Working with a Protagonist

I am directing an open psychodrama session with a group of largely naïve participants. They have come along of their own volition in response to invitations. We are about thirty minutes into the session. The group is forming slowly and the participants are cooperative. A protagonist, Tracy, steps forward partly because she was challenged to do so by a colleague in an earlier group warm up. Although Tracy has an intensely personal area of concern, I doubt that at this point she carries the central concern of the group. Tracy presents as a gangly, naïve young hippy full of positivity. She wants to explore the times 'when I zone out and get caught up with my own ideas and responses while listening to people'. At this point I consider a number of questions. Will this protagonist carry the concern for the group? Will she be able to present her concern in a contained manner? Will the group be able to stay involved with her? Can I make her concern relevant for the group? How might I do this? From a psychodramatist's perspective, I am aware of the necessity for the protagonist's concern to be of relevance to the group. From a sociodramatist's viewpoint, I am aware that the presenting concern is both supported and challenged by different cultures and values in our larger socius. I then produce three sociodramatic scenes. A range of sub-groups with different value systems regarding self awareness, self presentation and self containment form and interact. I follow this with a psychodramatic scene that involves Tracy as the protagonist. As Tracy enacts her personal story, there is

considerable connection with the group theme. In the sharing, these connections are explicitly expressed by many group members.

Planning for Group Work

Thinking from a psychodramatic perspective and a sociodramatic perspective provides me with a rich picture of any group that I am planning for. For example, I was considering plans for a group whose purpose was to learn the psychodramatic approach in work with children. Twenty adults and one young teenager had enrolled, but unfortunately the presenter was unable to attend and I was asked to stand in. Firstly, I considered the group using my sociodramatist's eyes. I thought about the kinds of participants, mostly working in education, who would use the psychodrama approach with children. I reflected about the social systems that they would come from. Utilising my psychodramatist's lens, I thought through the participants' potential experiences and memories of childhood school days. I produced a sociodrama of the schoolyard. I invited the group members to form the sub groups that operate in a school yard — the quiet brainy group, the loud pushy group, the anti-school group, the dropping-out-of-school group, the don't-want-to-be-in-a-group group and others. Having thought through the group in advance using both perspectives, I was able to imagine and work easily with a range of issues that can affect children. I was able to provide a way for participants to make contact with, and consider, some of the important issues of childhood.

Mobilising Spontaneity

There have been moments when I have found myself immobilised while producing a psychodramatic scene and my spontaneity has failed me. At these times, I have found it beneficial to imagine the sociodramatic elements of the scene. This perspective has immediately provided me with a larger systems view. In a parallel process, I have then been able to warm up the protagonist to the production of a wider range of elements in the system. My imagination expands in these moments, I become aware of a limitless range of possibilities, and my spontaneity increases tenfold.

Seeing Double Rules OK

I recommend that practicing psychodramatists use their sociodramatic eyes regularly, and practicing sociodramatists use their psychodramatic eyes in a similar way. Obviously, discrimination and flexibility are called for. A psychodramatist might use a sociodramatic perspective during a group warm up, when settling on a protagonist and during sharing. Perhaps a sociodramatist might use a psychodramatic viewpoint to choose a workable theme from a range of options, to decide whether the enactment will be group centred or protagonist centred, and to determine the depth of exploration.

In the final analysis, psychodrama is a focused and specialised form of sociodrama. I say this because everything that takes place in a psychodrama is connected to the group, the socius, and nothing exists outside or absolutely independent of the many meta-

groups, groups and sub groups that make up our lives. What takes place is connected through these groups to our wider culture, socius again, which is the ocean in which we all swim.

Lynette Clayton Responds . . .

Peter Howie's article is thoughtful and reflective. It warms people up to an open mind, to spontaneity and flexibility in their role as psychodramatist and sociodramatist. I note that he is primarily considering protagonist centred dramas in the first two pages and appears to be addressing those who work primarily with protagonist centred dramas. Was this his primary audience?

In the section titled 'Working with a Protagonist' he begins with three sociodramatic sub-groups and moves to the psychodrama with the young girl. It was a very useful technique in the situation. In the section 'Planning for Group Work', Peter planned a sociodrama using the principles laid down for sociodramatists — consider the purpose of the group, reverse roles with group members, set out the system, allow sub-groups to interact, reverse roles amongst sub-groups. It was a useful way to proceed with a group that he had a one-off presentation with, and much safer than a protagonist centred drama.

I like Peter's sharing about the thinking he uses to stimulate his spontaneity and remain open minded in the role of director. Perhaps he needs to make this purpose more specific when he specifies his audience and purpose for writing. I think his final statement that 'in the final analysis, psychodrama is a focussed and specialised form of sociodrama' is Morenian, but needs to be put into context.

Moreno diverged from psychoanalysis and other theories of mind on three points. The baby is active and spontaneous from birth. The social and cultural context is important in the formation of the inner world. Open minded encounter between social and cultural groups makes for a healthy society. A core spiritual aspect which he called creative genius organises the inner system and the beliefs about self and others. It can be explored through axiodrama. The 'I' and the other 'I's' are one in the encounter.

Psychoanalysis has changed radically since Freud's structural view of the mind. Attachment theory based on Bowlby (late 1940s) emphasises the relationships from birth and acknowledges the baby's spontaneous part in them. Sullivan and Horney (1940s) brought in the cultural context. A developmental model was developed by Anna Freud, Erikson and others.

The major issue is the core where there is still exploration. Some call it the self, as in Self Psychology. Some describe creativity and the need for the silent space for creativity to emerge (Symington-flavour of the month). Some deny its existence. Some take a Buddhist view. Many are blinkered by religious ideas that they believe are real and concrete, thus making beliefs into facts.

What I like about Peter's paper is that it encourages the action of the creative genius by shifting frameworks. His spontaneity and flexibility encourage 'the encounter, the moment'. This is only my view. Others may critique differently and I would be interested

to see how Max Clayton, Brigid Hirschfield, Diana Jones, Warren Parry, Ross Colliver might write about it. That would also expand the socius.

Best Wishes and Kind Regards,
Lynette Clayton.

Turning to Meet the Storyteller

SARA CRANE

Recently I spent two idyllic months on a canal boat in France. I kept my connection with my children and grandchildren by writing stories for them to read on my return. The themes that emerged were to do with self sufficiency and transformation.

Growing up in Ulster, steeped in the mystic world of faery and as the eldest child and grandchild, I became a caretaker and storyteller for my younger siblings and cousins. It is the relational aspect of storytelling that has enabled me to re-invent for myself the psychodramatic role of storyteller. It has been a way of responding to the overdeveloped caretaking roles from a new and more vital perspective. And it has been a way of maintaining and strengthening those relationships that hold significance for me. To continue to meet and develop the storyteller, I am required to reveal myself through the stories, and through sharing them to continue to enter the realms of the imagination.

Relationships are at the forefront of Morenian theory. Psychodrama calls forth the intentional nature of interaction. Originally I wrote this story for my daughter, and now it becomes one way for me to relate to you — the ANZPA Journal readers.

The White Cat
Best Read Aloud

Colette was the smallest person in her family. Her younger brother was just taller than her. Even William the dog was bigger than her. When the family moved house she was too little to help with anything interesting. And — at lunch time — her brothers and

sister ate all the chocolate biscuits before she had even finished her sandwich. Colette was cross.

She went off on her own to explore the new house. It was much bigger than she had expected. There were lots of rooms and old furniture left behind years ago. She tried playing the piano but most of the keys didn't work. No one had lived there for ages. There were cobwebs everywhere and she even found a bird's nest in a dirty fireplace.

When the other children decided to play hide and seek Colette was very pleased. She loved hide and seek. It was her favourite game and she was very, very good at it. Once she hid in Mummy's clothes cupboard for so long that she went to sleep and when she woke up everyone else was ready for bed. Sometimes Colette felt annoyed that no-one ever seemed to miss her when she disappeared.

It was her turn to be the searcher first and she found her brothers and sister really easily. Mimi was in the bath. Mischa was reading in bed behind the curtains. Caspian was in the cellar. He had got stuck at the end of the wine rack and she had to help him wiggle out.

Colette knew just where she would hide. She ran upstairs and opened the top of the big chest that someone had left on the landing. Carefully she climbed in and lowered the lid so it wouldn't bang. She had brought Blue Rabbit and her special blanket in case she had to wait for a long time.

She did.

Mimi and Mischa went to help carry boxes into the house. The labels had come off so they stacked them in the hall. Caspian forgot he was supposed to be looking for Colette. He was very hungry so he went to see if the kitchen things had been unpacked yet. No one noticed that Colette had gone.

At dinner time Colette didn't come even when Mummy rang the big bell. Everyone was puzzled. The other children ran through the new house calling her. They looked in all the cupboards, under the beds and on top of the wardrobe. There was no sign of Colette anywhere. Mischa looked in the washing machine and in the freezer.

He tried to get William to sniff out her trail but William wasn't interested. He went out to dig another hole in the new garden.

Then Caspian noticed Colette's sneakers beside the big chest. The lid was really heavy and he almost squashed his fingers. Inside was Blue Rabbit and curled up on Colette's special blanket was a little white cat. She looked up at Caspian and blinked at the sudden light. She gave a very small meow.

The white cat leapt out of the chest and walked down the stairs with her tail in the air. 'No cats on the table' said Mummy when she jumped up and sniffed the macaroni cheese.

Caspian put her on his knee and stroked her gently.

'It's all right, Colette, you can have some of my dinner.'

'You can't call her Colette,' said Mimi.

'Why not?'

'It's a person name.'
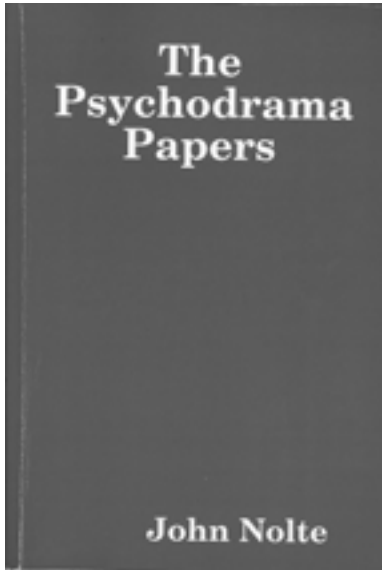
'Well, you've got a cat name,' said Caspian.

Colette purred and snuggled up against Caspian's rather dirty t-shirt. She hoped he would remember to get Blue Rabbit and her special blanket out of the chest.

More illustrations available from Sara on request.

Book Reviews

BY J*OHN* F*AISANDIER*

The Psychodrama Papers
By John Nolte
Encounter Publications, Hartford, Connecticut
2008

This collection of 14 papers written by John Nolte, is intended for psychodramatists and students of psychodrama. Spanning 35 years, the papers cover a wide variety of topics that Nolte has considered in depth. In the first five pages, he provides thumbnail sketches regarding the context and stimulus that prompted him to write each paper. This section is personable and chatty, and warms the reader up to the writer as a person. John Nolte, who by my calculations must now be about 80 years old, began training with Jacob Moreno in 1962. In the final chapter he tells the story of his involvement with Moreno during his final days. I found this section very readable and was enlightened about Moreno the man, and about John Nolte himself.

The Psychodrama Papers includes theoretical and practical aspects of psychodrama, as well as clinical and non-clinical applications. For example, there is a paper focused on the use of role training in the preparation of trial lawyers. Another paper regarding the training of doctors, prepared for the dean of a medical school, is simple, clear and written in ordinary language. I enjoyed Nolte's description of the way in which trainee male doctors were able to experience a pelvic examination using psychodramatic techniques- simple and basic techniques but with a profound effect on those male doctors and hopefully their female patients.

The practical papers cover strategies for directing, production of dreams and role reversal with God. There is a brief one pager focused on the direction of a protagonist without a problem. This is an ideal stimulus for anyone considering open sessions to introduce psychodrama in the community. 'Script Walk' is a lovely little exercise that the writer developed from a sense of desperation when he was teaching a class and

could not warm his students up to the topic. So often the case when doing things in psychodrama, one's spontaneity and creativity come to the fore.

Nolte also includes papers with a more clinical focus, such as the use of psychodrama in the treatment of incest and other forms of sexual abuse. He presents a psychodramatic perspective on rage. Overall, the papers provide a wide array of practical suggestions and theoretical considerations.

Of more significance are the papers that address some of the bigger theoretical issues. Nolte spent a substantial amount of time with Moreno, listening to him, discussing ideas with him and exploring his teachings. He is himself an academic and uses his vast knowledge of the many different approaches to the human mind and behaviour, to explore and critique Moreno's theories. Two papers in particular caught my attention.

In a paper called 'Psychodrama and the Dimensions of Experience', Nolte poses the question, 'How does psychodrama work?' As a way of proceeding, he compares Moreno's concept of catharsis with other theorists and practitioners. (In fact he has a whole paper on the history of catharsis.) Whereas others see catharsis as a 'purging', Moreno viewed it as 'restoring emotional disequilibrium and increasing the spontaneity of the protagonist'.

Nolte examines the meaning of 'experiential method' and explores the concepts of perception, taking-in — the prototypical creative act. Nolte ponders cognition, comparing reality — that which members of society agree it is — with surplus reality — that which the individual knows to be true and therefore leads to a fuller revelation of the self. In understanding memory, Nolte notes that, as far as human experience is concerned, only the present exists. Thus all memory is in relation to the present. He considers the Morenian perspective on emotion, the function of which is to change our relationship with our environment as we perceive it. Nolte argues for the importance of defence mechanisms, claiming that they protect the person from facing things that they are not yet ready to address. It is important that the director of a psychodramatic enactment appreciate that, for now, a protagonist does not have to reveal everything.

In the second paper, on the Canon of Spontaneity and Creativity, Nolte traces Moreno's development of the idea throughout his life. His provision of a reasonably clear explanation of how the canon works has helped me to understand more fully this fundamental Morenian concept.

Nolte's writing style tends to be dense and slightly awkward. At times I had to work hard to read it. On the other hand, it is not nearly as difficult as reading Moreno's writing. And as always, the effort is well worth it. Some of the papers have obviously been scanned from hard copies and thus there are funny typos to contend with that require a little more effort as well.

Overall I consider these papers a gift from an elder of our international psychodrama community. I remember John Nolte being the guest speaker at the ANZPA conference in 1990 in Christchurch, New Zealand. It is reassuring to know that he has brought together these papers as part of the cultural conserve that itself will be a catalyst for increased spontaneity and creativity in future generations.
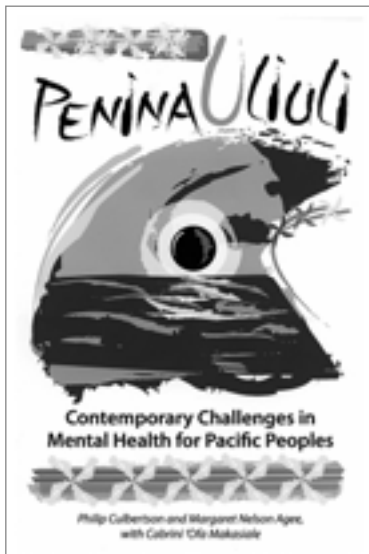
Penina Uliuli
Contemporary Challenges in Mental Health for Pacific Peoples
Edited by Philip Culbertson and Margaret Nelson Agee, with Cabrini 'Ofa Makasiale
University of Hawai'i Press, Honolulu
2007

This collection of 19 essays, written by Pacific people involved in mental health, is a must read for anyone working with Pacific people in New Zealand and Australia. It is a long overdue exploration of the nature of the Pacific experience in New Zealand and in particular the social, religious, and mental health challenges Pacific people face. The name 'Penina Uliuli' means 'Black Pearl'. This is a highly valued gem created by the friction of an intruding particle in the Pacific oyster, and is thus an appropriate title for this collection.

The essays are arranged in four categories headed 'Pacific Identities', 'Pacific Spirituality', 'Pacific Unconscious' and 'Pacific Trauma and Healing'. Each article begins with a short piece about the writer's ancestors and her/his experience of living in New Zealand and the Pacific Islands. This offering provides a personal introduction to each essayist and sets the context for the subject of the piece.

Section One, 'Pacific Identities', outlines the importance of the collective aspect of Pacific living, whether that be the church, the family, the village or the sense of belonging to a group of friends. Those trained in Western psychology can easily think that the purpose of their work is to assist the client to individuate. This does not necessarily mean the same thing for Pacific clients and may indeed lead them to further dis-ease.

Section Two, 'Pacific Spirituality', offers four essays, two of which uphold the need for understanding the role of God and the church in the healing of Pacific people with mental health problems. The other two essays challenge the abuses that the churches can and do perpetuate, when they themselves loose touch with the love and care that they are commissioned to provide for their members.

As a psychodramatist I found the third section, 'Pacific Unconscious', the most relevant. A very good article, 'The Use of Symbol and Metaphor in Pasifika Counselling' by one of the editors Cabrini 'Ofa Makasiale, explores the profound impact that Pacific spirituality has on the development of the personality. Given their strong belief in the transcendent, 'most Pacific Island people hold the traditional view that truths come from above. These views are often seen as unchangeable and beyond criticism'. From

my experience of living in Tonga nearly 40 years ago and working with Tongans and other Pacific people in the intervening years as a priest and lay person, I have developed an appreciation of the importance of church and spirituality to Pacific people. Cabrini 'Ofa Makasiale has named a number of significant dynamics that profoundly affect the way that Pacific people think, feel and act because of the centrality of spiritual matters. This knowledge and understanding has assisted me in my work with the Pacific individuals and community groups with whom I am currently engaged.

The other articles in this third section provide useful insights regarding the linking up of Western psychotherapeutic modalities with Pacific thinking. There are also practical suggestions about working with Pacific peoples that lend themselves very well to the psychodramatic method, for example the uses of metaphor and symbol. Perhaps the simplest and most practical suggestion for working with Pacific people comes in an article about 'the thinking heart' — offer a cup of tea at the beginning of a counselling or therapy session.

The final section, 'Pacifica Trauma and Healing', offers case studies of work with depression, violence, substance abuse, pregnancy, adoption, mental illness and gambling. A powerful collection of poems by Peta Palalagi provides a graphic picture of what might be happening with a female Pacifica client as she recovers from an abusive past.

Overall, the quality of these papers is mixed. A couple of the articles sound a little like set piece essays from a counselling course. But don't let that put you off. Even in these you will discover some real gems.

Contributors' Biographies

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Rollo Browne is a Sociodramatist on staff at Psychodrama New South Wales in Sydney. He works with organisations to develop their capacity for relational leadership and spontaneity. Rollo can be reached at rollo.browne@bigpond.com

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Peter Howie

Peter Howie is an experienced Psychodramatist and Trainer Educator Practitioner (TEP). His work includes psychodrama training, organisational consultation, leadership development and deep community development, as well as individual and group counselling. Peter is the Managing Director and Director of Training at the Moreno Collegium for Human Centred Learning, Research and Development in Brisbane. Peter can be reached at peterhowie@macquariehouse.com.au

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Walter Logeman is a Psychodramatist and Psychotherapist living and working in Christchurch. He recently made time to explore his creative side and to sketch, blog, make prints and learn about art and artists. This art experience has had an interesting impact on his psychodramatic work and thinking. Walter can be reached at walter@psybernet.co.nz

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Lynley McNab is an Advanced Psychodrama Trainee with the New South Wales Institute of Psychodrama. Lynley works as a school counsellor and is nurturing a growing passion for restorative justice processes. She lives in the Blue Mountains outside Sydney. Lynley can be reached at lmcnab@ihug.com.au

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Sandra Turner lives and works in Dunedin, Aotearoa -New Zealand, as a Psychodramatist, Psychotherapist and Trainer. She is appreciative of those clients with whom she has struggled, and who have taught her the most. Sandra can be reached at sandra.turner@xtra.co.nz
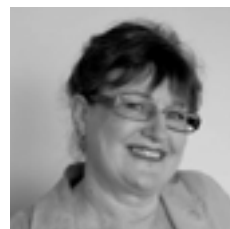
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Australian & New Zealand Psychodrama Association Inc.

Guidelines for ANZPA Journal Contributors

The Purpose of the Journal

The Australia and New Zealand Psychodrama Association (ANZPA) exists to facilitate professional association between its members, to set and maintain standards, and to establish and promote the reputation of the psychodrama method. The Journal aims to assist in fulfiling these purposes by the dissemination of high quality written articles focused on Moreno's theory and methods, and their application by practitioners in Australia and New Zealand.

Contributors

Contributions to the Journal are welcomed by the editor on the understanding that

- The contributor is either a member or an associate member of ANZPA, or a trainee enrolled in an ANZPA accredited training institute
- The article is not currently submitted or published elsewhere, nor will be in the future
- The article is not currently being written, supervised or examined as part of ANZPA's accreditation processes
- The copyright for all material published is assigned exclusively to ANZPA, including the right to reproduce the article in all forms and media. ANZPA will not refuse any reasonable request by a contributor to reproduce an article.

As a token of appreciation, each contributor to the Journal receives two copies of the issue in which their article is published.

Journal Articles

Articles might focus on one or more of the following areas

- An exploration of underlying philosophies, theoretical considerations and principles
- An application of the method to a particular field of endeavour, social system or population
- An examination of what psychodrama has to offer, and can learn from, other approaches to the fields of human relationships and human potential

The audience for an article is the Journal readership, and thus the ability to role reverse with the reader is essential. Papers typically include case examples or research from the writer's professional experience and practice. They may include tables, diagrams and other illustrative tools to enhance understanding. The length of an article is not pre-defined, and is negotiated between the contributor and the editor. However, articles typically range between 2,000 and 4,000 words. The ANZPA Journal uses the American Psychological Association (APA) referencing system, with some slight variations. Guidelines can be obtained by visiting various reputable websites such as http://www.docstyles.com/apacrib.htm. To assist the layout process, contributors are asked to use simple, uncluttered formatting, free of headers, footers, borders and complicated style types.

As is usual in journal publishing, articles are preceded by an abstract and key words section. This assists in the citing and dissemination of ANZPA Journal articles world wide. As well, contributors are asked to provide a short, two sentence biographical introduction that establishes their professional identity, work and current focus. A photograph is optional. Contributors may include their email address for correspondence purposes.

The Editing and Publishing Process

A contributor who agrees to publish a paper is asked to enter into a dialogue with the editor, focused on plans for the article. These conversations, usually conducted by email, will invariably include an undertaking to send a first finished draft to the editor by the end of April. Articles are typically sent by email attachment.

The writer then works in collaboration with a member of the editorial team, assigned by the editor, to shape and edit the article in preparation for publication. The purpose is to maintain high quality contributions for the benefit of the Journal's readership and reputation. This editorial partnership is viewed as an important part of the writing process, and often results in increased learning and enjoyment for both contributor and editor. An added outcome of such editorial collaboration is the building up of ANZPA's sociometry.

In line with the concept of an adequate warm up, the editorial process is expected to take no longer than two months. Contributors are asked to send their finished articles to the editor by the deadline date, 31 July.

Contact Details

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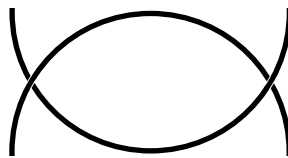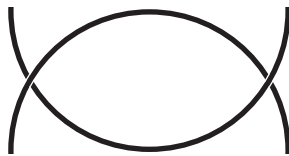
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