



From the ASGPP President

Nancy Kirsner, PhD, LMFT, OTR, TEP

“Cultivate the habit of being grateful for every good thing that comes to you, and to give thanks continuously. And because all things have contributed to your advancement, you should include all things in your Gratitude.”

Ralph Waldo Emerson

A heartfelt THANK YOU and GRATITUDE to our Texas Psychodrama Community and 2018 Conference Co-chairs, Daniela Simmons, Katrena Hart, and Stacie Smith. for a joyful, meaningful and successful ASGPP ANNUAL CONFERENCE. There were so many memorable moments: the Welcoming Reception with President Linda Condon opening up our conference; Speakers - Rafe Foreman, Harville Hendrix and Helen LaKelly Hunt, René Marineau, Zerka films with Sérgio Guimaraes; our silent and live auctions; the well-attended Saturday evening with international dancing and entertainment; and a delightful playback theater group capturing attendees conference reflections and special moments for our closure and pass the baton ritual. It is remarkable each and every year to know that every one of the people who contribute their time/ their life for almost one year, do so out of **dedication and generosity** as we have a **deeply shared interest** in our profession and craft as Psychodramatists/Sociometrists and Expressive Arts Therapists,

(Continued on Page 25)

The ‘Moment’ and the Blue Bonnet Seeds

76th Annual Conference of the ASGPP, Dallas, TX:
“Expanding Horizons – Using Action Methods to Join All Humanity”

Daniela Simmons, PhD, TEP



Co-chairs: Daniela Simmons, Katrena Hart, and Stacie Smith

J.L. Moreno emphasized in his philosophy the meaning of the term *Moment*, differentiating it from the *Present*. “The ‘Present’ is ... a transition of the past to the future, it is always there; [but] through a spontaneous-creative process, the ‘Present’ attains dynamic meaning, when it turns into a ‘Moment’. A positive definition of the *Moment* has been secured by confronting it on one hand with cultural conserves in their various forms and with spontaneity-creativity on the other hand.” (*Sociatry*, 1948a, vol.2, p.435-436).

For the 76th consecutive year the ASGPP turned the ‘present’, where we all live, into a special ‘moment’, this time by holding its annual conference in Dallas, TX (April 19 – 22, 2018). Hosted by the large North Texas psychodrama community, the conference was a great success, with excellent speakers and presenters, strong sociometric connections, and fun activities and celebrations.

Daniela Simmons, Katrena Hart, and Stacie Smith were the 2018 ASGPP Conference Chairs; and an enormous team worked hard from the beginning of planning until the actual conference, each of them coordinating their piece and adding their personalized touches. The conference was a well-balanced combination of the traditional and the new: keeping alive the best practices of the previous conferences, but also accomplishing many new cultural conserves; showing great hospitality to both the long-time members of the ASGPP, and the many first time attendees; integrating the fun traditional Texas hospitality with the modern culture of Dallas and its psychodrama community. A warm and friendly environment was created by people of all ages – from the gentle ‘History Keepers’ to the very young ‘paparazzi’.

The hospitality of the very diverse North Texas psychodrama community could be

(Continued on Page 22)

DISCOVERING NEW WORLDS



Transformational Advances
in Psychodrama, Sociometry
and Group Psychotherapy

2019 ASGPP CONFERENCE

May 2-5, 2019

Manchester Downtown Hotel
Manchester, NH

INSIDE THIS ISSUE:

Members in Action.....	Page 2	Using Aggression.....	Page 7	An Important Job to do.....	Page 13	Sociatry.....	Page 18
Your Council at Work.....	Page 3	A Reflection on Learning...	Page 8	Psychodrama in Poland.....	Page 14	The Circle of Life.....	Page 19
2018 Conference Photos	Page 4	Unsung Heroine.....	Page 9	PD in New Zealand.....	Page 15	Trainers Corner.....	Page 20
Mandalas, Mindfulness..	Page 5	We Are The Change.....	Page 10	Psychodrama in Serbia.....	Page 15	In Memorium.....	Page 21
Safety Is The Treatment	Page 5	ASGPP Regional News.....	Page 11	PD in South Korea.....	Page 16	Thanks to our Speakers....	Page 25
Conference Culture.....	Page 6	Sociodrama for our Time	Page 12	Psychodrama in Australia	Page 17	Welcome New Members....	Page 27

Psychodrama Network News Spring/Summer 2018

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Psychodrama Network News is ASGPP's primary means of communication with its members about association and member activities and developments in professional practice. It carries statements of opinion by a variety of spokespersons and members. The views expressed here do not necessarily represent positions of ASGPP. It is designed to inform, inspire and connect our members in their professional roles and personal lives.

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Members in Action

* **Scott Giacomucci, LCSW, CTTS, CET III, CP/PAT** had the following articles published: "Social Work and Sociometry: An Integration of Theory and Clinical Practice" in *The Pennsylvania Social Worker* 2018 winter newsletter (NASW-PA) and "Social Work and Sociometry: Integrating History, Theory, and Practice" in *The Clinical Voice* 2018 winter newsletter of the Pennsylvania Society for Clinical Social Work.

Earlier this year, Scott, along with ASGPP members **Lori Budman** and **Sharon Gera**, led an expansion of Mirmont Treatment Center's (Lima, PA) clinical services to include experiential trauma services for the entire inpatient community (including sociometry, psychodrama, sociodrama, the Therapeutic Spiral Model, and the Relational Trauma Repair Model).

* The 4th Volume of the "International Group Psychotherapies and Psychodrama E-Journal" is now available in their web page:

<http://www.istpsikodrama.com.tr/dergi/en/12/#e-dergi-sayi-4/page1>

This volume contains articles by **Jacob Gershoni**, **Adam Blatner**, **Scott Giacomuncci** and other contributors. The Journal is bi-lingual and in all volumes some of the articles are written both Turkish and English.

* **Peter Kranz, PhD, CP**, was awarded a Grinnell College Alumni Award in June. Recipients of the Alumni Award are individuals who have contributed to their profession, their community, and/or to Grinnell College.

An article in the Summer 2018 Utah State magazine, "Learning with Conflict" is about the early work of Peter Kranz's groundbreaking course "Human Conflict: Black & White".



* **Jacob Gershoni, LCSW, TEP**, was just elected to the International Association of Group Psychotherapy (IAGP) Board for a three year term. Congratulations.

* **Adam Blatner, MD, TEP**, has an article, "How we use action explorations to improve and enhance our relationship," in the current journal of the North American Drama Therapy Association, *Drama Therapy Review*.

* **Gong Shu, PhD, LCSW, ATR-BC, TEP**, was honored with an "Lifetime Achievement Award" in Psychodrama at the closing of the 3rd Chinese Group Psychotherapy and Counseling Conference in November, 2017.

Also at that time, Gong Shu opened her art show at the Soochow University Art School Gallery titled "Gue" – "Return", her first exhibition in China.



YOUR COUNCIL AT WORK



Out-going & In-coming ASGPP Executive Council

FROM OUR MEMBERS - Questions, Comments and Suggestions

Here are the questions and comments that were written down on index cards at the Annual ASGPP Membership meeting in Dallas, Texas. They are answered by your EC elected council members.

1. What does the EC do?

The Executive Council is responsible for the management of the ASGPP in all of its affairs through its Committees and Task Forces. It consists of 4 officers (President, Vice President, Secretary, and Treasurer) and 12 elected members who serve for three years. The EC established administrative policies and is responsible for the business and financial affairs of the Society.

2. How can new members and students be helped?

We have a Membership Committee chaired by Marianne Shapiro that follows up with all new members and students welcoming them. As well, Committee members make phone calls to connect and address any issues or needs of new members and students. As well, we introduce three new members in each Psychodrama Network News (PNN) throughout the year. We are open to any ideas from our community.

Conference Related Inquiries: (3,4,5)

3. How about planning for folks who cannot afford luxury hotels; move to a college campus?

We have a Conference Task Force that is researching alternate venues for our future that would be more affordable for all attendees. This research includes conference centers. A lot goes into making the annual conference happen, and when we have it at hotels, we are given a package deal on the meeting space along with a discounted room rate. These are factors that come into play when looking to move to alternate venues, as well as trying to also keep the ASGPP community feel to our event. (Kim Cox – Conference liaison Committee)

4. Have the conference in the summer at a University where lodging can lower cost and strengthen connection to younger people.

We are absolutely focused on lower costs for our Conferences and began researching alternative venues (Universities, Conference Centers) in 2018 for after our 2019 Conference in New Hampshire. Our goal is exactly what you mention – more access to and for younger and limited income members by lowering costs.

5. Please no music at President's Reception. We want to talk to one another and cannot hear over the music.

It has been expressed for many years that the first Thursday evening event is often the first time we see each other in a year and that connecting is the main thing. We hear you and will pass this on to the Co-chairs for our New Hampshire Conference in 2019. On the other hand, people commented that they enjoyed the quiet instrumental background of the music and that they thought it added elegance to the event.

6. Where and when will the Zerka T. Moreno Collection be available.

The Zerka T. Moreno Collection is schedule to open on Thursday September 27th, 2018 – more information will be made available as the details become known. The collection is opening next to the J.L. Moreno Collection at the Countway Library of Medicine in Boston, MA (An Alliance of the Harvard Medical School and Boston Medical Library). The collections are accessible by appointment, see website for more info - <https://www.countway.harvard.edu/> (Scott Giacomucci, Conference Co-chair, EC member)

7. Can we have a fundraising committee? Can making a donation become routine and easy in this organization?

Currently we have three fundraisers at the conference: Live and Silent Auctions and the Baskets that are raffled. We appeal to our membership for donations via emails and eblasts. We have a fundraising committee and are planning to create a stable group of volunteers for these existing fundraisers.

When you shop through AmazonSmile.com, Amazon donates a small percent of your purchase to ASGPP. To set up ASGPP as your charity, go to AmazonSmile.com and follow the directions to choose your charity. When you type ASGPP it will come up on your screen. We are also looking for creative ways to institute new methods of fundraising, like year-round online auctions and grant writing.

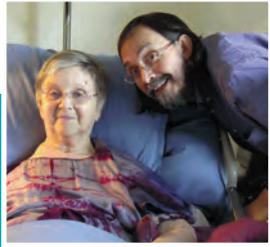
Please reach out to us with your ideas, expertise and volunteer energy! This is a great way to build connections while you help us grow the ASGPP. Also, please let us know what you have in mind that would be simpler and easier, we are open to doing new things. (Rhona Case – ASGPP Treasurer; Chair of Financial Committee)

(Continued on Page 24)

– CONGRATULATIONS 2018 ASGPP AWARD WINNERS –



J. L. MORENO AWARD
Rebecca Walters, LCAT,
LMHC, TEP



ZERKA T. MORENO AWARD
Sérgio Guimaraes, PhD



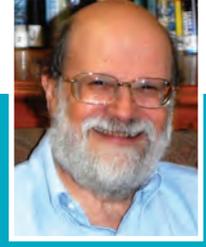
**HANNAH B. WEINER
AWARD**
Janell Adair, LPC, TEP



DIVERSITY AWARD
Nisha Sajjani, PhD,
RDT-BCT



INNOVATOR'S AWARD
Adam Chi-Chu Chou, PhD,
TEP



PRESIDENT'S AWARD
Adam Blatner, MD, TEP



COLLABORATOR'S AWARD
Jacob Gershoni, LCSW, CGP, TEP
Nan Nally-Seif, LCSW, TEP



FELLOWS

Norma Kay Lord, LCSW, LMFT, TEP • Glenn Sammis, DMin, LPC, TEP
Craig Caines, LICSW, MAC, TEP • Mario Archer, PhD, TEP

Check out the "2018 Conference Reflections" on our website



Harville Hendrix
& Helen Lakelly Hunt,
Keynote Speakers



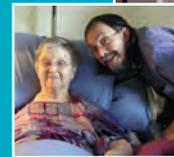
President's Reception
Opening Welcome



Nisha Sajjani,
Diversity Forum



Sérgio Guimaraes,
An Hour with Zerka



S. Rafe Foreman,
Plenary Speaker



René Marineau,
100th Anniversary
of Dr. Moreno's
Daimon



History Keepers & New
Members/First Time
Attendees Gathering



Annual Membership
Meeting



Community Sociometric Selection



Red Carpet Sociometric Stars
Awards Ceremony



The International Language of Dance
and Karaoke/Dance Party



Closing

ASGPP CONFERENCE KALEIDOSCOPE

Mandalas, Mindfulness, and Monologues

Sarah Kelley, MA



Presenters: Maria Mellano, LICSW, CP and Sarah Maker, MA, MDiv

I was thoroughly impressed by presenters Maria Mellano and Sarah Maker and their **Phenomenal Enoughness** (PE) workshop. It was filled with insightful experientials and sharing that was immediately applicable. I was first drawn to this workshop because of the struggle to be “good enough.” What could it possibly mean to be “phenomenally enough?” I was so involved in the exercises and sharing that I completely forgot to take notes on what it was that we were doing. Fortunately, Sarah was kind enough to send me an outline. There was a warm up, sharing, action, sharing, more action, more sharing, more action, more sharing, and so on until the closing.

The workshop could have just as easily been named mandalas, mindfulness, and monologues. There was an elaborate collection of photos with a central circular pattern similar to that of a mandala, pictures of nature, art, people, and animals. When we found one that symbolized the PE part that embraces our whole self, even if our PE has been hidden, we shared why we chose it with another group member. Once chosen and shared, we attuned with our image finding a word or phrase that encompassed why we chose that mandala and shared it with group, posting both the mandala and the word on the wall after.

I was instantly drawn to the image of what I’m sure was the eye of a lizard, but to me it was the glare of a dragon. Surely, this was the essence of PE. The word that spoke to me was “majesty.” As much as I wanted it to be something else, this

divine greatness of the Creator is the PE within me. Sharing with a partner the difficulty of stepping into PE was hard. They thoughtfully brought it back to the group with a Step in Circle. Then, Sarah led a warm, attentive Mandala Body Prayer that continued to proactively keep us mindful and present within ourselves. After that, the sharing pairs happily put down the two-sided, confusing limiting beliefs (LB) worksheets as we rejoined the group and received an illuminating explanation from Maria.

It may have been more a lack of knowledge about Internal Family Systems work than confusion. It was extremely challenging to write the limiting belief (LB) on the same post-it as the PE word, but Sarah created a beautiful mosaic cradle to gently hold our PE and LB post-its where we released them as a group. In groups of four, we willingly shared in the construction of each other’s mandalas. In the end, we shared a word or phrase that reflected our new belief of our PE.

The biggest downside of this workshop was how short it was. There was so much wonderful content that had to be scrunched to fit within the timeframe. Rather than taking the time to write down our responses, I would have liked it if we had answered the questions in action and gotten copies of the worksheet at the end. Perhaps that would have left time for some of the other creative arts aspects and deeper internal family issues steps that sadly had to be left out. I was really looking forward to the creative side especially when I saw the colored pencils, which we woefully didn’t get to use. Fortunately, for those lucky enough to be living in the Boston area or able to travel, they will be doing a full day on Phenomenal Enoughness June 23 in Watertown, MA.

"Safety Is The Treatment"

Adena Bank Lees, LCSW, LISAC, BCETS, CP



Presenters: Kate Cook, MA, LPCC, TEP and John Olesen, MA, TEP

“Breathe, with a long exhale.”

So began a day of exploring and playing with “Safety as the Treatment,” the full day pre-conference workshop facilitated by Kate Cook, TEP and Johnny Olsen, TEP.

Being in the presence of master trainers such as Kate and Johnny is both truly humbling and invigorating.

Employing the tenets of neurobiology, Johnny and Kate lead our group on a journey of co-regulation and co-creation. For me personally, slowing down my speech and motion shined a bright light on the importance of continuing to facilitate my work the way I do: slowly, consciously, and intentionally. I

run groups in both residential and intensive outpatient settings for adults who have experienced severe childhood trauma and without this focus on safety, no healing work would occur.

A few gems I took home with me are:

1. “We are all embodied brains.”
2. “It is not the technique, it is the energy and presence around it.”
3. “The group keeps the rhythm.”
4. “What is the gift from what you are sharing with me?”

With these gems in hand and body, I am taking a deep breath with a long exhale.

Validation and elaboration of my skills is always a welcome treat, so thank you Kate and Johnny. And a great big thank you to the courageous and compassionate group I had the privilege of being a part of that day.

ASGPP CONFERENCE KALEIDOSCOPE

Conference Culture: “All of Mankind” is still not represented

Marianne Shapiro, LMHC, TEP



I remember the first time I attended a 5 day psychodrama training. It seemed as if the participants all knew each other. Many were sitting in beanie bag chairs with arms or legs akimbo, folding over one another. I thought I was in a cult of some sort. But I am used to being uncomfortable, even though I am white and middle class, just like everyone else seemed to be in that training many years ago. Over time, I joined in at my own

level of comfort. But some people may have not have returned for a second training.

Can you remember the first time you attended an on-going psychodrama training? Did you feel out of place? Did it seem like the participants were unusually familiar with one another? Were there methods used to address differences? Psychodrama is uniquely suited to address the tensions our differences bring up. But how often do we avoid addressing differences? By focusing on similarities we encourage inclusion, but are we over looking important differences and assuming; they are Just Like Me. Are we avoiding what is difficult, in favor of the comfort, the delusion (illusion) of inclusion. The contact high of being chosen, and being part of a subgroup feels cozy, but it excludes many others and can contribute to feelings of social blindness and isolation.

I am finding, again and again, that we humans make mistakes and inadvertently hurt others. Out of our evolutionary training we “win” the prize, but others lose. Ruptures happen. In my role as Membership Liaison I am finding and respecting that there are strong feelings of exclusion among some of our members. I am learning from the ways in which members feel disrespected and hurt, and from my own transgressions and from those of others. I am finding that we can undo the damage from at least some of these transgressions, by reaching out, being curious and caring, and receiving new information about ways we inadvertently marginalize others, coming from a place of unconscious privilege. People who are willing to share their experiences with us are socially intelligent and honorable, they are doing us a favor. They are trusting enough to share, and they intuitively understand that carrying their burden alone furthers pain, and intensifies disconnection, theirs and ours. Sharing our struggles, begins the repair. There are social tensions just beneath the surface that are uncomfortable for us to address, but necessary.

Encountering the other is the Gold Standard of our work, yet an encounter, a true role reversal with the other, requires time, intention and a belief that this is where it is at. It is learning to be okay with the uncomfortable, with the repair work that is needed between you and I. We all want to be safe, but this is relative, and cannot really be had at the exclusion of the other.

We know this as Psychodramatists, in the tradition of Moreno. Practicing it every day is harder. We can begin by listening carefully when one of us is hurting, knowing that we are

connected there. Connection is at the heart of our relationships, and we are all hurt when there is a rupture in the connective fabric. And there are Ruptures, big ones that have been with us forever. We are in the practice of “healing all of mankind”, so what are we missing here? We chose to go for comfort, and that is not serving us. How can we explore the tensions that continually exist in the spaces that we share.

Making a connection is different than making an impression. Connection takes time and reciprocity. There were ruptures at the conference outside of workshops, as there are in our culture. We are part of a wounded system. And we do have an engaging method for addressing these disconnections , and we are very fortunate. We are humans, we sometimes are defensive and exclusive, especially when our anxiety is outside of our awareness. The other, the one we have hurt, is there to tell us what we have done. We need to listen, and sometimes just be in the middle of this pain. At other times , repair attempts and apologies can be made. Ruptures are a natural part of group life, attending to them makes for a stronger, more resilient group.

At our Conference there were many new members, which brought forward a positive feeling of fresh beginnings and the healthy continuation of our ‘species’ and our organization. The welcoming of new members was for the most part appropriate and even jubilant. However, there were a few reports of new members feeling marginalized when they were referred to as being ‘so cute and so young’. This did not make these new members feel respected as adult professional individuals; they were not seen as individuals but lumped together as a cute group. New members bring new experiences and insights to our organization and it would be good to assume nothing and not be treating them as an appendage to a cultural conserve. It was also reported that some people at the Conference were hugging and physically touching new members between sessions, without their consent, which felt disrespectful to at least some of the new members.

While we enjoy this touchy kind of environment and it may have become a group norm, we must continually be mindful and assess our cultural conserves and recognize that particular shoe will not fit everyone. And while unwittingly, touch can be experienced as a micro-inequity and potentially experienced as disrespectful.

The ongoing participation in workshop enactments at our conference activate and impact participants at a various, often implicit levels. People can feel more vulnerable and perhaps also more disconnected, more guarded. There can be much more going on for a person just beneath the surface. We are not just quickly passing and pausing in front of one another between sessions. In these times, touch can be experienced as insensitive and even invasive and painful. What are we assuming when we touch another without explicit consent? While every experience is new, and every encounter fresh - we must remember that diversity sensitivity requires an observing eye and heart that can role reverse with the other. We touch first

ASGPP CONFERENCE KALEIDOSCOPE

Using Aggression to Fuel Creativity

Linda Ciotola, MEd, TEP



Presenters: Rick Tivers, LCSW, CGP and Steven Durost, PhD, LCMHC, REAT

It was interesting to see these co-presenters, who come from different therapeutic backgrounds and styles, take complimentary roles as they co-led this workshop. Rick is a group psychotherapist who facilitates the stimulation and identification of feelings which can move group members toward the upper level of the “Window of

Tolerance”. Steven, is an experiential and creative arts therapist trained in The Therapeutic Spiral Model of Psychodrama. He is sensitive to the modulation of feelings through containment. For example, having members each choose and hold a scarf to represent a strength, creating a circle of strengths to concretize containment skills.

The leaders gave a brief didactic about a few of the differences between group therapy and psychodrama and also explained differences among anger, rage, aggression and violence.

After a group therapy style round of introductions, goals and questions, the group was directed to **create a sculpture of aggression** without speaking using chairs, scarves, etc. The group spontaneously created a powerful sculpture which was followed by the group processing what they noticed about their feelings and connections which emerged during the sculpting.

After the break the group was invited to remain silent and stay with their feelings, and then there was a “check in.” Then the group worked together **making a sculpture of creation**. Although there had been members who had remained outside the sculpture of aggression, all came close together for the creation sculpture – which not only revealed spontaneity, but unity as well. So the group showed in action the transformation of aggression into creation.

Final group processing and closure followed.

In summary, the workshop reflected the quotation from the musical “Rent” posted around the room, **“The opposite of war is not peace; it is creation.”**

Conference Culture

(Continued from Page 6)

with our gaze, our care, our listening and noticing, and our voice tone. We touch into another when we have time for them, we slow down to be with the other. To be touched by someone means “I am touched by your care and concern for me”. We do want to be in touch with one another, and to be joining rather than off-putting may require our sensitivity.

Let’s consider another way that conference participants can be inadvertently marginalizing others at the conference. It is noticeable that there are close subgroupings within our organization. Some subgroups have been together for decades. Because it takes extensive training time to become certified, many of those with CP, PAT or TEP certification were trained in groups that stayed together for years. These subgroups can be seen at the Conference wherein people have obvious choices for one another, show affection and hang out together, to the exclusion of meeting newer members, who have not had time or perhaps the inclination, to develop these close connections. This feeling of Contact High, when oxytocin levels are climbing, can lead to some members being overly chosen and others being left out. We all know and experience this. There is also the fear of the unknown ‘other’. Curiosity and respect for the unknown are hallmarks of the researching sociometrist.

Moreno named the law of Socio-dynamic Effect as the way in which the rich get richer and the poor get poorer [Hale, A.E. (1981). *Conduction of Clinical Sociometric Exploration: A Manual for Psychodramatists and Sociometrists*. Roanoke, VA: Royal Publishing Company, p.11]. Those with previous experience of our conferences have social pre-established networks, making them rich with resources. Only if we become mindful

and deliberate can we reverse the sociodynamic effect as Moreno espoused.

Do we sincerely make space and time to befriend the outsider? Do we invite them into our groups, to lunch, to dinner? What gifts do they offer the larger whole?

I am reminded that I miss out by not directing my attention to the participants/workshops on the edge of my awareness, as I am now more keenly aware that the rewards of attending to the unfamiliar, the novel, and yes sometimes the painful, provide me with challenging experiences which ultimately enlarge my capacity for relationship and heighten my sense of belonging to a larger world.

From the gifts of new members’ voices, this article emerged. As well, the ASGPP Executive Council has drafted a **Safe Environment Policy** (see page 21). In this time of increasing complexity and diversity we need increase awareness of the different needs and cultures that inform our organization and expand our inclusion of others and to. Because our methods are in action and embodied, our established members could be erroneously assuming newcomers are ‘one of the tribal gang’ without sensitivity to the experience of the newer member. Eye to eye, face to face encounters with one another is still the best policy. Any assumptions we make about the other may create a disruption, hurting us both. Face to face, eye to eye, let’s keep our relationships clear and vibrant, spontaneous and sensitive.

How can we, as ASGPP members, create an inclusive culture in our organization? Your comments and experiences are welcome.

Contributors: Lindsay Pierce, in dialogue with: Dominique Manns, Marjory Ware, Noory Kim, and Leticia Nieto

ASGPP CONFERENCE KALEIDOSCOPE

*Playing in the Land of the Momentarily Lost:
Normalizing Age-Related Forgetfulness*
A Reflection on Learning

Jacqueline Fowler, CP



As one of the millions of baby boomers in the population surge of aging adults, I'm acutely aware of my own aging process, and very interested in how aging is perceived and studied in our society. At the ASGPP Conference in Dallas this spring I had the honor of facilitating a workshop on a topic that's been at the forefront of my own aging

experience, and I suspected there would be others who shared my curiosity and concern about age-related forgetfulness, and the impact it can have on intra- and interpersonal relationships.

In preparation for my workshop, after a deep-dive into current research on aging and memory, I invited a diverse group of friends for an exploration of the topic at the Center for Sound Relationships (CSR) in Portland, OR, adapting a "laboratory" process I'd used in my past as a performer to develop works for the theatre. As these things go, it was a creatively messy, fun, and emotionally moving three hours, and provided me a good grounding for developing a workshop appropriate for the adult learner attendees of an ASGPP conference. It was a great method for exploring meaningful themes, identifying collective roles, and surfacing potential "shadow" aspects (e.g., in this group, a theme arose of siblings lost through death; the shadow or 'aside' message of "While I don't think of you, I will never forget you"; and the shared role of Surviving Sibling). I encourage future workshop facilitators to give this creative and flexible exploratory method a try, especially if you're new to presenting – I think it'll help you gain confidence!

For the conference workshop I chose to work sociodramatically because I wanted our exploration to be communal, rather than focused on a particular protagonist's experience. In my experience, however, sociodrama can be challenging to direct in a situation such as a conference, where some participant-learners may not have direct experience working in shared, or communal, roles; there's often one or more learners who feel a pull to reveal deeply personal information that teeters on the brink of psychodramatic work. And yet, as a facilitator, I find working close to that edge between sociodrama and psychodrama stimulating, particularly in these sessions where the experiential learning is the primary goal. Finding the edges of our awareness, skills and courage – whether participant or facilitator – makes for a deeply moving learning experience, providing, of course, that the group feels safe and motivated to explore together, and when being fallible is a clearly stated value. Within a safe experiential learning situation, we all can be teacher-learners working at that edge (which ideally is transformed into a well of knowledge!).

Because of time constraints, I wanted to employ playful warm-ups that combined my need to facilitate interpersonal connections and the group's spirit of spontaneity, with strategies that my research indicated are supportive of memory recall (e.g.,

physical, auditory, and smell/taste stimulation). Establishing a safe, cohesive container for individuals' spontaneity and the group's development was – and always is – my primary goal; and as with most passionate commitments, I can sometimes be overly indulgent as I was in this instance to the Warm-up Goddess. With feedback, I learned that the warm up phase – while effective -- was longer than a couple of participants needed, and while the group as a whole was engaged, I could have done more to acknowledge the act hunger of the one or two who were ready to move forward before the rest. Continuous self-improvement is a good thing!

During the action phase – which was primarily a moving sculpture of shared roles and emotions related to issues of aging and remembering/forgetting – participants moved freely in and out of the central action to expand on another's offering in words or gesture, or simply to step into that person's role for a moment of deeper understanding. I was moved by the generosity of the group to share the exploratory space/time and, at times, to be patient when someone's contribution was confusing or altered the trajectory of how another participant was tracking the emerging sociodramatic "story." (While I try my best to track who in the group has been thrown off balance by the emerging sociodramatic action and make interventions as I'm able, I might not ever know the extent of someone's experience were it not for the incredibly valuable information provided in the written evaluations received after the fact. Note to Self: *Always* thank participants for their feedback!)

While my initial invitation was to "play in the land of the momentarily lost," the group early on in the action phase made known its need to take this experience "seriously," and explore the shame, fear and confusion of becoming the Forgetful One, both as a witnesses to others' painful aging journey as well as in anticipation of their own futures. I'm so glad I gave myself ample time for my own warm-up; because of that priming it was quite simple and a great joy to follow the group's lead, and facilitate their journey in sociodramatic form that concluded with a final co-created sculpture of props, representing the past, present and future of the group-as-a-whole. Again, with the insight of written feedback, I later learned that a few in the group didn't feel fully represented in the final sculpt (yet they bravely participated in its creation), but as learners they were able to reflect upon the value of a group creating at that shared "edge," where inclusion and understanding are not always attained with comfort and ease.

Bottom line, I am an inveterate life-long teacher/learner – it's my most cherished role in life. Receiving workshop evaluations at the end of a conference is such a generous gift from learners to facilitators, and the more detailed the feedback we have to reflect upon, the more significant is our own experiential learning as teachers and facilitators. Thank you to ALL workshop participants who take the time to critically reflect and provide concrete and meaningful feedback to your session facilitators!

UNSUNG HEROINE

— Saphira Barbara Linden —

Nancy Kirsner, PhD, LMFT, OTR, TEP

“Create your own life as a Work of Art”

I always delight in learning about our wonderful members/colleagues, folks I see only once a year, in passing fleeting moments at our conference. Each is a rich treasure chest full of seen and hidden gemstones and crystals with many dimensions and facets. Today, I would like to introduce you to Saphira... like her name, which has its roots in Hebrew mystical teachings of the Kabbalah, meaning: inner planes of light and the Greek or English which means “jewel or gem.” Her uniqueness is true and rare.

Saphira Linden embodies “modesty” – the quality of being unassuming in the estimation of yourself or your abilities. Saphira Linden has taken on and walks the brave Transpersonal path of blending the Theater Arts of Drama Therapy, Psychodrama, and Transformational Theater guided by her heart and soul as an experienced Sufi meditation practitioner and spiritual guide.

Saphira is Co-Founder (with Penny Lewis) and Director of the “Omega Theater’s Transpersonal Drama Therapy Certification Program and Professional Psychodrama Training Institute, which is now in its 19th year. She is Artistic Director of Omega Theater, an experimental theater, creating original plays, education programs, arts festivals etc., now in its 50th Anniversary Year. Saphira majored in theater with education and psychology as minor studies. Saphira is trained in Experimental Theater, which means you develop your own forms that are grounded in the theater classics (Shakespeare, Elizabethan & Greek/Roman drama). First you learn the basic foundational tools in both experimental theater and in creative arts therapies and then you learn to trust your intuition, which gives you the permission to experiment and be there for your client in a way that is just right for them.

Saphira started in Psychodrama with Ildri Ginn (Norway), ending up in the same classroom at Boston State Hospital. They shared an experiential approach in their work with the severely mentally ill and cognitively challenged adolescents at Boston State Hospital. They both “hugged” clients and made due with no books or supplies to support them, so they did a lot of their work with embodied, creative, cognitive exercises. They both recognized they needed something else, and somehow got to “Moreno” in Beacon, becoming good friends. In their time at Beacon, Moreno asked both Ildri and Saphira to be his protégés. After these early years studying psychodrama, the Professional Creative Arts Therapies & Organizations of – art, music, dance,



and poetry therapy evolved. It was after this, in the 1980’s, that Drama Therapy was born. Saphira was a pioneer in Drama Therapy. In the curriculum at Omega, Penny and Saphira added more Psychodrama to their curriculum because they realized it needed more time to learn than the 3 credit course requirement of NADTA provided.

Saphira reconnected with Zerka when she was the keynote speaker at a Drama Therapy Conference in New York. In her talk, Zerka encouraged all the Creative Arts Therapies to come together (Psychodrama, Drama Therapy, Art, Dance, Music and Poetry). Zerka and Saphira began correspondence and discussions. Zerka encouraged Saphira to become Certified as a CP/TEP. As she was such an experienced director and used Psychodrama so comfortably and frequently, Saphira didn’t feel any need for these credentials. It was because of Zerka’s influence



that Saphira got these additional certifications of CP and TEP.

One of Saphira’s most meaningful exchanges with Zerka came during the time Zerka was beginning to write her memoir. Many have commented that Zerka had the ability to see people at the level of “essence.” In communicating with Zerka, Saphira commented that she saw Zerka not just as an incredible teacher/psychotherapist; *but* also as a profound Spiritual Guide. Throughout all this time, Saphira always felt supported by Zerka – a wonderful quality that Zerka generously gave to many.

Saphira has always felt that one of her missions is to articulate and integrate the relationship between Drama Therapy and Psychodrama – which are not the same. However, they greatly enhance and support one another. She sees Moreno as the Father of the Creative Arts therapies and has seen it as an important mission to nurture and grow these healing arts. To this end Saphira created/writes about the Twelve Principles of Transpersonal Approaches to Psychodrama and Drama Therapy in her book, *The Heart and Soul of Psychotherapy*.

Saphira and Dan Weiner have presented at both the Drama Therapy and Psychodrama Conferences for years, role modeling the easy collaboration between the two fields and our reciprocal needs that would enhance both areas of practice. Saphira notes that Drama Therapy Practitioners know much more about Psychodrama than we do about Drama Therapy, since Drama Therapy requires the study of Psychodrama, but not the reverse.. When asked what challenges/obstacles have impeded the two areas from having more overt/advantageous connec-

We Are The Change

HUMAN RIGHTS AND SOCIAL JUSTICE

Written by The ASGPP-NJ Psychodrama Collaborative

Edited by Sara R. Butler, LCSW, Board Secretary

We are on a mission to change the world.

Sounds big, right? And it is. But nothing this big can be done alone, and so we have formed a collaborative with the intention to create change by addressing human rights and social justice issues through the knowledge and practice of Psychodrama, Sociometry, and Group Psychotherapy toward the empowerment of vulnerable, oppressed people, and communities.

Here at the ASGPP-NJ Psychodrama Collaborative, not all of us are Psychodramatists. We are unique individuals who have come to this endeavor with varying levels of experience, our own stories and our own individual social justice passions. And therein lies the beauty of our collaboration: one mission, many minds, endless opportunities for social change through psychodramatic action.

Those who study Psychodrama know, this is the recipe for success. All the “resources are in the room”. But how does one group of individuals, even with all the resources they need, change the world utilizing psychodrama? By bringing psychodramatic principles into communities and increasing the sociometric bonds within those communities, you can create a sense of power and connection around current social justice issues. This simple act has a tremendous ripple effect. By planting the seeds of creativity and spontaneity, the stage is then set for communities to further harvest connection and move into action around social justice for all.

Additionally, the ASGPP-NJ Psychodrama Collaborative is looking to increase our collaborations within our community of professionals in New Jersey, both clinical and non-clinical, by providing opportunities to increase knowledge of the principles of psychodrama, sociometry, and group psychotherapy, and to encourage and promote professional training in these principles to create a movement of peaceful action.

We had just such an opportunity at the 13th annual teach-in event at Monmouth University, School of Social Work, this past Fall. This student run event was themed A Call to Action: Community Members as Change Agents and accepted proposals from students, faculty and community members who could present on social justice related themes.

Two of our ASGPP-NJ Psychodrama Collaborative members, Aida Hernandez, LPC and Scottie Urme, LCSW, TEPCo-presented a 50-minute workshop titled, “*Setting the Stage for Peaceful Action & Social Justice*”. This event provided a unique opportunity to explore issues related to oppression, privilege, and social injustice using psychodrama and sociometry. The overall goal of the workshop was to raise critical consciousness and, in turn, empower and engage workshop attendees to move into action within their own communities

It was also a wonderful opportunity to let people know about ASGPP’s mission to inform the general public, professionals,

and local policy makers about psychodrama, sociometry, and group psychotherapy’s concern with the well-being of individuals, groups, families, and organizations. We were able to demonstrate psychodrama and sociometry as instruments of community healing, while making new sociometric connections.

The teach-in event started with a panel discussion. Our own NJ Collaborative Board President, Scottie Urme, LCSW, TEPCo was invited to be one of four panel speakers to discuss the topic of community members as change agents. In explaining the concepts underlying Psychodrama, Scottie explained that although usually thought of as a clinical intervention, psychodrama, sociometry & group psychotherapy also offer a multi-dimensional way to understand issues related to oppression, privilege, and social injustice. When asked by the panel moderator “what have you been doing professionally related to community members as change agents” Scottie discussed sociometry, Moreno’s philosophy that “A truly therapeutic procedure can have no less an objective than the whole of mankind”, and of recently forming the NJ Collaborative in response to social injustices, wherein psychodrama and sociometry have particular efficacy.

The workshop included a lecture, a spectrogram activity (called a Privilege walk), and sharing. Between 40-50 participants fully engaged in the activity. The participants were encouraged through small group discussions to identify how their understanding of privilege changed as a result of the activity, and how it might inform their actions going forward.

Here is what our Collaborative members had to say about their expectation and experience of the event.

“For me the Purpose of the event was to create a safe environment to raise knowledge and awareness around privilege. Emphasis was placed at the start of the activity, that privilege is neither good nor bad, but that you either had or were spared certain challenges. Multiple participants, including myself, expressed surprise by their position in the room by the end. I answered one question incorrectly, because for the majority of my life I would’ve had a different answer. This raised my awareness of the fluidity of privilege, that at different times in a person’s life there will be different answers.”

“The honesty and vulnerability with which people participated in such a sensitive topic left me feeling a renewed optimism and hope for the future. One of my favorite experiences happened toward the end of the workshop. Participants were asked to raise their hand if they had a new or different understanding or awareness of privilege as a result of the activity. It appeared that everyone raised their hand, which exemplified that each person had in fact been the change agent of the other. This was the theme of the teach in, and a shining example of power of sociometry toward that purpose.”

ASGPP REGIONAL NEWS

Find a Local Contact Near You

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• Denver Area

Erica Hollander / ericahollander@comcast.net / 303-978-9091

We meet monthly in downtown Denver. We share ideas, concerns, and techniques. We welcome others with some experience. We decide each time we meet when we next meet, who directs, and so on. Contact ericahollander@comcast.net or 303-978- 9091 for more information.

Erica Hollander, PhD, JD, TEP

• Hudson Valley

Regina Sewell / visionshv@optonline.net / 845-440-7272

Open Sessions are ON in The Hudson Valley. We are delighted to still have access to the original Moreno stage at Boughton Place. This spring, we had Nancy Scherlong, LCSW, PTR, M/S do "What's a Meta-for?" an action Poetry Therapy session. And in June we had Valerie Simon, LCSW, PAT, direct for the first time in the Hudson Valley on the theme of "Finding My Authentic Joy". We'll start up again in October with Ingrid Schirrholtz Dipl.-Psych., MA, TEP on the topic of "Dreams".

Regina Sewell, PhD / MEd, LMHC, PCC

• Mid-Atlantic

Steve Kopp / SteveK@sli.org / 301-592-0542

MAC meets the first Saturday of February, May, and October in Silver Spring, Maryland. All are welcome. Contact Steve Kopp for further info: stevek@sli.org

Steve Kopp, MS, CAS, TEP

• Southern

Craig Caines / craigcaines@sprintmail.com / 205-249-7048

The Southern Chapter of the American Society of Group Psychotherapy and Psychodrama (SCASGPP) is continuing to introduce students to psychodrama at the campuses of the University of Alabama at Birmingham (UAB) and the University of Montevallo (UM). The SCASGPP is currently communicating with the University of Montevallo (UM) College of Education Counseling Graduate Program. We are seeking to reserve a day and a half time period in which the SCASGPP in conjunction with the Counseling Graduate Program can host a psychodrama mini conference in 2018.

Craig Caines, MSW, LCSW, TEP

SOCIODRAMA FOR OUR TIME

Rosalie Minkin, TEP



THE HISTORIC ROOTS OF SOCIODRAMA

Dr. J.L. Moreno, born in Romania in 1889, founded psychodrama, sociodrama, and sociometry. He recognized their potential applications in the creative arts. In the 1920's and 1930's, he applied his methods to actors to introduce spontaneous drama onto the stage. Spontaneity was born from his early experiments with actors, which

then laid the foundation for the concept of role formations that included psychodrama, sociodrama and sociometry. Moreno blended theatre and the social sciences when he developed sociodrama in the 1920's. He described sociodrama as an action method dealing with inter-group relations and their collective ideologies. The term sociodrama has two Latin roots: socius - the associate, and drama - the action.

THE FUNCTION OF SOCIODRAMA

For centuries, the drama has enriched, entertained and educated, and has been highly instrumental in calling attention to the major socio-political, economic and interpersonal issues of the past, present and future. Sociodrama originated in the blended theater and the social sciences when Moreno developed "The Theater of Spontaneity", from 1921-1923. (Moreno, J.L. (1978) *Who Shall Survive*, 3rd Ed, p. 87-89-19)

Moreno recognized that sociodrama was an essential tool. It provides role players a vehicle with which their perceptions and the perception of other group members can be investigated and information may be integrated. The information is significant to their roles, the themes, and the issues of the sociodrama. Sociodramas stimulate an exploration and expansion of understanding the group's established roles, issues, and themes. It inspires participants to establish, shape, develop, and maintain group cohesiveness as well as foster self-confidence; create and unlock imagination; and awaken spontaneity and creativity. The sociodrama enactments of a group continually offer a mirror that reflects society.

In 1947, J.L. Moreno laid the foundation for the concept of role formation. The value of sociodrama is in the exploration and enactment of relationships that challenge the collective social concerns of the group members. Moreno acknowledged that sociodrama is a fundamental tool for teaching interpersonal communication skills by resting on the premise that group members are characterized by a variety of social roles. Group members role-play and experience a multitude of feelings without directly participating in their own personal real-life

experiences. He concluded that every participant in a sociodrama is his or her own playwright. "The true subject of a sociodrama is the group" (*Sociodrama Monographs* (1944), page 331)

THE PRINCIPLES OF DIRECTING

The key facilitator of a sociodrama is the director. The sociodrama facilitator enacts the roles of both the observer and the director. These two roles interact as the director watches and manages the action. The awareness of these two roles offers him/her the opportunity to notice how group members interact with one another as they observe the group members physical and emotional exchanges.

The director has an extraordinary, demanding job. He or she is not a magician but a reasonable, spontaneous, and creative individual. In the role of the director, they must understand their limitations, role repertoire. Authenticity is a basic requirement as they function in the role of a sociodrama director. The director's vitality establishes them in the role of the leader. The sociodrama director prepares for the leadership role with personal and professional warm-ups. Their warm ups offer them opportunity to lower their anxiety and release their spontaneity. (Rosalie Minkin, (2016) *Sociodrama For Our Time*, pages 30-34)

SOCIOMETRY AND SOCIODRAMA

J.L. Moreno described sociometry as the process of social exchange as group members move toward or select one another, the workings of their social network. Sociometry is the basis for implementation of the sociodrama process and group interactions. It is the process of exchanges and interpersonal relations as individuals gravitate to one another in the roles they enact

Sociometry is as an ongoing process, largely invisible to the naked eye and requires a special technique, the social microscope. Social microscopy and sociometry can be used to uncover relationship systems that will lead to bonding the group together in the sociodrama. Unless we deal with the social microscopy, healthy human bonding cannot proceed.

There was an important job to be done:

Everyone was sure somebody would do it, anybody could have done it, but nobody did!

Dave Moran, CAADC, LCSW, TEP



I am writing about the need for us to be an Evidence Based Model of treatment sanctioned by the Substance Abuse and Mental Health Service Administration, SAMHSA. We are the problem, not the insurance companies! We are antagonists holding on to a conserve that no longer serves anyone and lacks truth, functionality, and is not solution focused. These kinds of responses have frustrated me for over 10 years.

Many of our colleagues have tried to give voice to these concerns and have been blasted, humiliated and left voiceless.

We are Sociometrists. I believe we need to hear the voice of the minority which I believe, in truth is the majority, when we start breaking this down. This has left me with a familiar personal question: “do I want to continue to give the unwanted to the unwilling?” I do this in my world all the time — so **why not come back and dance again with the ASGPP. Would anyone care to join me?**

After writing, networking and voicing this concern for 10 years, I left the ASGPP Presidency as a few before me have - disillusioned, frustrated and needing to pull back and regroup. As my luck would have it, I found my spiritual partner and we were married on April 16, 2016. Having this beautiful experience as renewed me, so yes, I am back with that passion. PASSION is a crazy thing once it gets you it has a way of haunting you.

So, let me go back to the silent minority and why I believe it is THE MAJORITY. We are the majority for we are inclusive and the oldest Group Psychotherapy Society in the U.S. We have 100 hundred years of literature and research to draw from. That’s just got to include most everyone, right? Ok I have more. There are many people doing research already and trying to set up the parameters of what we want to capture, measure and prove in our evidence based practices. So, what I am asking for is the voice of the members that know what is needed, and have ideas on how to measure what we do, and to start identifying studies that show efficacy or statistical significance.

The game plan I envision is that we get a couple of mega studies going, Rob Pramann has offered tools that we could utilize for 50-100 training groups in a brief period of six months to a year. We could then have people continue to measure a per-

centage of those same groups as we pull the data together and gather outcomes. With the outcome measures being of current time, we can go back and find both quantitative research from the past, but we could utilize the qualitative studies as we will have shown consistency both historically and in present time with these mega studies. ARE YOU IN NOW?

OR we could do what Morenian’s have done since the beginning: be elitist and non-conformist. Thinking we don’t have to prove anything to anyone; “we know what we can do.” Ha, do we? How do we know what we know? Is it timely? Does it speak to the research and data based engines that quantify and qualify whether a modality has sufficient evidence that when used to treat a symptom or problem it creates the desired outcome and solution. If you are reading this, you believe it does. You have experienced it and seen it done. ***This is why we are small and we haven’t stepped out of our comfort zone.***

I will say that when I was in service as a Council member, VP and President, I did have the realization that you, we, us, are friggin’ geniuses. Psychodrama, sociometry and group processes work and we know our stuff. We could continue as we always did and mock the systems and powers that make the rules and bless the formalities of how people heal, grow or change. We can continue to be the group that stimulates, plants seed and allows others to steal pieces of our cake and brag about how good their cake is. I watched trainers travel around the world involved in every part of society working to find solutions with the tools we know work. We do not need to prove that to anyone. We know, and that may be good enough, OR NOT!!!!

The world of Psychodrama is fun, exciting, spontaneous, creative and free. WE do not have to conform. WE do not need to prove anything to anyone. We have been doing our thing all over the world for a 100 year now. I know technically 1921, but Moreno was doing sociometry before that date. Do we want to prove, document or present this for discussion? I came to the loving conclusion that psychodramatists are powerful people doing a lot of good things in the world. We do not have to “Herd the Cats” into a formal protocol to put us on the map in this century. This may not happen and we will be here in a hundred more years regardless. But it is now time for us to own our Sociometry and “include all of mankind” in offering evidence based research that proves that we know what we know!

PSYCHODRAMA INTERNATIONALLY

Psychodrama in Poland

Ariadna Romejko-Borowiec



The Polish Psychodrama Institute (PPI) was founded in 1999 in Cracow and is an association that consists of over 100 active members. Its main base is located in Cracow, in southern Poland. Polish adventures with Moreno's method started in the 1980s at The Department for Neurotic and Behavioral Disorders of the University Hospital in Cracow, where Sonia Beloch from Germany was invited by Prof. Jerzy Aleksandrowicz to lead the first psychodrama group made up entirely of psychotherapists.

Later, in the mid-late 1990s, the next two first-level groups were opened and led separately by Sonia Beloch and Eva Roine (Norway). In these groups there were Jaroslaw Gliszczynski, Anna Bielanska, Agnieszka Bartkowska-Kurek, Wieslawa Piatek-Janicka, Jacek Syguda and others, who later became the foundation for the Institute. The first Polish second-level group was directed by Berndt Fichtenhofer.

Since then we have had several trainers from Germany and Norway supporting us and some of them still do. For the past few years we have had the pleasure to experience and learn from Hilde Gött (Germany), Elisabet Schjetne (Norway), Eduardo Verdu (Norway) and Inara Erdmanis (Latvia), who have been giving us workshops and supervision. Moreover, many foreign trainers are invited every year to lead seminars for our trainees on a variety of topics. Among them: Leandra Perotta and Maurizio Gasseau of Italy, Ludmila Litvinienko, Judith Maschke, Roger Schaller, Yaacov Naor, Christoph Hutter and others. Also our trainers work abroad mainly in the Eastern part of Europe, the Ukraine, Belarus and Lithuania, where they lead seminars and groups.

In 2004, Morenos' Psychodrama was acknowledged by the Polish Psychiatry Association and recommended as one of the alternative self-experience trainings for future psychotherapists.

Activities inside the country include education of assistants, psychodrama therapists/leaders and trainers. We have organized full stage III psychodrama trainings, seminars and supervisions according to the rules of the Psychodrama Institute for Europe. They are run by both Polish as well as foreign trainers and supervisors, mostly from Europe. Trainings take place in different centers all over the country: Cracow, Silesia, Warsaw, Lublin, Bialystok, Poznan and Wroclaw, of which Cracow and Katowice are the most active ones.

The members of our institute come from a variety of backgrounds, including psychotherapists, psychologists, medical doctors, pedagogues, actors, artists, philosophers, and others. However what differentiates us strongly from other Institutes around Europe are the significant amounts of highly educated clinicians, certified psychotherapy supervisors and psychotherapists who apply psychodrama in their everyday work and maintain a highly professional and secure environment for all our activities. So far we have educated 22 psychodrama trainers/leaders and recently we have gained three independent psychodrama supervisors, who have passed the PIFE exam: Anna Bielanska, Wieslawa Piatek-Janicka and Jaroslaw Gliszczynski.

The Board of PPI, includes Anna Bielanska as President; Jaroslaw Gliszczynski as Vice President; Ariadna Romejko-Borowiec, Igor Hanuszkiewicz – Treasurer; and Jacek Syguda.

Our website is: www.psychodrama.pl

Since 2004 we have organized and finished over 30 first-level groups and 6 second-level groups. So far already about 500 people have completed the first-level group training. At this very moment there are 13 first-level working groups and 2 second-level groups are being supervised and prepared for a colloquium. Every year a selected group of "newborn psychodrama therapists" get a chance to further develop their theoretical and practical knowledge to achieve the trainer status.

To maintain constant development of our skills and make a space for creative and spontaneous encounters, two times a year we provide special supervision groups and workshops prepared exclusively for trainers.

As for training in psychodrama as a specialized form of psychotherapy,

we try to promote psychodrama as a psychotherapeutic method in the country. Therefore we have participated in all major Psychotherapeutic and Psychiatric Conferences organized in Poland. As a result of our work, psychodrama has been well recognized by the Polish Psychiatric and Psychological Associations, which has led to the organization of two independent full psychodrama-oriented psychotherapy postgraduate trainings that have been taking place for the past 10 years now.



Under the PPI auspices there are psychodrama therapeutic and self-experience groups arranged and directed by psycho-drama-oriented psychotherapists.

In order to integrate the Polish psychodrama milieu and open up the possibility for mutual cooperation, learning and for any other creative initiatives, every second year we organize a Polish Psychodrama Festival that gathers approximately 160 psychodramatists. This year our Festival was titled "Body and Cosmos". During the festival, the first Polish Playback Theatre was established.

From the very beginning we have been developing robustly thanks to the constant support received from PIFE (soon transforming into Psychodrama Association for Europe) and we have become one of the largest psychodrama organizations in Europe. That is why we feel very closely related to PIFE, use its principles, and standards. Our representatives work on its Board to support the further development of psychodrama in the eastern and western countries. As the members of PIFE we actively participate in different projects concerning: upgrading training standards, ethical principles, application of psychodrama in psychotherapy, expansion of psychodrama into other dimensions and places, etc.

In 2010, the PPI became the official member of the Federation of European Psychodrama Training Organizations (FEPTO). At present we are engaged in the Network and Research Committees. PPI was a co-organizer of two FEPTO Research Committee Meetings: in 2014, at the John Paul II Catholic University of Lublin, and in 2016 in Cracow, in the cooperation with Collegium Medicum of the Jagiellonian University. On behalf of the Polish

(Continued on Page 15)

PSYCHODRAMA INTERNATIONALLY

A Small Window into Psychodrama in New Zealand

Don Reekie, TEP



In New Zealand in 1975 we formed our first Training Institute, named the “The New Zealand Training Centre for Action Methods.” It lasted less than six months and then changed into “The Auckland Training Centre for Psychodrama.” We dropped New Zealand for Auckland where the Institute was based. The Wellington and Christchurch Institutes followed soon after.

We decided on utilizing the word “Psychodrama” because the methodologies are Morenean and he summed them up in the term “Psychodrama” over the course of years from 1930’s on.

In New Zealand Psychodrama is applied in so many areas of community enterprise that the practitioner exponent will often not use the word Psychodrama in working with this or that group.

One psychodramatist was an in-house consultant for Internal Affairs. Others have coached Treasury staff. The method is used by teachers. I have given coaching to Directors of new hospital services and worked with large groups of staff who are in conflict. Our National College of Theatre and Drama at Victoria University in Wellington has as its Director a man who did three or four years training in Psychodrama and also attended Max’s (Clayton) workshops for many years. He also is a teacher in Playback.

Psychodrama in Serbia

Dusan Potkonjak, MD



Until recently I was a psychiatrist in the Goodmayes Hospital in East London, England. I retired in May 2015, and since then, most of the time, I live and practice psychodrama in Belgrade, Serbia – a country located in Central and Southeast Europe.

I was trained by Marcia Karp at the British Psychodrama Association. I became a trainer myself in 1994. There is good motivation, support, and trust among the members of my groups. We generally achieve a powerful drama on stage, then sharing and often - action sharing. What is ‘action sharing’? After a long psychodrama on stage, during the sharing process some people are so expressive that I encourage them to get up and do a short piece of action, like a statement to an important person.

It lasts two to three minutes and can be very effective. I learned this from Marcia Karp during my training at the Holwell Centre for Psychodrama and Sociometry, Devon, England.

Every Saturday I direct an open psychodrama session with 8 to 20 participants. On Sundays, I direct an experiential training group with two co-therapists, Dragan Milivojevic and Gorda Bozovic, that we started in October 2015. I have also offered psychodrama weekends in Slovenia and Croatia for 17 years.

We have had as guest presenters Sue Daniel of Southern Australia; Kate Bradshaw of Sweden; Olivia Lousada of London, UK and Zana Segula from Norway.

With the help of Playback South Theatre - London, we brought the method Playback Theatre to Belgrade. There is now a Playback – Belgrade theatre group. We have regular rehearsals and performances for the public.

Psychodrama in Poland

(Continued from Page 14)

Psychodrama Institute and as a Co-chair of the FEPTO Research Committee, Krzysztof Cieplinski was also involved in the preparation of the research meetings in Wuerzburg (2015, Germany), Helsinki (2016, Finland) and Skopje (2017, Republic of Macedonia).

Scientific Research and Publications

The theoretical studies on psychodrama application, working factors and mechanisms and also integration into others approaches were presented at the national and international psychotherapeutic and psychological conferences (i.e. SPR Conference in Klagenfurt, 2015, and the 9th International Conference on the Dialogical Self in Lublin, 2016). Our empirical research on psychodrama is gradually developing. The main research fields are: *Hearing*

Voices Project focused on using psychodrama with patients suffering from schizophrenia conducted by Anna Bielanska and Igor Hanuszkiewicz, as well as *Effects and Change Process in Psychodrama Group Training for Psychology Students* conducted by Krzysztof Cieplinski’s team. Krzysztof Cieplinski is also elaborating the *Client Contribution Oriented Integrative Research Model of Change Process in Psychodrama*.

We have many publications (in Polish) relating to psychodrama, all mentioned in the international psychodrama bibliography. All of these are in a journal with the translated title, *Psychotherapy*, which has been in publication for several years. That’s the news about psychodrama from Poland.

*About the Author – Ariadna Romejko-Borowiec MA
Psychodrama Therapist / Psychotherapist of Polish Psychiatric Association
Board Member of Psychodrama Association for Europe
Board Member of Polish Psychodrama Institute*

PSYCHODRAMA INTERNATIONALLY

Psychodrama in South Korea

Angelica Coumanova Kim



Prior to my studies as a PhD student at the University of Northern Colorado, I lived in South Korea for two years. I embraced the beautiful and unique culture that they had to offer and fell in love with the country and the people. Once I came back to the states, I began to work with Dr. Daniela Simmons and to explore psychodrama. Boy did my world open up! Over the past year that I have been studying psychodrama, my

sense is that it is based on collectivist values. Perhaps this is the reason why it is so popular as a practice in Europe and South America, yet also why we are still struggling to gain the same sort of momentum here in the United States. Then I began wondering, Asian cultures are prominently known for being collectivist; in fact, they could potentially be perfect candidates for psychodrama as a form of therapy. So, I began to research, and since I know a little more about South Korea and its culture than other Asian countries and cultures, I decided to focus on finding out if psychodrama is in any of the literature.

Even though I found little to no literature about psychodrama in South Korea written in English, there was an article that was written in English that really caught my attention. Authors Soo Eun Chae and Soo Jin Kim from the Department of Education at Gangneung-Wonju National University wrote an article in 2017 titled “Group Psychodrama for Korean College Students.” The purpose of the article is to increase awareness of the benefits that psychodrama has as a form of therapy with Korean college students. The article states that psychodrama was first introduced in South Korea’s literature in 1972 and since then steady research has been conducted. However, the authors also state that despite the research in support of the benefits that psychodrama can provide to the Korean people, it is severely underutilized as a form of therapy.

The authors discuss several studies that show the positive impact that psychodrama made on various Korean populations and how their results were also in support of the existing Korean literature. Studies among Korean college students in South Korea show that psychodrama has helped them to: have more sympathy with others, increase emotional stability, and decrease anxiety and stress. Chae and Kim’s study supported the existing literature. In their study, psychodrama was the form of therapy with a handful of Korean college students as a means to improve students’ interpersonal relationships and sense of self-efficacy. Overall, the article is very positive and a great advocate for psychodrama.

So, why is psychodrama underutilized in South Korea? Although Korea and other Asian cultures are collectivist in nature and would benefit from psychodrama as a form of therapy, it is the “therapy” and mental illness part that sets back the expansion of mental health services employed. In a lot of Asian countries, therapy and mental illness are seen as controversial and taboo topics. Many adults are ashamed if they suffer from a severe mental illness, depression, anxiety, or even family problems and as a result they do not seek help. Particularly in South Korea, education is valued at such a high level, so much that students start to study from a very young age in preparation for college entrance exams. However, the same can not be said about the value of mental health in South Korea. As you can imagine, this poses a serious issue, as the value of the importance of mental health decreases, the risk for mental instability and anxiety or depression increases. The main issue with this is that South Korea is a country that is tied deeply to its traditions. It has a very traditional older generation, and even though young people may want to spread psychodrama and become involved in it, it may be difficult for some due to the hierarchal societal demands and pressures they face to follow the views of the older generation.

I do believe that psychodrama has a place in South Korea’s future, and as the world becomes more connected and more research is published, psychodrama will emerge in South Korea’s society. Education is truly key to the beginning of anything, hopefully in the next several years, we will seek an increase in the value of mental health in countries such as South Korea, and from that Psychodrama can blossom as a form of therapy for the Korean people.

About the author: Angelica Coumanova Kim has been a student of psychodrama with Dr. Daniela Simmons at Expressive Therapies Training Institute since 2016. She is currently residing in Denver, Colorado and pursuing a PhD at the University of Northern Colorado in School Psychology with an emphasis on Applied Behavioral Analysis. In addition to her studies, Angie is eager to continue her journey to becoming certified in psychodrama and create a bridge between the field of School Psychology and psychodrama.



PSYCHODRAMA INTERNATIONALLY

Psychodrama in Australia and New Zealand

Adam Blatner, MD, TEP and Sue Daniel, Psychologist, TEP



In May 2001, Sue Daniel (TEP) established a new training institute in Melbourne, Australia. Seventeen years later, the Psychodrama Institute of Melbourne (PIM) continues to provide ongoing training in Morenian Psycho-drama. PIM and her sister institute, PIA (the Psychodrama Institute of Aotearoa, the latter being the Maori name for New Zealand) are within the Australian and Aotearoa Board of Psychodrama (ABP) system.

The Board and Institutes are all entities within the Moreno Psychodrama Society network. This Society and its entities developed with the permission, encouragement and patronage of Zerka Moreno from 2001 until her death in 2016.

Sue Daniels also created the new Board of Psychodrama in 2001 – re-named the Australian and Aotearoa Board of Psychodrama in 2003. The reason Sue chose the name, Aotearoa instead of New Zealand is that two of PIM's current Faculty members and the Founders of PIA, are the Maori sisters, Lethe and Katrina Gaskin. Both are also founding members of the Moreno Psychodrama Society and Lethe Gaskin is the current Chairperson of the Board of Psychodrama. Years later we discovered that this Maori word (Aotearoa), was added to the ANZPA organization, which had originated in 1980 in Australia. Sue was president of ANZPA for four years from 1990-1994 and a member from its inception in 1980 to 2001.

The Psychodrama Institute of Melbourne has accredited and certified over 40 psychodramatists with the Australian and Aotearoa Board of Psychodrama (ABP). The PIM library, (known as the 'Zerka Moreno Library', with a section – The George Cally Library - of alternative therapies and books), has over 120 articles written by these and other trainees. Several of the articles and new ones have also been published in psychodrama and group psychotherapy journals around the world, including the world's first psychodrama e-Journal, "The Mirror" (Moreno Psychodrama Society) the ASGPP, BPA, ANZPA and IAGP journals, and in journals in Korea, Italy and France. Sue has two chapters in International books, "Psychodrama: Advances in Theory and Practice", edited by Clark Baim, Jorge Burmeister and Manuela Maciel and "Supervision in Psychodrama: Experiential Learning in Psychotherapy and Training", edited by Hannes Krall, Jutta

Furst and Pierre Fontaine. Ioanna Gagani (the first accredited psychodramatist with the ABP, 2001) has a chapter in "Communicating with Children and Adolescents: Action for Change" edited by Anne Bannister and Annie Huntington. Zerka Moreno's DVD's, books and articles written over a lifetime are appreciated by all as precious gifts in our library.

PIM has a vibrant website with many links and references: www.psychodrama-institute-melbourne.com

You can also find much rich material and the e-Journal on the MPS website: www.moreno-psychodrama-society.com

Since the above institutes, board and society are based on Morenian principles, the trainers and practitioners use sociometry in their meetings and groups, in board meetings and conferences. The trainees in PIM and PIA come from all walks of life and have professional backgrounds in a range of disciplines using psychodrama, for example, in research, academia, education, organisations, psychotherapy, counselling, psychiatry, psychology, social work, nursing, medical, public health and early childhood education, the forensic and criminal justice system and in the community. Sue Daniel, the director of PIM, has worked in over 32 countries and is instrumental in developing psychodrama programs worldwide Her work in Japan for example began in 1986 and continues today. PIM has supported many people and organisations in their growth and in the development of psychodrama, group psychotherapy and group work.

In 2017/18 our practitioners and trainers continue to travel and work in many countries including Bangladesh, Dubai, Greece, India, Japan, the Philippines, Serbia, Singapore, Slovenia and Sweden.



Sociatry Part 3

Sociatry and the Social Microscope

Edward Schreiber, DD, EdM, MSM, MAC, CD, CTPT, LADC, TEP



Considering the world and the state of our country, it is heartening that others have expressed interest in sociatry. Sociatry may seem new to many of us, but it has been at the heart of Moreno's work since he was a university student in Vienna in 1910s. It is woven throughout Moreno's writings, with the healing of mankind as a primary thesis.

The journal Moreno began many years ago was at one time called *Sociatry*. Zerka Moreno, in her book *To Dream Again* named "Sociatry" as the last chapter of her final book.

What is new is a refined understanding and application of the social microscope of sociatry, which is an action instrument designed to illuminate sociatry. The social microscope teaches Moreno's mysticism with emphasis on social justice repair. Mysticism simply means the personal first-hand experience of a primordial intelligence, the presence of an existential unity, always present. This primordial intelligence becomes palpable, and appears in the social microscope, as the undifferentiated field within which we are all living. In some traditions this is called the Godhead, the quantum field, the luminous mind. The social microscope makes this an explicit, uncloaked and unhidden encounter with this field of intelligence.

The social microscope uses a specific and sequenced application of sociometry to invoke this primordial intelligence, which then moves with the group, to form connections to show the nature of the sociodynamic effect that is impacting groups, organizations, and nations. The social microscope brings to light an underlying dynamic impacting human civilization, which Moreno wrote extensively about. The social microscope also shows the nature of our unity; as a kind of indigenous sacred geometry. The microscope integrates Moreno's developmental theory, and in doing so touches upon each of his developmental phases. This instrument, excavated from Moreno's work, highlights his genius and gift.

Participants will often sense the presence of this intelligence. Our embodied sensing and integrated experience of this intelligence is a gateway to the awakening of the autonomous healing center Zerka has described. The awakening of the autonomous healing center is the first-hand experience, realization, and knowing, of two parallel universes: The second universe of form with the first universe, the unified formless presence of our primordial nature. We awaken to it - it awakens to us. We find in this the *source of our commonality*. These are the seeds of sociatry. "Be like a Johnny Appleseed" Zerka would tell us.

Foundations of Sociatry

"Moreno attributed healing to what is going on silently, mostly invisibly, in the body and deep inside the self, not touched by words, but through action, often continuing well after treatment. He termed it due to the 'autonomous healing center' within. Awakening the autonomous healing center, the power to heal oneself, is how I see the value of psychodrama and all forms of therapy. My task is to find and touch that autonomous healing

center within, to assist and direct the protagonist to do the same. I am merely a guide in the wilderness, clearing away obstacles so protagonists can find their very own path."

Zerka Moreno *To Dream Again*

"I suffered from an idee fixe, which became my constant source of productivity. It proclaimed that there is a sort of primordial nature, which is immortal, a first universe which contains all beings and in which all events are sacred."

JL Moreno *The Future of Man's World*

"You reach a dimension, which is beyond subjective and objective reality. It's a kind of subjective reality. You reach a third dimension in the experience of time, that of eternity or the timeless." Zerka T Moreno *Psychodrama, Surplus Reality and the Art of Healing*

"A truly therapeutic procedure cannot have less an objective than the whole of mankind. But no adequate therapy can be prescribed as long as mankind is not a unity in some fashion and as long as its organization remains unknown."

JL Moreno *Who Shall Survive?*

"It helped us in the beginning to think, although we had no definite proof of it, that mankind is a social and organic unity."

JL Moreno *Who Shall Survive?*

"The Problem: Human society has an actual, dynamic, central structure, underlying and determining all its peripheral and formal groupings. It exerts a determining influence upon every sphere in which the factor of human interrelations is an active agent – in economics, biology, social pathology, politics, government and similar spheres of social action."

JL Moreno *Sociometry and the Science of Society*

"Its existence can be brought into an empirical test by means of social microscopy. The present human society is a preference system produced, to a considerable extent, by the sociodynamic effect." JL Moreno *Who Shall Survive?*

"In certain moments the sociodynamic effect changes, the distribution of social energy is capable of spreading. Those moments are wide open for social change, either in one dimension – the axiological, or the economic, or the involvement may reach all aspects of society. The precipitating cause may be a social trauma, some factor, an economic war, migration, sickness, death, famines and epidemics." JL Moreno *Who Shall Survive?*

"The expansion of the self from the plane of the individual to the cosmic plane will be a realization process of, by and through the self, a movement from the lower plane to the superior plane, the time for each movement equaling that of a historical epoch."

JL Moreno *The Future of Man's World*

It is my belief that in this time of great change, sociatry and the social microscope can add to our wealth of ideas, instruments and methods that Zerka and JL left to us to carry forward. Humanity is in an increasing and accelerating sociodynamic relationship with itself, and with the natural world, and the entire biosphere. I know of no better time to come into a full relationship with the profound unity with one other, and with all life. Sociatry is a part of our tikuun (our correction).

THE CIRCLE OF LIFE: 50 YEARS OF SOCIOMETRY WITH THE SIROKA'S AND THE SOCIOMETRIC INSTITUTE OF NEW YORK (1968 – 2018)

Nancy Kirsner, PhD, LMFT, OTR, TEP

Bob just celebrated his 80th Birthday and he and Jacquie will soon be honoring the 50th Anniversary of the Sociometric Institute of New York, happening this Fall (October 14, 2018) at Lincoln Center.

It was nearly sixty years ago that Bob, an NYU graduate student, met J.L. Moreno. From that meeting on, each of them were in each others' lives, in intertwined and separate ways – never being the same again – because they met each other! The only rough spot in their relationship came in 1968 when Moreno asked Bob to become Director of the Moreno Institute and Bob declined. Bob was a man with his own vision!

Bob was a musician – multi-talented playing both classical and jazz - brass and the string bass. Through a serendipitous and interesting summer job at Manhattan State Hospital, as an assistant in the Music Therapy Department, his life took a turn. Surrounded by talented folks in a creative Music Therapy world- he wanted more and added Psychology to his double major – Music and Psychology at NYU. Another spontaneous life event happened when the Director of the Music Therapy Department was leaving, and asked Bob (then 21 years old), to head the Department. Of course, Bob said Yes.

HISTORY OF THE INSTITUTE

The Institute for Sociometry was born in 1968 (by Bob and Ellen Siroka) having incubated during a time of "Revolutionary Fervor"... Bobby Kennedy had been assassinated, Martin Luther King had been killed, and abroad- there were riots in France. It was a nonresidential therapeutic community (milieu) with Psychodrama and Sociometry at its core.

Bob's first Professional Training group was in the late 60's. It was a group of 15 professionals (Psychoanalysts, Family Therapists, Social Workers) who independently contracted for 6 weeks at a time, to study different therapeutic modalities. They got the "psychodrama bite" and ended up staying for two years! During the 1970's and for seventeen years, the Institute housed the ASGPP Society.

The Institute started a summer camp and non-profit organization for Special Needs children in the 1970's, called

Michael's Farm. These years in the Catskill Mountains were fueled with idealism and on 105 acres, they built a 25 foot, barely winterized psychodrama stage (Note: Bob has created

14 Psychodrama theaters in his career). For ten years, this was a rich eclectic training ground, offering a five year, 20 hours per week sociotherapy/psychodrama program, that created a rich lineage of professionals.

When Moreno died in 1974, Bob became President of ASGPP (1974 - 1977); Jim Sacks had been President before him. The Certification process came about after Moreno's death. Jim Ennis was the main driver for this move toward professionalism. (Note on Jim Ennis- he called Psychodrama a "quadratic method," adding in Social Systems Analysis. This kept the innate natural centrality of Sociometry at the core). Originally there was a Certification Committee as part of the ASGPP.

This then became The American Board of Examiners, with Bob Worland as the first Executive Director (the original members were Bob, Zerka, Jim Ennis-St.E's, Dean Elthphery-Psychiatry, Don Clarkson-Social Work, and Marjory Creelman- Counseling). Concurrently, there was a "grandfathering period" that did not require a Master's degree, in which applications were made, documents and credentials were examined, and previous training was endorsed.

In 1991 the name of the Institute became *The Sociometric Institute of New York*.

THOSE WILD DAYS OF OPEN SESSIONS

"For four bucks, we were the best show in NY!" It was the height of the Human Potential Movement, Here Comes Everybody! Encounter Groups. It was all "great street theater." "We rotated evenings throughout the week – there was a full line up – Jim Sacks, Hannah Weiner, me, and others. There could be 6 or even 100, you never knew. Sometimes folks took mysterious bus rides from New Jersey and ended up at our open sessions. Sometimes there was sociometry and trained auxiliaries – the hallmark was courageous spontaneity – the times were different. I always believed in lots of attention to sociometry – as co-research and warm up. That way, it's not my drama – but rather the Protagonists' drama. Then I liked to



(Continued on Page 31)

TRAINER'S CORNER – Phoebe Atkinson –

Nancy Kirsner, PhD, LMFT, OTR, TEP

This feature is a tribute to OUR TRAINERS and THE AMERICAN BOARD OF EXAMINERS (ABE) who maintain our standards, engage with passion and intent, and teach our next generations of psychodramatists. Our trainers are a highly motivated, diverse and persevering group of professionals who dedicate significant portions of their professional lives to our field. As the landscape of Mental Health has changed dramatically since Psychodrama was in its prime years (1940's-1950's), the next generations of Certified Psychodramatists have creatively adapted Psychodrama and Sociometry for multiple uses and diverse settings. (Editor)

Practicing psychodramatists identify themselves as holding a variety of therapeutic orientations as Moreno's triadic system is readily compatible with many modalities. (Blatner, 2000) This concept has been true for Phoebe, who for the past 7 years has been integrating key findings from the field of positive psychology within her roles as clinician, psychodrama trainer, coach and as a faculty member for the *Certification in Positive Psychology (CiPP)*. In 2011, Sonja Lyubormirsky, author of *The How of Happiness* wrote: "The premise of positive psychology - that it is as important to investigate wellness as it is to study misery- has reached the mainstream." (Lyubormirsky, 2011)



It was in that same year that Phoebe enrolled in the inaugural CiPP offered through the *Whole Being Institute (WBI)* after supervising one of her interns who introduced her to positive psychology concepts. After completing her certificate, Phoebe was hired in the role of Teaching Assistant (TA) Mentor where she was responsible for facilitating a team of TA's in the year long certificate program. Since 2011 Phoebe has continued to serve her work forward designing sociometric interventions for the certificate program (CiPP), mentoring TAs and students, organizing alumni gatherings and speaking at the *Embodied Positive Psychology Summit* on topics such as *Cultivating Positive Teams, Positive Mentoring and Building Developmental Networks*.

Positive Psychology has been gaining momentum because of the research of visionary Martin Seligman as well as many others. Previous PNN articles authored by Nancy Kirsner and Dan Tomasulo have featured the intersection of Positive Psychology and Psychodrama and have illustrated how these two fields fit 'like hand in glove'. Many core themes and consistencies exist in both the fields of positive psychology and psychodrama. Positive psychology studies the conditions and processes connected to the optimal functioning of people, groups and institutions. (Gable, Haidt 2005) Similarly, Dr. Moreno took a positive approach to helping individuals and groups beginning with his work in Vienna and later in the U.S. As has been well documented, Moreno went on to influence many of the humanistic psychologists.

Practitioners of Psychodrama encounter people where they are and assist them in contacting and developing the best

that is within them (Moreno). Similarly, positive psychology, rooted in the human potential movement has developed a variety of cognitive and behavioral strategies in order to increase well-being. (Schueller, 2010). The design and application of these interventions are to: *enhance positivity, increase engagement and further a sense of meaning.* (Seligman)

Enhancing Positivity

Research on the *Negativity Bias* shows that negative emotions seem to be stronger than the positive. (Baumeister) Positive psychologists have been developing methods that are designed to help people experience more positive emotions more often. Groundbreaking work by researcher Barbara Frederickson focuses on the role of positive affect, positive emotions, positive moods and positive attitudes. Frederickson has coined the term to describe the concept of *positivity resonance* which is defined by shared micro moments of *positive resonance* that individuals can seek in their daily interactions. (Frederickson, 2003). Frederickson has shown that positivity is associated with the expansion of physical, social, and psychological resources – i.e, when we are experiencing positive emotions we are able to build personal resources which have lasting benefit. Frederickson in describing her *Broaden and Build Theory* argues that "positive emotions broaden an individual's momentary mindset, and by doing so help to build enduring personal resources" ... thus encouraging resilience and strengthening an individual's capacity to cope with adversity.

Frederickson's research suggests that people who regularly feel positive emotions are lifted on an 'upward spiral' of continued growth and thriving. As group facilitators we can ignite *positive emotional contagion* and activate a group upward spiral as we highlight what is strong. Each person's positive emotions can become more helpful to others. For instance, the positive emotions of pride, gratitude and elevation can in turn broaden people's mindsets and by expressing appreciation, love and gratitude we can seed positive emotions. When we are experiencing positive emotions we have more 'behavioral flexibility' and this allows us to build 'intellectual and psychological resources.' (Frederickson, 2003).

(Continued on Page 21)

NCCATA Update

Steven Durost, PhD, LCMCH, REAT



The National Coalition of Creative Arts Therapy Associations (NCCATA) was set up to bring together the six major creative arts therapy organizations in order to promote these forms of therapy as professions. Towards this end, a discussion has started about how we can collaborate on a "best practice" when seeking licensure. State to state the requirements of developing and procuring the legal structure for

licensure is different. And, each organization has needs that differ making a unified approach or a step by step map difficult. However, it is my hope that by engaging in this conversation with the Government Taskforce of each NCCATA organization, we can develop a "gold standard" which we aim for when working through the diverse and various legal requirements state to state. The vision, of course, is that all fifty states will have licensures for each of the creative arts therapy approaches, meaning there will be 50 states in which one can be a Licensed Psychodramatist. Our connection with NCCATA is helping us get there.



To find out more about NCCATA, go to their website: www.nccata.org/

Members include:

- American Art Therapy Association
- North American Drama Therapy Association
- American Dance Therapy Association
- American Music Therapy Association
- National Association for Poetry Therapy
- American Society of Group Psychotherapy and Psychodrama

Trainer's Corner

(Continued from Page 20)

Increased Engagement and Further a Sense of Meaning

Tomasulo writes that the positive psychology movement is all about savoring and flourishing. Using our vast toolkit from the triadic system – psychodramatists can tap into multiple intelligences in order to expand the felt sense of past, present or future in service of helping individuals savour their experience and move from languishing to flourishing. With a focus on signature strengths and well-being, **Positive Psychology research and interventions can be amplified by action methods. At the same time, Action Methods (Psychodrama) can be informed by the substantial body of research available.**

British researcher, Linley, wrote in his article *Positive Psychotherapy: Past Present and (possible) Future* that:

ASGPP SAFE ENVIRONMENT POLICY

1. ASGPP's goal is to provide a safe and welcoming environment for people of all races, gender identities, ethnicities, ability levels and socioeconomic class. All participants at ASGPP events, live or online, are expected to cooperate in creating this atmosphere of physical and emotional safety. "Participants" includes administrators, volunteers, vendors, presenters, contractors and attendees. All participants are asked to be respectful of the personal space of others in all contexts, and to remember to seek permission if there is any doubt about what level of contact will be welcomed.

2. Psychodrama work is often intensely personal. All participants are expected to honor the confidentiality of those involved in ASGPP classes, workshops and events. However, an exception to strict confidentiality is that participants are encouraged to report unsafe instances to the ASGPP Executive Director [asgpp@asgpp.com], to the ASGPP President [president@asgpp.com] or to the chairperson of the event [event-specific contact info]. All reasonable efforts will be made to restore a safe environment, and to protect the confidentiality of all involved.

3. Psychodrama and sociometry often include physical contact and touch. The leader / teacher / director of any workshop / class / psychodrama that might include physical contact will advise participants of that possibility, and provide them an opportunity to set personal boundaries regarding touch and contact. Participants are responsible for expressing their own, unique preferences with regard to touch. All participants are responsible for respecting stated boundaries. Violent contact, or contact with the breasts, buttocks or genital areas is not considered safe touch, in any event.

'Positive psychology can prosper through integration, rather than whither through isolation.' (Linley, 2006). The same can be said for Psychodrama Sociometry and Group Psychotherapy. **Working within the intersection of these two compatible fields is enriching and creates the conditions for flourishing and effective practice.**

About the author: Phoebe Atkinson, LCSW-R, TEP is a psychotherapist and coach in private practice, where she uses experiential training methods with individuals and groups. Phoebe has had additional training in psychodramatic bodywork, EMDR and Somatic Experiencing and Phoebe has partnered extensively in the design and facilitation of the Rutgers Executive Leadership Program for Women and Success Circles® Peer Mentoring since 2001.

You may contact her at: thenextlevelcoach@yahoo.com

76th Conference

(Continued from Page 1)

seen everywhere – from the new app with full conference information; the fabulous decorations in the corridors and during the events; the flowers, candies and candles, signs, welcoming and farewell cards; the game corner, the sociometric maps; the photo booths; the massage therapists; the fun and popular live conference mascot, Mr. JR; the young volunteers with the cowboy hats and the “Ask Me About Everything” buttons; elegant hosts passed red long stem roses to all award winners as they escorted them to the stage; the glitter, and more, and more ...

The fundraising events were a stunning success. With a fabulous team that gathered the items and prepared the beautiful settings; the over 200 amazing items at the Silent Auction; 8 large donations at the Live Auction, introduced by a professional auctioneer; and 21 huge baskets, beautifully wrapped in boxes, convenient for mailing; the energetic team selling tickets... every detail carefully planned and handled. And then, the exhibitors and their spectacular tables!

Each day was started with a ‘Sunrise Activity’ - Jazzercise, Yoga or Tai Chi; followed by morning meetings, a plenary session and the workshops, all held by amazing speakers and presenters. Thursday evening offered an elegant welcoming reception for social networking with hors d'oeuvres and soft, live jazz music, performed by the famous singer and musician Larry Barnett. The evening continued with the Diversity Forum, followed by ‘rekindling the lights’ with Zerka. The ASGPP Awards were given in a new and festive environment at the Friday evening Red Carpet Sociometric Stars Ceremony; with glamorous outfits; pictures taken on the Red Carpet and enjoying the Walk of Fame with our own celebrities! The Saturday evening party included a rich program with the “Learning the International Language of Dance” activity, honoring our international guests; also trying the Texas Two Step and Line Dancing; then enjoying a music program with the famous country singer Craig Murphy; pop-singers Mila and Chris; The ‘Cinema for the Blind’ group, karaoke and more! The Closing Ceremony on Sunday offered sociometric activities; a fun playback theatre; virtual travel and the North Texas Community passing the torch to the chairs of the 77th ASGPP conference to be held in Manchester, NH.

So what is with the ‘Moment’ and the Blue Bonnet Seeds in the title? J.L. Moreno included three features in his ‘Moment’, explained as: *“The locus of a flower is in the bed where it is growing. Its status nascendi is that of a growing thing as it springs from the seed. Its matrix is the fertile seed”*. (Foundations of Sociometry, 1941b, vol.4, p.15-35) The ‘Moment’ of the conference in Dallas was created from the seeds planted in the past; its growing, gently carried by everyone involved; until it became a beautiful flower! A flower that produced some new seeds for the future of psychodrama...

The last day of the conference happened to be on Earth Day. The symbolism was harvested by the Texas Psychodrama Community through their farewell hospitality gift. As the Texas State flower is the very unique Blue Bonnet, covering the vast land up to the horizons during the spring, the special gift included its seeds and a little card with an original poem and the message:

*“As we leave this experience where we’ve stretched and grown
We send this gift with you to be planted and sown
We wish for each of you new steps and new ties*

*As the seeds from this gathering take root and rise
And though the miles between us may be many
We’ll be joined in our hearts as these bloom aplenty”*

See you next year in New Hampshire!
The North Texas Psychodrama Community





IN MEMORIAM

Anne Ancelin Schützenberger

Anne Ancelin Schutzenberger, TEP, was a Lifetime Member of the ASGPP.

She was a French Psychologist, Psychotherapist, Emeritus Professor at the University of Nice having made a great contribution to Social and Clinical Psychology and Research especially in the area of Psychogenealogy (*Aïe, mes aïeux*, 1993 and *Psychogénéalogie: Guérir les blessures familiales et se retrouver soi* 2007, Paris, Payot).

She continued her studies in Paris (France) on Mathematics, Philosophy, Scientific Studies (1937) and during WWII she participated in the Resistance.

She was Secretary of the MLN for the Languedoc-Roussillon (Montpellier: 1944 -1946).

She married Marcel-Paul Schützenberger in London (1948) and divorced one year later (1949).

She participated at the Moreno Institute (Beacon, New York) and received the American diploma « TEP » (Trainer, Educator and Practitioner) and the diploma Director of Moreno Institute. She underwent psychoanalysis in Paris with the anthropologist Robert Gessain and then with Françoise Dolto.

She worked with Carl Rogers, Margaret Mead, Gregory Bateson, with the Palo Alto group, and Paul Watzlawick. She participated in the research work of the CERP (Centre d' Études et Recherches Psycho-techniques).

Since 1950 she participated in the Council to create an International Association of Group Psychotherapy and



then at the International Association of Group Psychotherapy (IAGP) where she served as Secretary, Vice-President and since 2003 as "Honorary Archivist".

She organized in 1964 at Medical Faculty in Paris the first International Congress of Psychodrama with President Paul Sivadon and Honorary President, Jacob Levy Moreno.

She became Professor of the University of Nice, Group Analyst and Therapist and Consultant to the UN. Since 1970 she has worked on complementary methods for patients with cancer and their families for the "National Consultation on Cancer".

She created with Armelle Thomas Benesse, the "École Française de Psycho-drame" (administered by IFEP, Paris).

She is the author of many books like "Aïe mes aïeux," "Le Psychodrame" with Dr Ghislain Devroede, "Ces enfants malades de leurs parents", "Le Plaisir de vivre," (Paris, Payot, 2009), "Exercices pratiques de psychogénéalogie", (Paris, Payot, 2011), "Ici et maintenant", "Vivons pleinement" (Paris, Payot, 2013), "La Langue secrète du corps" (Paris, Payot, 2015), "The Ancestor Syndrome" (Londres & New York, Routledge, 1998), "Précis de psychodrame. Introduction aux aspects techniques" (Paris, Éditions Universitaires, édition élargie 1972, 261 p), with Ghislain Devroede she wrote (2005) "Suffering in Silence, the legacy of unresolved sexual abuse".



Unsung Heroine

(Continued from Page 9)

tions, Saphira thinks there is an attitude/lack of an open mindset that promotes competitiveness and fear that it would not be financially and professionally advantageous.

When asked what she would like to be seen and known for from her 47 years of teaching, Saphira talked about the work she does to foster the need for Unity Consciousness, "Breaking down the distinctions and differences that divide us," and the ongoing spiritual journey she has been on since meeting Moreno in her early career. In 1971 Saphira was initiated into the Sufi Order and all these combined teachings have informed her transcendent psycho-spiritual path. Saphira has studied/meditated with Pir Zia Inayat Kahn (President of the International Sufi Order), Marion Woodman, Ellen Burstyn, Jean Houston and other women who are leaders in the power of feminine consciousness, expressed through their own training programs, artistic gifts and as spiritual guides from different backgrounds and traditions. Saphira shared the similarities of Pir Vilayat Inayat Khan and Moreno – they were both deep thinkers of Cosmology – always looking at the big picture and creating new forms. They were both spontaneous. They also stayed fluid and were often breaking their own rules, as they were continually creating new forms. This has inspired her to continually take risks and to create new forms as she works and grows with the people she serves.

Saphira lives and works from a place of "spiritual calling" encouraging those she works with to create their lives as works of art. Her twelve principles of Transpersonal Drama Therapy & Psychodrama provide the scaffolding, although to listen to Saphira talk, you can sense that she IS guided from a consciousness beyond & within everyday reality.

When asked about her growing edge today and what she is working on, Saphira quietly says, "I keep asking myself how I can best serve and use my talents and life experience as an elder to help others cultivate their own creativity and authenticity. We need to work together (as Moreno says) to co-create our world." Pir Vilayat used to say: "We want to create a beautiful world of beautiful people." Saphira says: "In my experience when I am called to an artistic and/or healing process or project, I usually get what I need to do it, if I really believe that it's mine to do. Identifying our 'Calling' allows us to be passionate about what we do, and feel grateful to be able to be of service in that way."

Your Council at Work

(Continued from Page 3)

Your EC members are available all year long and welcome any questions, concerns, or suggestions from our members. Please see listing of Council members and emails – <http://www.asgpp.org/pdf/Ex%20Council%202018-19.pdf>

We are the Change

(Continued from Page 10)

"As co-presenter of the privilege walk, my observation from the participants in the workshop was of how people attempted to connect to each other, especially through the sharing. The earnest listening and communication surrounding their present awareness appeared to affect others. I noticed one participant spontaneously went to another participant for comfort. During the sharing in triads, I noticed that some groups joined other groups, by moving to other parts of the "line", to share and listen to their stories, bringing to light the sociometry in the room. During the activity, I sensed a tone of respect for each other, which was observed through the active listening and verbal expressions of vulnerability"

Thanks to the Conference Performers

Larry Barnett • Mila Belcheva
Bulgarian Folk Group "Luish" • Chris Djinov
Cinema for the Blind group
Lynn Dowdy McCracken • Craig Murphy

A Thank You Gift to the PNN Writers at the 2018 Conference



API Otter wearing a PNN staff writer hat

Thanks to our 2018 Conference Speakers



KEYNOTE SPEAKERS

*From Conflict to Connection
for All Humanity*

**HARVILLE HENDRIX, PhD &
HELEN LAKELLY HUNT, PhD**



100TH ANNIVERSARY OF DR. MORENO'S DAIMON

*Lessons to be learned from the 100th
anniversary of the publication of the
Daimon: a long and stimulating
learning process*

RENÉ MARINEAU, PhD



PLENARY SPEAKER

*Communication Energy in Action:
Expanding Connections*

S. RAFF FOREMAN, JD



AN HOUR WITH ZERKA

*"Globe-Trotting with Zerka":
A Virtual Travel "To Rekindle
the Light"*

SÉRGIO GUAMARAES, PhD



DIVERSITY FORUM

NISHA SAJNANI, PhD, RDT-BCT

From the President

(Continued from Page 1)

and Practitioners of Action Methods. We come together with joy and excitement to connect, create openness, to continue the dialogue, and to experience together our passion, our work, and the diverse paths we are all taking. It is because of all of this that you are "My Tribe," my choice Family of Affiliation. This is my ground and these feelings and beliefs motivated me to run for President.

I became president on April 20, 2018. It is the 63st day of my presidency and all I can say is "Who Knew?" I knew this new role would push me to grow in many ways. I had no idea, how much, and how fast. I have had every possible emotion from joy, patience, love, respect to fear, frustration, dread, and then back to love and gratitude. What a teacher this role has already been!

We all know Role Theory and the more complicated the role, the longer it takes to learn all of the nuances and aspects of the behaviors. You may remember there are three role stages: role taking, role-playing, and role creating. Well, at 63 days I am definitely in the role taking phase, in terms of proximity to just beginning the role, and sometimes I feel like the plate spinner on the last act of America's Got Talent and I can't quite keep all of the plates in the air!

Our ASGPP culture is quietly changing and awakening - fueled by novelty, youth, kindness, hope, respect, creativity, and amazing feedback from members and new attendees that is helping us 'self-reflect' and grow. Opportunities are here now and we are moving in new directions. Your Executive Director (Debbie Ayers), Executive Council and Officers are a dynamic, hard-working team which I am proud of, elevated by, and learn from - it is humbling to work together with such a group of talented people.

Changes you might have noticed at our 2018 Conference were the many novel touches of the Dallas conference committee: a fun interactive play area outside the registration room, well-placed masseuses in the main hallway, a festive AWARDS CEREMONY atmosphere with an elegant touch with hosts and hostesses, tuxedos, gowns and a Red Carpet. We began our first videography of all three Conference speakers and as well, Legacy interviews of some ASGPP folks (Adam Blatner, Sue McMunn, Rosalie Minkin, Steve Kopp and Nan Nally-Seif). We also interviewed a new member, Brittany Lakin-Starr, and did some testimonials for our website. We are moving into the 'digital age.'

There was a dynamic International presence throughout our Conference workshops and Festivities with attendees from Taiwan, England, Brazil, Turkey, China, India, Nigeria, South Korea, Bulgaria and Canada.

We invite you to join in as we try out new ideas and create an intentional context where our Members feel seen, heard and respected and our activities are meaningful and worthwhile. While we're at it - fun, creativity, and spontaneity are our trademark!

We want to create openness and ***we really want to hear what you have to say, what's important to you, what you want and need from Your ASGPP.*** We (EC and your elected officers) are here in Service to you - the Society. The gifts are in our co-creation with you - the Members.

"Piglet noticed that even though he had a Very Small Heart, it could hold a rather large amount of Gratitude."

A.A. Milne *Winnie-the-Pooh*

In Grateful Service,
Nancy

WELCOME

Welcome to our New ASGPP Officers and Executive Council Members

President:

Nancy Kirsner, PhD, LMFT, OTR, TEP

Vice President:

Daniela Simmons, PhD, TEP

Executive Council Members:

Ronald C. Collier, LCSW, TEP

Kirsten Friedman, LMHCA, CP/PAT

Scott Giacomucci, LCSW, CTTS, CET III, CP/PAT

Anne Taylor Remley, LCSW, NCACII, CSAC, CP/PAT

THANKS

Thanks to our departing Officers and members of the Executive Council for their dedication and service.

President:

Linda Condon, LMHC, TEP

Vice President:

Erica Michaels Hollander, PhD, JD, TEP

Executive Council Members:

Sandra (Sandy) Seeger, MA, LMHC, TEP

Susan Mullins Overman, LMHC, TEP

AMAZON SMILE - A WAY TO GIVE



When you use www.smile.amazon.com to shop on Amazon, you can give to the ASGPP. No matter what you are shopping for, a portion of your purchase will be donated.

No extra purchase required!

Here's what to do:

1. Go to www.smile.amazon.com and either log into the account you already have with Amazon or create an account.
2. Then, follow the instructions to select "ASGPP Inc" as your charity.
3. Every time you shop, go to smile.amazon.com. Portions of your purchases will help support the ASGPP.

The more people shop through smile, the more money the ASGPP will receive.

PSYCHODRAMA

& Creative Arts Therapy Institute, NYC

23rd Annual Summer Residential

Boughton Place, NY

July 23-28

*

Advanced Psychodrama/ Directing Training Program

November 2-4

*

Saturday Workshops

November 3, December 1

*

Director Training Weekend

December 1-2

*

- Weekly Psychodrama Training & Therapy Groups
- Individual, Group Supervision & Consulting
- Literature Review & Exam Prep Course
- Trial Consultant

Director

Louise Lipman, LCSW, CGP, TEP

Dance / Movement Therapy Liaison

Linden H. Moogen, MS, ADTR, LCAT, NCC

PATs on Staff:

Jody Anderson, LCSW, PAT / Kirsten Friedman, MA, PAT

Jason Hasko, MA, RDT, PAT / Paula Ochs, LCSW, PAT

Sari Skolnik, LCSW, PAT

For Information and Additional Offerings, Contact:

Louise Lipman, LCSW, CGP, TEP

1133 Broadway Suite 1227

New York, NY 10010

lipmannyc1@aol.com

917-698-2663

CEUs available

The Future of ASGPP: Our New Members

Welcome to our New ASGPP Members

The following are new members who have joined us in recent months.

Welcome!

Geysa Aldebot (Seattle, WA) • David Angwin (Hueytown, AL)
 Pamela Collins Aurand (Bonham, TX)
 Billie Baker (Sanger, TX) • Dawn Blunk (Fair Oaks, CA)
 Diana Carlson (Tumwater, WA) • Yu Cheng Chang (Dallas, TX)
 Hsiu-Ju Cheng (Kaohsiung City, Taiwan R.O.C.)
 Jihye Choi (Seoul, Korea) • Jinyoung Choi (Seoul, Korea)
 Stephanie Coker (Plano, TX) • Kerry Conca (Lutz, FL)
 John Edmonson (Dallas, TX) • Vincent Espinoza (Roswell, NM)
 Foojan Ghahramani (Dover, NH) • Donna Henscheid (Tombull, TX)
 Aimee Johnson (Clearwater, FL) • Allen Johnson (Pearl, MS)
 Garth Johnson (Olympia, WA) • Jill Johnson (Pearl, MS)
 Stacey Johnson (Oklahoma City, OK)
 Jeremy Julian (Euleess, TX) • Noory Kim (Federal Way, WA)
 Jill Krush (Boulder, CO) • Kathleen Levenston (Richmond, VA)
 Crystal Lopez (Dallas, TX) • Dominique Manns (Lacey, WA)
 Elizabeth Martin (Frisco, TX) • Callie Nettles (Tampa, FL)
 Lindsay Pierce (Olympia, WA) • Charlsa Placker (Dallas, TX)
 Katie Porter (Los Angeles, CA) • Nicole Reger (Dallas, TX)
 Stacey Reicherzer (Dartmouth, MA) • Linsey Retcofsky (Fort Worth, TX)
 Kirsten Robertson (Tulsa, OK) • Dexter Rose (Philadelphia, PA)
 Michele Saffier (Lower Gwynned, PA) • Dana Sayre (Austin, TX)
 Sanjukta Shams (Dallas, TX) • Paul Smith (San Antonio, TX)
 Nicole Stottlemeyer (Port Deposit, MD)
 Yiu Hing Louis Tang (Hong Kong) • Ellie Taylor (Philadelphia, PA)
 Max Velasquez (Houston, TX)
 Naira Velumyan (Toronto, ON Canada) • Marjory Ware (Olympia, WA)
 Laura Westbrook (Lantana, TX)
 Munidasa Winslow (Singapore, Singapore)
 Sharmini Winslow (Singapore, Singapore)

If you know of someone who is new a ASGPP member who has joined within the past 2 years that you would like to see featured, would you please ask them to submit a profile and a photograph to the PNN so we could all get to know them better. We are interested in who our new members are. It gives us all hope and trust in the future of the ASGPP.

Yu-Cheng Chang, MEd, CP



Hi! My name is Yu-Cheng Chang (張祐誠), or just "A-Yo" simply. I come from Taiwan, which is a beautiful island country. In 2018 psychodrama conference, I chose 2 tags for describing my life: "WORKAHOLIC" and "ROCK STAR". "WORKAHOLIC" means I am very busy in my career now managing a counseling center in Taipei to promote Psychodrama and Art therapy and finishing my PhD thesis. My thesis is about a Psychodrama model of Chinese culture that I learned from my trainer, Dr. Lai (Nien-Hwa Lai). I am also in the second year of the PAT process learning to teach psychodrama. In addition to being a psychologist, I want to be "ROCK STAR" mostly!! I like to Touch the soul by show and enjoy connecting with people — Oh that's what Psychodramatists' do! Finally, I expect to travel the world making friends through psychodrama! ***I think coming to the U.S is a great Start!! and I welcome my U.S.friends to Taiwan!***

Lindsay Pierce



Lindsay Pierce is a new member to the ASGPP and passionate about psychodrama's potential within our current society. She is an author and anti-oppression trainer who believes in the radical transformative power of the human relationship, building on a decade of experience in social service, mental health, and academia. She is a traveling speaker on LGBTQ+ representation in literature and media, a queer activist, effusive optimist, and integrates existential, spiritual, and humanist concepts as part of connecting with the divine spark in all persons — the core where true societal healing begins. She is a current graduate student in Saint Martin's Counseling Psychology program and studies anti-oppression work and psychodrama with Dr. Leticia Nieto, TEP.

Nicole Stottlemeyer



Nancy Kirsner and Phoebe Atkinson are my Psychodrama Mothers mothers and I couldn't be more grateful. I love being a Positive Psychology Coach and part time faculty for an online Positive Psychology Coaching program through the Wholebeing Institute (through which I met these two dynamic TEPs).

I love introducing people (children and adults) to the Values in Action (VIA) character strengths and have developed dozens of games to make learning fun!

I live in Port Deposit, MD, an hour north of Baltimore and south of Philadelphia.

When I'm not avoiding the dishes I am hula hooping with my 7 year old niece. I would love to connect with you and find more work in this field.

CONFERENCES AND NETWORKING OPPORTUNITIES



EACH OF THESE CONFERENCES IS A DOORWAY TO EXPANDED POSSIBILITIES FOR PSYCHODRAMATISTS.

July 6 - 8 — “Healing Spaces, Healing Places” 2018 British Psychodrama Association (BPA) Conference. Malvern.
Contact: <http://conference.bpa2018.uk>

July 31- August 4 — Pre-Congress July 31 & Congress August 1-4. *“Rising Tides of Challenge and Hope: Healing Identity, in Society, Groups and Individuals” XX IAGP Congress.* Malmö, Sweden. Contact: www.iagp.com

August 15 - 19 — “10th Baltic Moreno Days Conference” Psühhodraama Instituut. Pärnu, Estonia
Contact: <http://psyhodraama.ee/bmd2018/>

October 4 - 7 — FEPTO Research Committee Meeting. Leipzig, Germany. Contact: Katja Kolmorgen: Katja.Kolmorgen@medizin.uni-leipzig.de

October 11 - 14 — “Bringing the Body and Creativity into Healing – The Art and Science of Dance/Movement Therapy” 2018 American Dance Therapy Association (ADTA) Annual Conference. Salt Lake City, UT Contact: <https://adta.org>

October 25 - 28 — “Beyond the Fourth Wall: Engaging Therapeutic Performance to Expand Our Impact on Communities” 39th Annual North American Drama Therapy Association (NADTA) Conference. Kansas City, Missouri.
Contact: www.nadta.org

October 31 - November 4 — “Honoring Yesterday, Celebrating Today, Building for Tomorrow” American Art Therapy Association 49th Annual Conference, Miami, FL
Contact: <https://arttherapy.org>

November 15 - 18 — “Music Therapy for a Growing World” 2018 Conference of the American Music Therapy Association (AMTA). Dallas, TX Contact: www.musictherapy.org

November 16 - 18 — “Today on Days” Polish Psychodrama Association (PIP) III Psychodrama Festival. Krakow, Poland. Contact: www.psychodrama.pl

Check the ASGPP website, www.asgpp.org,
for additional Upcoming Conferences.

Check the organization website for Calls for Proposals and other information.



South Florida Center for Psychodrama

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A WELL-BEING, STRENGTHS BASED APPROACH

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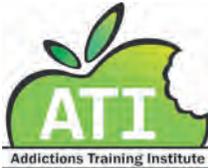
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PSYCHODRAMA CLIENT TRIAL PREPARATION

PSYCHODRAMA LITERATURE REVIEW AND EXAM PREPARATION FOR CP AND TEP – PRIVATE OR SMALL GROUP. PHONE OR SKYPE AVAILABLE.

CONTACT:
Dr. Nancy Kirsner, PhD, LMFT, OTR, TEP
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CALL FOR NOMINATIONS

**Executive Council,
Nominations Committee
and Professional Standards Committee**

The Nomination Committee is seeking nominations and self-nominations for officers and committees of the Society. We need ASGPP members, willing to invest their leadership skills and a strong drive for the well-being of the organization. A slate will be prepared from these nominations and presented to the membership for their vote. Those duly elected by the membership will take office at the 2019 Annual Meeting. Please click [here](#) to see positions open and to nominate candidates.

The deadline for nominations is August 31, 2018.

ASGPP Award Nominations

The ASGPP presents awards annually to those who have contributed to the Society in the areas of psychodrama, sociometry and group psychotherapy. The nominees are selected by our members. If you would like to nominate someone for an award, please click [here](#).

DUE: August 1, 2018



API Readin' 'ritin' & Researchin' LIVE ONLINE STUDY GROUP

2nd Sats 12.30 - 2.30 pm AZ Time

Basics of Psychodrama

July 8, Sept 22, Nov 4 - \$99

API Mini-Conference

October 13 & 14, 2018

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HUDSON VALLEY PSYCHODRAMA INSTITUTE

Judy Swallow, MA, TEP & Rebecca Walters, MS, TEP

August 22-27 — Directing Intensive
Rebecca Walters, NY

October 7-8 — DBT in Action
Rebecca Walters, NY

**October 27-29 — Sociodrama for
Counselors, Trainers and Educators**
Rebecca Walters, NY

Nov 29-30, Singapore • Nov 30-Dec 1, MO
The Empty Chair:

Psychodrama in Individual and Group Work
Rebecca Walters, Singapore • Deb Shaddy, MO

January 11-15 — Winter Intensive
Rebecca Walters, Deb Shaddy & Jenny Salimbene, NY

2018-19 Core Training Oct through April

HVPI offers NBCC CEUs for most trainings. HVPI in collaboration with The Sociometric Institute offers NYS CEUs for licensed social workers, mental health counselors and creative arts therapists

**Boughton Place, Home of the Original Moreno
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**THERAPEUTIC SPIRAL
INTERNATIONAL**

August 17-19 — Penn State Brandywine campus, PA
TSM action healing workshop examining the inner roles of man
Scott Giacomucci, LCSW, CETIII, PAT and Steven Durost, PhD, LCMCH

October 19-21 — Penn State Brandywine campus, PA
The neurobiology of trauma and the body double
Linda Ciotola, MEd, TEP and Steven Durost, PhD, LCMCH

March 28-31 — West Chester, PA
A Residential Director's Practice for trauma-informed Psychodrama
Kate Hudgins, PhD, TEP

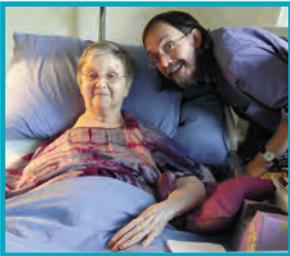
April 26-29 — Manchester, New Hampshire
**Join us on the Orient express: the therapeutic spiral model
and cultural exchange**

Mario Cossa, RDT/MT, CAWT, TEP and Kate Kate Hudgins, PhD, TEP

- Personal and Professional Consultations by Skype
- Personal Confidential Dramas with Certified TSM Teams
 - Training and Personal Growth Workshops
 - Exam Preparation

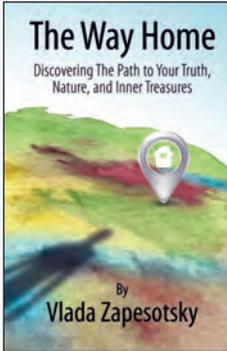
Kate Hudgins, PhD, TEP
Charlottesville, VA / 434-227-0245
DrKateTSI@mac.com
www.therapeuticpsialmodel.com

**2018 ZERKA T. MORENO
MEMORIAL INTERNATIONAL
SCHOLARSHIP AWARD RECIPIENT
Sérgio Guimaraes**



Sérgio Guimaraes from Brazil was the recipient of the International Conference Scholarship Award in Zerka's honor. As we all know, in early years while J.L. Moreno was alive and after, Zerka was the International First Lady and Ambassador for Psychodrama all over the world. While her roles expanded over the years to writing, historian, theory, and wise counsel to many many people, her love and connection to our International Community was vital and strong. People would come from China, Taiwan, Norway, Canada, Israel, England, Europe, South America, Japan and Korea to visit her and do workshops in her Charlottesville home.

The criteria for receiving the scholarship was the recipient must be a non-USA citizen, and a person who resides outside of the U.S., plus a first time ASGPP annual meeting attendee. The scholarship award covered a three day full conference package and pre-conference workshops as well as all conference events.

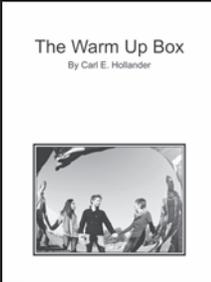


New book by
Vlada Zapesotsky, MA, PAT, AL-TSI

The Way Home-to your True Self
(www.facebook.com/VladaTherapy/)

This book describes a healing journey of a self-discovery, combining a heart-warming original fairy tale, self-guided creative and practical tools, life examples and personal story.

"The Way Home" can be founded on Amazon (paperback and Kindle):
www.amazon.com/author/wayhome



The Warm Up Box
By Carl E. Hollander

The Warm-Up Box is a reservoir of warm-up ideas useful for anyone who works with groups. These warm up suggestions may be augmented by ideas you already use.

To order, go to:
www.asgpp.org/pub/pubindex.html



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Weekend Training Program

Nan Nally-Seif, LCSW, TEP, Jacob Gershoni, LCSW, TEP,
and Jaye Moyer, LCSW, TEP

Oct. 5-6, Dec. 7-8, Feb. 1-2, April 5-6, June 7-8

Intensive Psychodrama Weekend Workshop

August 17-19 Jacob Gershoni, LCSW, TEP

**Weekly Groups and Monthly
Personal Growth Workshops**

Nan Nally-Seif, LCSW, TEP & Jacob Gershoni, LCSW, TEP

Saturdays: Sept. 22, Oct. 20, Nov. 17, Dec. 15

Sundays: Sept. 16, Oct. 21, Nov. 18, Dec. 16

Training credits and NYS CE's for social workers, mental health practitioners and creative arts therapists available

Intensive Training Weekend

November 3rd and 4th for mental health professionals

Integration of mindful awareness, meditation and compassion practices with experiential action to open to a deeper wisdom within

Sunday Afternoons

Oct. 7, Dec. 9, Jan. 13, March 10, April 14, May 12

For information: www.integraltherapy.net

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PSYCHODRAMA TRAINING INSTITUTE

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Circle of Life

(Continued from Page 19)

get things set up and moving – and then get out of the way as the Director.”

JACQUIES PART

Jacque was adventurous and loved to travel. Her first career as a Pan Am Stewardess provided ample opportunities. In the 1970's Jacque began studying at American University.

Jacque met Bob at Stony Brook when she was a graduate student in Social Work. Here she was in charge of undergraduate supervision and field work. In 1973 she applied to the prestigious St. Elizabeth's Psychodrama Program and was accepted. Bob was one of the consultants to the program.

Psychodrama at St. Elizabeth's was 'its own world- all encompassing.' Jacque talks about "learning from the inside out – by being Protagonist and at the same time processing everything that happened, on and off stage, through supervision. It all became fodder to be "worked through." As Jacque was sharing, she was also "mindfully processing" her past St.E's experience.

"It actually became clearer to me in a new way as we spoke yesterday. Mindfulness is being aware of what is going on inside (your relationship to it), what is going on outside (the circumstances), and what is going on between you and others; with (a lens of) kindness, friendliness and non judgement."

"It all happened in the basement of Hitchcock Hall, where our offices and theater were located, where we were taught and practiced the method, had supervision, worked on our personal issues on the stage and interacted in the public space. I applied what I was learning by being aware of as much as possible, and adding the perspective of the social system we were in (Jim Ennis- the quadratic system) that created the warm up. From the roles emerged wounds that were carried and then processed through the lens of the Psychodrama, Sociometry and Systems theory. I 'carried' a stage in my head."

"It is clear to me that **returning to Meditation and Mindfulness is going back to the beginning and coming from the inside out**; integrating these two powerful paths to living a Spontaneous life."

In 1976 Bob and Jacque married and they have been training students together for over 40 years.

OUR HIGHPOINTS

We integrated Sociometry back into Psychodrama and this is a key element to all training at the Institute. Usually Sociometry is a hit or miss aspect in your Psychodrama training. We put Sociometry in its Central place as the research investigatory science; with Psychodrama as an action aspect of Sociometry.

We planned and implemented Residential Intensives for 38 years. Jacque describes how much joy, love and spontaneity went into creating these – including the high level training. The "love of teaching and caring about each other" energized everything.

The Sociometric Institute Staff (Bob, Jacque, Jacob Gershoni, Nan Nally-Seif, and Jaye Moyer) of New York have

trained a significant number of students, probably over one thousand, during their fifty years in the United States, Istanbul, Israel, New Zealand, Australia, Mexico, Canada and Switzerland.

AN OPEN INVITATION TO ALL

The 50th Anniversary Celebration of The Sociometric Institute of New York will be held at Lincoln Center on October 14th, 2018, from 2:30 – 6:00 PM.

There will be the premier showing of the film, "**A Cinematic History Of Psychodrama**," (2:30 – 4:30). This panoramic documentary spans from early Moreno to contemporary practice (1930's to 1990's). The film was created by the Sociometric Institute of New York, drawing from multiple sources and touching on meaningful historical points. It also includes important contributions, issues, race relations, a research project from St. Elizabeths (1970's), Zerka's contributions, work of the Sociometric Institute and Mindfulness and Action Methods (Jacque/Jayne).

Following the film, there will be a reception (4:30 – 6:00) and a live discussion including some of the film participants. All proceeds will be donated to non-profit educational causes.

For information about attending, email Barbara: bherman459@aol.com



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Thanks to our 2018 Conference Volunteers

♥ Thanks to **Jodi Greanead** who took on the role of receiving the silent auction/basket items, taking pictures of them, organizing them.... We can't even summarize all of the little, but very important, details she had to handle for the preparation and then setting-up the auction on that Thursday... and those brown little boxes for the basket's tickets - what a great idea! And then Jodi again created the live conference mascot that was so fun and popular!

♥ Thanks to **Lori Martin** and **Tori Reynolds** - the two amazing ladies who created most of the "interior design" of the red carpet awards ceremony and the Saturday evening party, both of which were super popular this year - the giant star, the hall of fame, the red carpet and the photo booths ...

♥ Thanks to **Darlene Vanchura** who was the chair of the session assistants' committee - a huge and stressful role that entailed phone calls for months; preparing envelopes with evaluation forms, coordinating her team (**Veronica, Lonna**), long hours of running, making sure rooms are ready for sessions, scanning, etc. Darlene also put a tremendous effort in communicating with the media and trying to get donations from companies for our hospitality committee (those Trader's Joe bags were so popular!)

♥ Thanks to **Teresa Mallot** who single-handedly gathered the information and created the amazing exposition in recognition of the new CPs and TEPs; and also created the beautiful poems for both, the welcome hospitality card, and the farewell, celebrating Earth Day with the bluebonnet seeds' cards!

♥ Thanks to **Tzivia Stein** for coordinating the triage committee and the team of massage therapists (perhaps the awesome relaxation service helped us, for the first time ever, not to need the use of the triage committee).

♥ Thanks to **Mila Belcheva** for preparing all of the music for both events - the awards ceremony and the party; for delivering her beautiful songs and for coordinating the super fun international dance!

♥ Thanks to **Angie Coumanova** for spending a tremendous amount of time in contacting universities and media, and for helping with the award ceremony, bringing those lights and roses...

♥ Thanks to the 'escort team' at the awards ceremony - **Dong Gui Kim, Mila Belcheva, Osta Iwobi, Angelica Kim** and **Daniel Simmons** for the elegant touch you gave to the ceremony, at the same time providing safety for everyone going up and down the steps of that stage.

♥ Thanks to **Billie Baker, Linda Ciotola** and **Marianne Shapiro** for leading the Sunrise Activities, being there before 6 am and offering your energizing skills in Jazzercise, Yoga and Tai Chi.

♥ Thanks to **Veronica Scruggs** for helping in the baskets' wrapping, the registration area, the team of 'runners' under Darlene.

♥ Thanks to **Tonia Olson** and **Chrystal Lopez** for being the conference photographers and for capturing the most beautiful pictures that the ASGPP conference has ever had!

♥ Thanks to **Husna Arat, Mark Wentworth** and **Tonia Olson** for helping with just about everything at the conference - diligent, on time and full of energy.

♥ Thanks to **Sharone Overfelt, Sherri Eubank**, and all of the wonderful volunteers of all ages who Katrena engaged!

♥ Thanks to the volunteer entertainers - **Mila, Chris, Lulu, Yoyo, Husna; Victoria, Blaze** and **Kruz from the 'Cinema for the Blind' group, Ellie**; the enthusiasts who led the **Texas dance**, the **Bulgarian folk dancers** led by **Biliana**, and more.

♥ Thanks to **Nancy, Rhona, Kim, Julie, Marlo, Janell ...**

♥ Thanks to the **teen team** helping with a variety of chores during the conference and for the very young '**paparazi**' at the Awards Ceremony.

♥ Thanks to **Clyde Knox** for providing transportation when it was needed.

♥ A huge thanks to **all of you who came to prepare the ballroom** before the red carpet awards ceremony - a huge job that had to be done in a very short period of time!



"We know that we didn't have a chance to mention everyone who helped!"