



This photo of waving hands shows the form of clapping that is increasingly used in ANZPA conferences to communicate accolades and celebration. This inclusive norm enables not only the deaf but also people who experience pain caused by hearing sensitivity to also enjoy celebrating. Thanks to Peggy Cook for this photo.

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At the time of finalizing SOCIO our hearts and thoughts are with all our friends and colleagues and their whanau who are effected by the Christchurch earthquake. Loving thoughts and thoughtful love go out to you all.



Photo by Diz Synnot

FROM THE PRESIDENT

Hello!

I trust you will join me in congratulating Jane Maher in the creation of a PDF version of our newsletter. Like our previous online newsletter edited by Gillian Rose, this is also named SOCIO. In future it is hoped we have SOCIO the Newsletter a pdf produced 3 or 4 times per year and SOCIO the Blog - the reactivation of the Online SOCIO where members can discuss issues and experiences as well.

It is several years since we had a hardcopy Newsletter so with this renewal comes an evolving relationship between a hardcopy type newsletter (or in this case really a pdf that can be easily printed off) and the online versions: SOCIO the online blog and SOCIO the newsletter. As tools for informing and connecting our community, the relationship between the SOCIOs and all other aspects of the ANZPA organisational systems is taking shape and we look forward to further developments in future editions.

SOCIO the Newsletter responds to the desire for many members to have a hardcopy available to download and read. To keep the size of the Newsletter manageable it contains some photos but not all those that will be found on SOCIO the blog. A broader selection of photos of better quality will be available when SOCIO the blog is updated. Eventually other online features such as videos will be integrated onto the blog as well,

SOCIO the Newsletter retains the SOCIO logo with the double ellipsis developed by Walter Logerman, for the online SOCIO. In the Newsletter format the colour scheme of the logo will vary with different editions. When we have the online version of SOCIO then we will have live links and real opportunities to develop our connections via this electronic medium. We will be able to engage further around areas of common

interest and together develop an active online membership as well.

As I reported in my presidents address at the Sydney AGM earlier this year we are seeking your consideration regarding a number of matters. These topics are raised here. The Leading Topic in the right hand column relates to the change of name to AANZPA. Other important matters are published below.

Conference Dates.

From time to time here have been discussions about the timing of the ANZPA AGM and conference. These have arisen for a number of reasons principally to do with members organising themselves in relation to their larger lives.

ANZPA has twice changed the January dates to later in the year. In the mid 1990's we went for a mid-year program in Adelaide and then in Brisbane. It turned out that many members did not appreciate this mid year time due to it being damn cold everywhere except Brisbane (which had its coldest spell on record just for our Conference) and Darwin where we don't have a region. We also changed the date for the last Adelaide conference to a cooler Autumn time. The first change created the problem that the association became less financially robust as the usual annual conference surplus banked in January, did not eventuate until July/August. We effectively had two surpluses over three years worth of expenses. However we are in a different financial position at the moment from 1996.

The pros and cons for 3 options for the timing of the conference are available under Documents at the ANZPA Website www.anzpa.org/members/documents If regions wish to run a conference at a different time then we have much to consider. If we come up with exactly what we have now then the process of thinking it all (cont. page 3)

Peter Howie

LEADING TOPIC

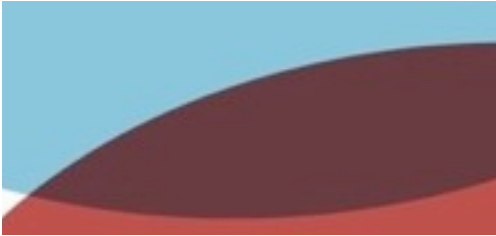
AANZPA

At the Sydney Conference 2010, as the President, I foreshadowed a motion to change the name of ANZPA Inc. from The Australian and New Zealand Psychodrama Association Inc. to the Australian and Aotearoa New Zealand Psychodrama Association Inc. (AANZPA).

Aotearoa is the Maori name given to the land of New Zealand. Many local organisations there are incorporating Aotearoa as part of their name i.e. Aotearoa New Zealand.

The Executive recognises that the use of Aotearoa New Zealand is a respectful naming and is congruent with our vision/mission/strategic plan to honour our biculturalism. We are proposing to the membership that we accept this change and adopt the name Australian and Aotearoa New Zealand Psychodrama Association and to use the acronym AANZPA.

Members are encouraged to discuss this change with other members across regions and respond via SOCIO Online or in writing directly with members of the Executive. The Executive anticipates that our membership will embrace this name change. After ratification by the AGM we anticipate a process whereby different legalities are met and documents are adjusted as required by various administrative agencies in both Australia and Aotearoa NZ.



EDITORIAL

Kia-ora Co-Members

At the April meeting of the Executive the decision was made to re-create a hard copy version of SOCIO. This is the first edition of the new SOCIO Newsletter. SOCIO will continue to be available on the website as a blog and an updated edition will be available sometime soonish. This edition is later than planned due to these and other changes and so this is a jumbo edition enabled by a jumbo warm up. Thanks enormously to Peter for his assistance in enabling me to maintain my warm up and complete this edition.

Of all the different activities involved in putting SOCIO together it has been particularly enriching to transcribe the precious moments when Brigid Hirschfeld and Don Reekie were elected Honorary Distinguished Members at the Sydney conference. It has also been a great pleasure to work with Hamish about the inspiration for the theme of the Auckland Conference. There are several other precious items in this edition designed to delight and inspire you such as Penny Beran's vivid account of the Chalkboard Concert at the Sydney conference and a psychodramatic review of Tosca the opera! There is an inspiring report on the progress of Ohomaraiki, a review of an Australian documentary on professional ethics amongst Psychotherapists and news from the regions including a farewell to Bernard Pederson.

As foreshadowed in the President's address at the AGM members are invited to discuss several proposals put forward by the executive and these topics are raised in From the President.

I trust that through SOCIO you will be more informed about various goings on in our community and that this does enable you to feel more connected and co-creative.

On the blog there will be the same versions of all items, larger photos (of higher quality resolution) and members will be able to post comments and discuss the topics raised here. I suggest you not log into it in the short term as it is not yet updated. We will let you know ASAP when it is loaded there.

Jane Maher
SOCIO-editor@anzpa.org

(cont from page 2) through will give us confidence to put up with the problems of doing it at this same time of year. Let's keep discussing these considerations.

Activities of the ANZPA Executive

The Executive met in April in Auckland and would like to let you know what we have been up to in the interests of transparency. The ANZPA Executive meets 2 times per year between conferences and sometimes a third meeting is developed. The first meeting is usually three days around April in the region hosting the forthcoming conference; the second is at least 2 days immediately before the conference in the region, at the venue where the conference is about to be held. The work of the executive and other parts of the organisation goes on between these face-to-face meetings via frequent communications.

The Executive's work and meetings are guided by the Draft Strategic Plan 2008. One area of work we attended to at the April meeting in Auckland was on updating the Strategic Plan to make it available for comment by members and sub-committees. The Draft Strategic Plan 2010 can be viewed on the website as well at www.anzpa.org/members/documents Comments appreciated.

Below is a summary of some of our recent work at the April Executive meeting. It is presented here as part of continuing to relate to our Strategic Priority of *Engagement*.

Engagement

Engagement is defined as "Effective communication and mutual relationship building within ANZPA so that members are well-informed and engaged in strong collegial relationships".

As we met in Auckland we had a tour of the conference venue and checked out the workshop rooms in preparation for our meeting with the Auckland conference committee. We strengthened our relationships with the Auckland Conference committee and enjoyed Peter Parkinson's training venue.

We reviewed aspects of the Sydney conference as discussed with some of the Sydney Conference Committee and recommendations were proffered to the Auckland Conference Committee. The annual conference is one of ANZPA's main engagement planks for members.

We discussed locations for future conferences and planned discussions with potential regions to ascertain their real levels of warm up to the idea of hosting a conference.

We spent time discussing a range of IT issues that together constitute a large body of ongoing work. This work had been going through a peak period as we bedded down the online payment processes, shifted SOCIO from WordPress to the Drupal platform, changed the website layout, the management of databases and the creation of a photo section on the website. Supporting this process and most importantly supporting the people involved were the main elements of our discussions.

We began the process of developing a range of role descriptions for new roles in the Association such as SOCIO Liaison and SOCIO Editor. The Publications and Website areas will in future be handled by separate Executive members. Until now they were both handled by Rollo under the Publications banner.

We discussed SOCIO and decided we definitely need a hardcopy or pdf newsletter as a priority over the online SOCIO (SOCIO the blog) as above. SOCIO the Newsletter will also be downloadable from the website.

The Executive had a good discussion of the requirement that Associate Members be active trainees of local institutes. We discussed whether this policy needed revisiting. The Executive is aware that not all Associate Members meet this requirement and discussed whether the policy can be modified to better reflect the interests of those wishing to be associated with ANZPA.

(cont. page 4)

(cont. from page 3)

Professionalism

The Revalidation/Currency area was progressed and the documents that members will be required to fill out were drafted and completed in time for the membership renewals that have now gone out.

The Membership Secretary role has been taken up with gusto by Margie Abbott and some of the details of her roles and responsibilities clarified. Those of you who have received your first Practitioners Certificate from Margie will have had an experience of this new role and benefited from the enthusiastic and efficient manner in which Margie has taken up this role.

A number of decisions were made to progress the development of a regular research workshop at the annual conference, a research proposal in collaboration with

PACFA/ARCAP, a page on the web site where members research papers or abstracts or links are listed along with a short description of the work, links to abstracts and other research articles and relevant articles relating to psychodrama.

The Executive were updated on the New Zealand Association of Counsellors ongoing communications with the NZ government regarding the registration of Counsellors.

Prudent Management

Finances are always discussed in one way or another and amongst these discussions it was revealed that the Sydney conference had a surplus of approximately \$18,000.



Photo by Stephen Harrison

Due to the occurrence of peak times and burdensome regular administrative tasks in the work of Treasurer, Membership Secretary and Web Master the Executive has decided to trial the expansion of the administration support available to them.

If you wish to engage with the Executive about any of these areas you are very welcome to write to the President, Secretary or other Executive members.

Peter Howie
President ANZPA Inc.
peterhowie@moreno.com.au

MEETING AT THE EDGE ANZPA CONFERENCE SYDNEY 2010

The setting for this year's conference was the somewhat Gothic old sandstone buildings of Sancta Sophia College, part of Sydney University which in the first couple of days barely coped with the intense heat and humidity of the Sydney summer. The clank clank of primitive overhead fans did little to relieve the heat which was made all the more difficult to bear knowing that a favoured few of our fellow attendees had been assigned to the air-conditioned luxury of Rydges motel over the road. Fortunately a huge thunderstorm on Saturday night eventually came to our rescue. Despite the challenges of the weather, the spirit of the conference remained lofty and friendly. The committee overall did a great job, efficiently carrying out their tasks while maintaining an ease and readiness to help at all hours of the day. The opening and closing ceremonies were rich in songs penned especially for the occasion, notably the Conference Song which was a reworking of **Land Down Under**

Do you come from an edge down under? - Where people meet and encounter? Can you hear, can you hear the thunder? - You cannot run, - You cannot take cover.

There was as usual a wide variety of workshops available representing the broad church of Psychodrama and I was pleased to see the inclusion of some very practical down to earth contributions such as assisting with the nitty gritty of getting groups going as in "Getting together with those that run self-development groups" with Peter Howie and Richard Hall and "Co-managing a peer group" with Haydn Gibson, Brendan Cartmel, Trish Reck, Barbara Dickson and Joan Hamilton-Roberts.

Phillip Corbett

Reprinted from Connections ANZPA Vic Region Newsletter 2010



POISED ON THE EDGE

Poised on the edge of that which I know, seems
incongruous

Looking from the outside

The known blossoms as remembered myth

Standing on soil almost forgotten

A landscape forever dreamed into being

Welcomes the soul skin of my feet

As I dance familiarity

Spinning beyond attachment or fear

Turning consciously in the everydayness

Stepping telescopically through various dimensions

I touch down in the present

To be with emerging friends of warmth

Along with those dressed in the veil of neutrality

Moves an inner essence

Within the truth of relationship

Jerri Bassi

Photo by Stephen Harrison



GRADUATION DAY SYDNEY 2010

At the Sydney Conference 3 new Psychodramatists Judy Broom, Jean Mehrtens and Jane Maher were awarded their graduation certificates. They have each written of this experience. Joan Hamilton-Roberts also writes of her experience of Jean's practical assessment and certification.

Judy Broom



Photo by Stephen Harrison

I sat my practical assessment in Psychodrama last October (2009). I knew it would be a challenge, and it was. I was pleased that I stayed in relationship with everyone, didn't get wobbly with myself or with others, and also knew that in some aspects I had not performed particularly well. I realized that I didn't have to be perfect, or even 'very good' – just good enough.

The assessment was a significant rite of passage for me, but unexpectedly (to me at any rate), being presented with my certificate at the Sydney conference was just as significant. The experience of standing in the ANZPA community, seeing friends not only from Dunedin but also from Christchurch and other places standing to sing and celebrate with me, was one I cherish. It's a tribute to ten years of training that I was able to let this experience of warmth, appreciation and love soak into the fabric of my being. Ten years ago, that would have been impossible.

I am tremendously appreciative of our training and examination processes that nurture, encourage and challenge us all to be the best we can be, and to the people who worked with me over the years; trainers, trainees and others. May we continue to enrich one another's lives.

Jean Mehrtens

Finally done! The formal part of becoming a psychodramatist is now complete, and now the learning begins. I am very satisfied to have joined the group of certified psychodramatists after an exciting journey through some swamps, marshes, fast flowing rivers, sandy beaches, empty deserts, fruitful orchards and rolling farm lands. I do not feel that I have changed much since I began in 1997; rather I have become more myself. This is probably something to do with the aging process as well as the effect of psychodrama training.

Many heartfelt thanks to all those who have accompanied me on this journey, and I wish you all you well for on your own journeys.



Photo provided by Jean Mehrtens

....and showers of smiles for Jean

As I approached the Augustine Centre in beautiful downtown Hawthorn for Jean's Practical Assessment, innuendos about its transformative power float through my long distance brain. I remember a devout Catholic sister-in-law casting aspersions on the place for splitting up marriages - something about workshops for couples promoting open marriages. I focus back to the present - being with Jean and whoever else is there this early evening. I'm aware of extra surges of energy, almost too much for the setting - a medium sized room with subdued natural light and gentle, understated warmth. The content is a

blur but Jean's capacity to warm us up to task while still letting us know of her inner machinations, her clear, enabling direction, commitment and integrity stand out - superb elation but no surprise when Max announces she has passed her assessment.

And now, standing in a Sydney Conference hall, we honour her in song and showers of smiles. Most well done, Jean.

Joan Hamilton-Roberts

Jane Maher

Over the years (19 of them) I have imagined becoming certificated with great anticipation and a late recognition of what it takes to be accorded the honour and authority of being a Psychodrama Practitioner in ANZPA Inc. When I first began training I thought I would be finished after 4 years. Such was and is my love of what I was learning, what I was becoming and the new vistas that opened before me. Wild and wondrous new vistas of possibilities - quantum leaping my imagination into new worlds of colour and connection.

There were also the times when the illusions that masqueraded as the realities of my being reared up monstrously like the Balrog in Lord of the Rings and convinced me that I was too inadequate to get to my goal. It is not good fortune that our community of psychodramatists is peopled by good buddies of the ilk of Samwise Gamgee besides Elven Queens and Gandolfs with apparently magical powers. It is not good fortune that with each other's involvement we can see that even the Gollums who be our ambivalent or un-asked-for auxiliaries can be appreciated as significant players in leading us through our own murky marshes. It is not good fortune - it is the dedicated hard work of those that people our organization ANZPA Inc.

While I didn't know quite what I was going to say when I was (cont. page 6)

(cont. from page 5) certificated in Sydney 2010 I did know that it was going to be one of the most important moments in my life. It became obvious to me in the moments before certification at the AGM that each of the people who had been my auxiliaries in ANZPA had their own auxiliaries who had

enabled them to enable me and so on. The SOCIometric network and all the work that goes into the role relationships that create the rich and strong ANZPA social fabric has upheld and uplifted me. Hallelujah

Thank you to everyone who sang Hallelujah with me especially Jo and Helen.



BRIGID HIRSCHFELD & DON REEKIE Honorary Distinguished Members

On January 24th 2010 at the Sydney conference the ANZPA membership, as one, endorsed the nomination of Brigid Hirschfeld and Don Reekie to the place of Honorary Distinguished Members. This warm hearted and joyful event occurred during the AGM with a large group of members gathered.

Rob Brodie, an Honorary Distinguished member himself, addressed Brigid Hirschfeld and commended her to the membership and Sara Crane ANZPA Vice President a long standing and very hard working member of the ANZPA Executive also addressed and commended Don Reekie. An edited transcript of these precious moments follows:

ROB BRODIE Consider Brigid Hirschfeld with your mind and your eyes and your heart.

I first glimpsed her in 1986 in Brisbane when she was the Convener of the conference. And she came rushing towards me full of energy and gave me this enormous welcome.

What I learnt about Brigid at that conference was that she is a woman of principle and the main principle was that she be fully expressive with no apologies for her emotionality or her worry about what was reasonable or social! She just got on with it and was fully who she was. And I got to know you Brigid over many years in a variety of ways.

The next memory I have of you is in an executive meeting in

Christchurch. In 1996 in Brisbane you had been elected to the executive. Then in 1998 you are in the exec meeting in Christchurch and you talk about people you know right up and down the North Island and the South Island and right across Australia, individuals, as we discuss the affairs of the association and then you say "I don't think I'm much of a SOCIometricist"

Warm laughter



Anyway I said, I reckon you are, and Mike Consedine backed me up. We convinced you that actually you were and that you are very active SOCIometricist and that you have a strong feeling and connection and readout of the individuals and the whole association.

Around about that time I started getting cards thanking me for doing a variety of tasks. Hitherto you had done something for the association then get on with the next thing - A man's got to do, what a man's got

to do! You brought in celebration and valuing of what we had created and things that people had done. I still have beautiful cards from you with lovely words and it warmed me up really to more abundance in myself. I also saw that going on more broadly - you brought a graciousness to us.

The next time I remember was walking down the beach with you at the Nelson Conference in 2000 and you were debating if you were

a fit person to be on the Board of Examiners. We had a really good heart to heart and you went away knowing that you were a fit person and able to rise to the challenges. You became a member of the Board of Examiners in 2000 and quite quickly you took on the function of being the Practicum Registrar. When I came onto the Board you were also the Minutes Secretary - Max had trained you to do that. Laughter You had had the good sense to ask him.

At this point Brigid is tearful, Rob offers her tissues and encourages her to have a good cry. Brigid replies robustly and to much laughter

"Thanks Dad!" Rob responds "Better out than in hey?"

You were a very effective minutes secretary. They were very workable minutes. When I came on the Board and got more and more involved you were of great assistance to me in the collegial work that you and me and Claire Guy were doing, particularly as Max went off.

(cont. page 7)

(cont. from page 6) And we thrashed things through, we really did reverse roles with one another, we did know what was in one another and responded with that in mind. Once again you're building and valuing what is. Even in keeping minutes you're building and valuing what is.

Then you became the Archivist for the whole association. Once again you took on a task that many wouldn't, but you would and enjoyed doing so. And once again you grabbed a hold of what's been created and valuing it, and giving it its due place.

Similarly with the Board of Examiners - without asking or being asked, you collected together the policy statements decisions that were being made and collected them together into the one place. You archived the minutes of the meetings and Board annual reports and you've continued that work and you've agreed to continue it.

I think everyone here will have been touched by you, your thoroughness and thoughtfulness and your full on emotionality as companion,

protagonist, psychodramatist, trainer, supervisor and assessor in addition to the work I've already mentioned.

So I nominate you as an Honorary Distinguished Member of this association

There is much clapping and cheering as Brigid accepts this nomination.

BRIGID HIRSCHFELD with much shared mirth ...I've never been distinguished before in shorts! Bigger mirth

I've a picture in mind of myself. We were talking in a group yesterday about female and male. There were 6 women in the group and I think we all decided we were really tomboys and the picture was of me aged about 7 and I was in a top thing that had these loose shoulders on it and one shoulder was down here and there was a real smudge of dirt and oohhhh and that's a bit how I feel now!

There is joking and warmth through the room. Brigid continues with much feeling in herself.

Thank you very much. I have loved doing this idea I had, this thing that I call being a Scribe and the writing of the method. I just loved doing it. It came out of me being the person who did the nominations for the

DON'S NAP

The 2010 ANZPA Inc. AGM was over. We had had lunch. It had been our usual lively and celebratory occasion with healthy reports and challenges. The afternoon was to be our "Life of the Association" small groups - about pretty well everything. Important stuff I don't usually miss. This year I was leading a post conference workshop, and at my age I reckon to pace myself and take rests. So as the Association gathered I was gathering myself to my bed to snooze.

Rat Tat Tat! The knocking on my door startled me. Why would anyone be doing that! Somewhat bleary eyed and perplexed I opened the door.

"I have been sent to summon you back to the AGM!"

"I thought it was over!"

My friendly guide lead me back to the meeting room. Brigid Hirshfeld was being honoured as a Distinguished Member. I was glad not to miss this.

Then Sara Crane as Vice President turns to me:

"I am very honoured that we are honouring you ..."

People spoke I responded. A Waiata was sung. People gathered around.

Being an Honorary Distinguished Member is an honour, and I felt warm and comfortable to be honoured this way. The faces of those standing around me echoed the warmth of their affirmative vote that it be so.

At the 1982 Conference in Auckland I went to the ANZPA AGM and to the AGM of PINZ (Psychodrama Institute of New Zealand). Surprisingly, I was elected Secretary/Treasurer and a year-or-two later Secretary/Coordinator. I have been in close touch with psychodrama members in New Zealand ever since. Since becoming an Ordinary member of ANZPA in 1984, attending Kalorama and Wasley Practicum in 1987, and then the Trainer Development Workshop in Sydney 1988, I have had strong relationships and interactions across both Australia and New Zealand. Psychodrama is integrated with my daily life. Gwen and I think breathe and engage on the principles and practices we inculcated on our journeys to being psychodramatists.

I am very happy to have been Distinguished by you. It was OK being startled and woken up!

Don Reekie
Honorary Distinguished Member
ANZPA Inc.

elections. I didn't know how to do it when the discussion came up. I really enjoyed it, I designed a letter that involved relationships and sent it out to members. I didn't know what my position on the executive would be. I hated committees, I found roles for myself that I could do with joy. I didn't want to do them because I had to.

I look around all your faces and I have had contact with all of you and some of its been really deeply moving for me. One moment that I am really treasuring at the moment is Penny's poem about death from last night at the Chalkboard Concert. I have never laughed so much in all my life! I've been reading Yalom's book Staring At the Sun Overcoming the Terror of Death and I just loved the humour of it. Anyway that's enough!

Brigid is elected by the membership to the place of Honorary Distinguished Member. This is done with great enthusiasm and applause.

SARA CRANE Don I'm very honoured that we're honoring you in this way your acts of service for our association. I don't think there are many jobs you have haven't done.... Oh you haven't been the Archivist!

There is great laughter throughout the room.

You've served on the executive, you've served on the Board of Examiners, you've taken up roles on committees, you've been involved in three training institutes and you've been incredibly dedicated and committed and always full of love. This is what I know about you.

I met you in Perth in late 1980s and we did a small group functioning every night of the week and I was Don's father and he was my daughter. Broad laughter Later the roles were reversed and you have been the good father for many, many years. I have done a lot of repairing of my own life through you. I know there (cont. page 8)

(cont. from page 7) are a lot of people here who've worked with you.

Sara directs those who have been involved with Don in different roles to stand up.

Those who have been on the Executive with Don are invited to stand up.

The people that you worked with on the Board of Examiners with Don stand up.



Sara and Don by Simon Gurnsey

The other thing I've really learnt from you is your ability to always see or notice the other or the outside position, you never ignore the voices, the ideas that people have, that might seem incongruent, offbeat or not acceptable. You always listen and see the value in them.

I know that you have been a trainer for many people.

Widespread laughter as Sara asks those who have been trained by Don to stand and so many do.

There have been people who have been people who have been supervised, had their theses marked by Don, ongoing laughter as so many people stand up, have had their practical assessment with Don. There is an enormous amount of work that you continue to get out there. And you continue to be a guide and an example to many of us.

When I got up early this morning and thought about all the jobs I had to do today, I thought I would read the journal and calm myself and I saw your beautiful article here. And I thought to myself "this is another way that you have really contributed to this association!" You write, and you write, and you express your ideas and you get together with people. I think about the work you do with Walter. You get us going!

Is there anything that I have left out?

How many people get involved with Training Institutes in both countries - how many people do that. You have been a really linking person. You've done conference workshops, been involved in conference committees. You've done a huge amount of work, you've been incredibly generous, persistent and steadfast.

Several members speak to Don about his generosity and supportiveness which is acknowledged and enjoyed.

Don laughing "I thought I was going to have an afternoon sleep"

Everyone laughs heartily then Don continues with great feeling.

Thank you very much. You are incredibly important to me. It means a great deal to me to be a part of this community. It feels like I have done a lot of things in the community. I do it with love and I do it because you make it easy... Thank you.

Don is elected as Honorary Distinguished member.

A Waiata is sung by all to Brigid and Don.

THE WAIATA

Don and Brigid have passed on so much of the spirit of Psychodrama to us over the years.

This Waiata (song) was chosen to show appreciation for them, to recognise their long service and the contribution they have made.

E hara i te mea

It is not a new thing

No naiane i te aroha

now that is love

No nga tupuna

Comes from the ancestors

Tuku iho tuku iho

Handed down through the passages of time

John Faisandier

Photo by Stephen Harrison

PSYCHODRAMATISTS TREAD THE BOARDS

By lunchtime Saturday of the Sydney conference the mobile whiteboard had just 2 items being offered for the Chalkboard Concert program that evening. Compeers Lynley and Jo, with heads drooping, shuffled with the whiteboard into the marquee filled with delegates awaiting the start of the afternoon sessions. Like sad clowns they pointed to the near-vacant board miming their dismay. A ripple of delight and appreciation for Lynley and Jo's spontaneity grew, folk sprung from their seats, grabbed markers and added their names to the playlist.

The scene was set for a grand night as Jo opened the show in her twinkling jacket and Lynley extended a warm welcome. They sustained an easy going banter between themselves and with the audience supported by performers. They kept the flow going between acts and held the space enabling us all to appreciate the creative energy and variety of talents in our community. There were skits, poems, stories from a diversity of cultures, piano playing, singing, guitar.... well really it was the place to be....

And if you want to reflect on it in the afterlife add it to your list of activities in your own version of a story along the lines of Sum Forty Tales of the Afterlife by David Eagleman. I read aloud from SUM that night. Nick Cave, Stephen Fry and others have used their stories for their recordings and performances. The public Sydney Festival events were no competition for our in-house spontaneous occasion. Thanks to all for making it so.

Penny Beran

OHOMAIRAKI AWAKEN TO THE COSMOS

REPORT FROM OHOMAIRAKI WORKING GROUP 2009 TO THE PRESIDENT OF ANZPA

Key initiatives

Ohomairaki formed after the Christchurch conference in 2004. Sheryl Gardyne, Chris Hill, Mairehe Louise Tankersley, Arohanui Grace, Katerina Seligman, Carol Shand and Colin Elliott formed the core group.

They developed relationships within the regions and alongside local groups led 7 hui (gatherings), attracting members from all over New Zealand. These hui have been enriching, vibrant and life giving, enabling both Pakeha and Maori to experience psychodrama on marae. Tikanga (cultural practice) is an integral aspect of these hui and has been as well attended to as possible. Pakeha have had an experience of Te Reo Maori (Maori language). The hui have inspired Pakeha to mihi mihi (greet each other) in Maori.

Maori are a treasured resource in ANZPA and Ohomairaki

The initial hui was at Onetahua marae in Takaka and was attended by 20 people. Thirty members participated in the hui at Koukourarata Marae in Christchurch. Here, Kaumatua Rev. Maurice Gray gave the group its name Ohomairaki; awaken to the cosmos. This gift inspired the group to live up to its name strengthening Ohomairaki's identity within ANZPA. An email discussion group was set up enabling all those who participated in the hui to communicate with one another. The core group decided that anyone who participated in a hui was a member of Ohomairaki.

In 2006, forty five people came to Te Herenga Waka Marae, including the Wellington conference committee and the Tikanga for the conference powhiri (welcome) was developed. Thirty participated in the hui on Hoani Waititi marae in Auckland in 2007. There, the Tangata Whenua (host people) noticed and were moved by the sincerity of the work of Ohomairaki. Twenty people participated in the ANZPA weekend hui at Otakou Marae in 2008, including most of the Dunedin

conference committee, trainees from the training group and a young woman on weekend leave from a correctional facility.

Achievements

Now over 60 people are members of Ohomairaki. There have been bicultural workshops offered at conferences and many of the Executive and Board of Examiners participated in an ANZPA Treaty of Waitangi workshop led by Robert Consedine. The bicultural conference in Wellington was beyond the wildest dreams of Ohomairaki core group, and the haka powhiri (welcoming haka) at the Dunedin conference was well received by participants. In the recent Melbourne conference – Ohomairaki supported and enabled Melbourne whanau to make opportunity for Maori and Aboriginal to meet within ANZPA

Australian ANZPA members have been having new conversations with NZ members on race relations. Maori are a treasured resource in ANZPA and Ohomairaki. Ohomairaki has attracted Maori back into training and have given other Maori a taste of the method; and there have been Maori protagonists. ANZPA members have been revitalised and celebrated in their work with indigenous people. Ohomairaki has given Maori a way into knowing who they are and four Maori are now advanced trainees. The hui have managed to hold people in painful times and have robust debate.



Photo by Jane Maher

The core group have maintained relationships over distance and time. They have functioned without a designated leader and have shared the leadership, which is no mean feat, standing behind those taking leadership at specific times.

The group has also developed a draft vision for Ohomairaki and in an early hui carried out some work on a role system for carrying the work forward in ANZPA. These are attached as

These hui have been enriching, vibrant and life giving

appendices to this report.

Funding

Ohomairaki has been self funded by participants' koha (donations). In 2007 and 2008 the Northern and Central regions made a koha.

Challenges

The work of Ohomairaki has not been without its challenges. There has been conflict and uncertainty arising from assumptions in who was leading during the hui; uncertainty from Maori in the core group facilitating workshops on others' marae; uncertainty from trainers participating in hui organised by the trainees and uncertainty with the identity and purpose of the hui; experiential or training, Tikanga or psychodrama.

A cultural conserve had begun to emerge with the core group, who felt increasingly identified as producers and organisers of hui for ANZPA. This led to group members beginning to lose their warm-ups. To explore this loss, and the challenges facing Ohomairaki, the core group has met twice at Onetahua marae in 2009, and a pathway forward has been established. In the October hui the core group completed its work together and disbanded. Sheryl Gardyne, Chris Hill, Mairehe Louise Tankersley and Arohanui-Grace form the beginning of a Maori caucus which is yet to be named and several policies and actions are proposed.

Reflections

The core group members remain committed to the kaupapa (purpose) of Ohomairaki and feel it is time to develop new ways to take the kaupapa forward. (cont. page 14)

(cont. from page 13) On May 7 – 9th, 2010, an Ohomairaki hui was held at the Onetahua marae in Mohua/Golden Bay led by Colin Elliot and Sheryl Gardyne, where they explored and made plans for "where to from here." Amongst other things they considered:

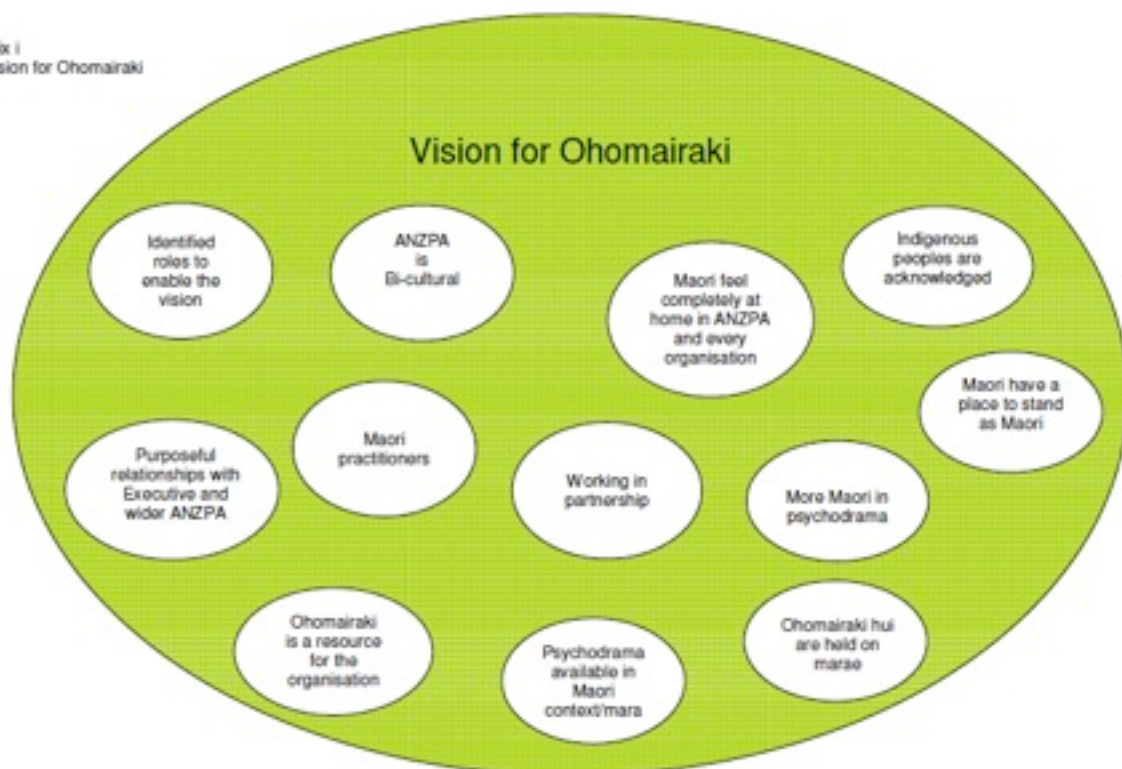
- Holding experiential psychodrama workshops for Maori on Marae where at least one of the leaders is Maori.
- Holding hui for Maori ANZPA members to develop SOCIOMETRY

as a group and explore their life within ANZPA

- Holding bi-cultural hui on marae for ANZPA members with joint Maori Pakeha facilitators to explore our life together.

THE WORK THAT WAS EXPLORED TO DEVELOP WAYS FORWARD AND BUILD THE SOCIOMETRY AND PURPOSE OF THE OHOMAIRAKI MEMBERS AT THE ONETAHUA MARAE ON MAY 2010 WILL REPORTED IN A FUTURE SOCIO. STAY TUNED, OR CONTACT SHERYL OR COLLIN FOR AN UPDATE.

Appendix i
Draft Vision for Ohomairaki



Appendix ii

Role System for Ohomairaki

POUTOKOMANAWA

The Poutokomanawa is the central pole in a Whare, that connects Ranginui (the Sky Father) with Papatuanuku (the Earth Mother), the heavens to the earth, that connects us with our whakapapa (genealogy), and connects us all to each other. The Poutokomanawa connects the cosmic to the terrestrial, connects us back to the very origins of life in the universe. Holds the depth of everything Maori and is a foundation stone.

Guiding Principle: We recognise the importance of fostering the

understanding of Te Reo (Maori Language) and Tikanga Maori for our group.

Aspects of the role include: Guardian of Te Reo (language) and Tikanga Maori (values, beliefs, customs and practices), Keeper of standards, Connector into the Maori world.

PASSIONATE PSYCHODRAMATIST

Aspects of the role include: Sociometrist, Systems thinker, Group Worker, Role developer, reverses roles, has Moreno's philosophy firmly in their heart.

VISIONARY

Guiding Principle: This group acknowledges the indigenous peoples of Australia and New Zealand, and

will work in a partnership that honours their place as first nation peoples of these lands. Aspects of the role include: holder of the dream, big picture thinker, strategic planner, holds the vision for an organisation that genuinely brings the pouto-komanawa and the psychodramatist together.

MIRROR

Guiding Principle: Strategic, the fact that we exist is powerful and we mirror something in the organisation by our existence.

Aspects of the role include: Unsure and uncertain endeavourer, Intrepid journeyor, Embracer of indigenous cultures, ANZPA consciousness-raiser, Truth reflectors, experiencers of the shadow. It is (cont. page 15)

(cont. from page 14) always present and needs to be part of ANZPA's consciousness-raising.

KAIWHAKAHAERE/(ORGANISER)

Aspects of the role include:

Practiced facilitator; Warm host, Provider of opportunities, Strategic networker; Well-linked, resource, Communicator of information, Event manager

JOURNALIST

Aspects of the role include: Formal chronicler ('concretiser' of our practice), Contributor to the body of

knowledge, Fluid writer; Passionate historian, Communicator with the wider world.

INSIGHTFUL GUIDE

Aspects of the role include: Naive enquirer; Open explorer; Humble enabler; Mindful communicator; Assister of warm-up, non-judgmental flexible, inclusive.

EDUCATOR/ LEARNER

Aspects of the role include: Well-informed advisor; Mindful consultant, Congruent teacher.

LIVING DISCIPL

Aspects of the role include:

Conscious deliberate role-model, Gentle self-authority, Purposefully values people/culture, Sensitive change agent.

CELEBRATER OF HERE AND NOW

Aspects of the role include: Joyful, light co-creator; Practices fun and abundance, savours relationship, celebrates of the "here and now", holder and lover of life, Giver of thanks. Ripping open the chicken and sucking on the bones.

SOCIO is the Newsletter of the Australian and New Zealand Psychodrama Association, ANZPA Inc. SOCIO is published three times per year in keeping with the rhythms of the ANZPA Psychodrama year. The next edition will be out before we adjourn for the year and gather at the conference in Auckland in 2011. Please send your contributions to SOCIO Editor Jane Maher at SOCIO-editor@anzpa.org. The deadline for the next edition of SOCIO is the 30th November 2010. Please send all documents in Word format and photos as JPEG docs.

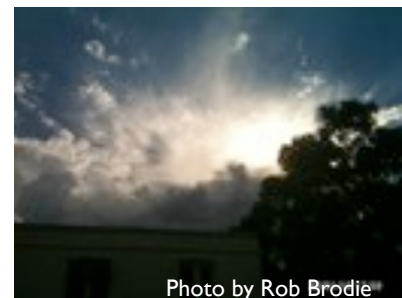


Photo by Rob Brodie

GUERRILLA PSYCHODRAMA.

Picture this. What looks like a busker in downtown anywhere mall on a Saturday morning. Spiffily dressed with tails and braces. Some ringers in the audience. She begins by playing a loud piece of music on her Bose sound system. It sounds like The Drummer of Burundi. It garners attention from passers by. She begins to strut round and invite people to stay awhile. After a few minutes there are about 15 people in a semi circle.

Welcome to this parade of life!
Over the next 5 minutes be prepared to be amazed, to be happy, to be sad and to experience the transitory nature of life in all its glory.

She invites someone from the audience to come forward. She asks

Is there someone in your life who knows you well, wishes you well and wants the best for you?

She says there is. The leader invites one of her ringers to be this person. The ringer looks for all the world like a regular passer by. She is a highly trained psychodrama auxiliary.

Friends who love us often keep things from us. Treating us like we

may not want to know what it is they can see. They can see things that we may not see so well in ourselves. Please invite this friend to let you in on some of the things they consider would improve your life, if only you paid attention.

With a swish of her hips and a chuckle the volunteer says

Joe, why do you think I am the way I am?

The leader says

Be your friend.

and proceeds to have a loud and enjoyable chat with the "friend".

Psychodrama folks would be familiar with this type of conversation. Chuckles and laughter arise from the audience which now number 30 or so.

She is invited to answer her friend's question. She says

You care too much about what others think and don't value your own opinion enough. You are worth any 10 of your friends and I love you!

Reverse roles!

She calls a pause and talks to her audience.

This is a magical moment and you will all be tempted to look at the friend as she gives her answer. Instead invite you to pay attention to our volunteer, whose life we are witnessing, and let yourself see the impact of what is being said to the receiver.

All eyes turn towards the volunteer as herself.

The auxiliary friend says her lines and the volunteer's body goes through a profound change. There is a gasp from the audience. The volunteer bursts into tears for only a moment and rushes to the auxiliary and embraces her.

The audience claps and claps as the leader/director busker puts out her hat for donations and a box full of cards with an address for further experiences of psychodrama.

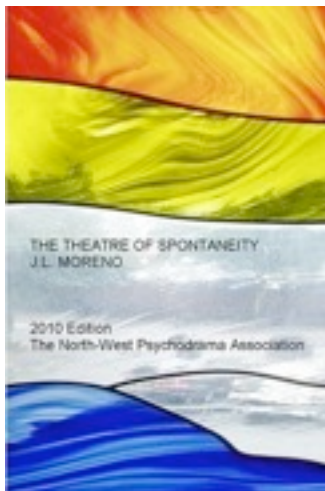
People move forwards and fill the hat and take the cards. Some chat to the director, some chat to the volunteer, some chat to the auxiliary.

The director thanks the volunteer and gives her a card if she needs to contact her to discuss what happened.

Can you picture this? What are your pictures. Send them to Jane at SOCIO-editor@anzpa.org.au

THEATRE OF SPONTANEITY - REPUBLISHED

Together with some colleagues Zoli Figusch has started some work on re-editing and publishing Moreno's books, and has just finished the first one: **The Theatre of Spontaneity** Here is the publication information from the link www.lulu.com J. L. Moreno wrote books, chapters and articles about psychodrama. His writing, like the method he pioneered, is rich and complex. Many students, practitioners and participants around the world have encountered Moreno's work in action; however, fewer people may have had the opportunity to read and think about the 'words of the father' due to the limited availability of key texts. A desire to ensure Moreno's work is available to the widest possible audience inspired members of the North West Psychodrama Association to work together to re-publish the books in this series. We hope by doing so J. L. Moreno's words will continue to reverberate across time and space: inspiring new generations of practitioners to be as creative and spontaneous as is possible whilst managing the complexity of modern day practice.



Zoli is keen for ANZPA psychodrama trainees and practitioners to be aware of the republication of **The Theatre of Spontaneity** and has enquired about a possible book review. His contact details follow -

Zoli Figusch:

The Red House Psychotherapy Service - 78 Manchester Road - Swinton - Pendlebury - Manchester M27 5FG

BERNARD PEDERSEN DIED AGED 61 IN OCTOBER 2009

Don Reekie
Honorary Distinguished Member
ANZPA Inc.

Bernard Pedersen was in experiential psychodrama groups early in the 1980's and in the mid 1980's began training in Group Work and Psychodrama in Auckland. He was also studying to complete a Bachelor of Education at the University of Auckland at that time. For the next two decades he worked in the areas of therapeutic communities in mental health and residential clinical programmes with those dealing with drug and alcohol addictions.



Photo supplied by Don Reekie

Within the Auckland Training Centre and in the life of the Northern Region his very tall lean frame carried a warm and loving person who attracted considerable love and respect. He was earnest and cared for community relationships. He was whimsical and played and danced with delight. In his last two years dealing with a rapid overtaking by motor neuron disease he continued to take therapeutic dancing to the last as a health giving experience. In 1993 he began to meet in a men's group that has continued and which provided him with strong companionship and practical support as his body reduced its functioning. He read his psychodrama notes and Max's books filling his mind with the positive and progressive philosophies and faith that had sustained him through his darker times. He died in October 2009 and many gathered to celebrate a good friend's passing. His niece spoke of this uncle being the one in the family who was always at the children's level and able to enter their world.

HOW A GREAT WARM-UP IS CREATED IN THE FIRST FEW MOMENTS OF THE GROUP

Renee Alleyne

Nelson WPTI began its training year with an Open Day led by Max Clayton. Within the group of 27 there were 7 advanced trainees and 2 practitioners. The following report is about the first few moments of the Open Day.

It is a big group and the chairs almost form a circle around the edge of a large room. The atmosphere is one of curious anticipation, excitement and a little nervousness.

Max walks around the room as if wondering where to sit. There are a few group members also wondering where he will sit, especially those sitting on the chairs at each end of the semi-circle. He addresses the whole group bringing the focus of attention to the question of where he should sit. He wonders out loud whether he should ask the whole group or just one person.

As Max tunes in to the group, he is no doubt aware that people are checking him out, they're curious about him and how the day will unfold. As he addresses the question of where he should sit, he sits on the floor in the middle of the room. He notices some-one smiling warmly at him and like a moth to a flame he moves towards that person.

So.... in the first few moments of the group, the leader has been present with himself, tuned in to the atmosphere of the group, communicated his experience to the whole group and elicited a response from a group member who is warmed up to and strongly accepting of him.

Every-one in the group is intensely interested in this warm light-hearted interaction. A kind of safety is established, an expectation that if you get involved with the group leader you can expect warmth, humor and interest. This interaction sets the tone for the day's work and many members of the group get together with Max and each other; willingly entering the unknown, over and over again, trusting the engaging, kind-hearted spirit of the wise group leader playing the fool.

BREAKING THE CULTURAL CONSERVE TOSCA REWORKED

Phillip Corbett

Unaccustomed though I am to attending the opera, a good friend and well heeled opera buff invited me to join him at the Melbourne Arts Centre recently for a performance of Puccini's Tosca. According to the reviews this well known opera has been given a fairly radical makeover by American director Christopher Alden and the general consensus was that it was altogether a bit confused and messy. As a keen theatre goer I have tended to view opera as a rather staid and melodramatic older cousin and therefore not quite to my more modernist taste. So despite themselves the reviews tempted me to have another go. Even more so because I had read that this production had received mixed receptions at other cities around the world with some audience members booing and walking out while others offered standing ovations.

Once in the theatre I was further encouraged on reading the program notes to find the following comments by the director:

Sometimes it makes me feel like a pretty archaic guy to have spent such a large chunk of my life in rehearsal rooms breathing life into the arcane art form called opera. My production however is an attempt to clear away the cobwebs of tradition and sentiment that have formed around this familiar piece and expose the brutal heart of this dystopian vision.

"Ah," I thought, "someone hellbent on breaking the cultural conserve of an archaic art form – just my kind of fellow!"

As I made my way into the theatre with my rather grandly dressed, well coiffed fellow opera buffs, it soon became apparent that being in my late fifties I was certainly one of the spring chickens in attendance and hoped the show wouldn't go on too long or the theatre would be rocked by the snoring of the elderly ladies and gents well past their bedtimes.

However with the orchestra soon striking up and the curtain raised I

saw before me an entirely more seamy world than the genteel one I was seated in. A drab artist's studio littered with half worked paintings, dirty brushes, a gloomy looking wooden large altar in the far corner and a large skylight type of window halfway up the side wall which had a boot coming through one panel of shattering glass followed by the scruffy wearer of the boot. Apparently he was an escaped political prisoner seeking refuge at the studio owned by the artist who was an old friend and fellow activist. The period of time in which the action was set was deliberately vague but the rather modern dress of the characters and a poster publicising



Photo by Jane Maher

current Italian Prime minister Berlusconi's Forza Italia party suggested a modern day reference. In brief the gist of the plot is that the political prisoner Angelotti seeks refuge with his artist friend Cavaradossi who recruits the support of his lover Tosca. Baron Scarpia, the evil chief of the Polizia, gets wind of their plan and has Cavaradossi arrested and tortured to reveal the whereabouts of the prisoner. Since he will not yield any information, Scarpia tells Tosca that she must tell all or her lover will be tortured to death. Eventually she complies but Scarpia still prepares Cavaradossi's execution and shamelessly bargains with Tosca to yield to him sexually to save her lover's life. Tosca does so but stabs Scarpia to death as he rapes her in a deeply confronting and realistically portrayed scene all accompanied by the searing strings of the orchestra and the soaring vocals of the protagonists. Cavaradossi is executed and Tosca is shot for the murder of Scarpia.

As the director says in his notes "The final scene is littered with dead bodies and the atmosphere hovers somewhere between Beckett and Tarantino".

The production, far from being staid and bound by niceties of traditional form as I previously associated with opera, had overall a striking naturalism and depth of reality to it as it depicted a society in which brute force and domination ruled over justice and kindness. Puccini's world view is apparently well known to be bleakly pessimistic and yet rising above the action at the most unexpected moments were glimpses of sublime beauty and gentleness in nature given superb expression by the music of the orchestra and the deeply moving arias. And there, despite all the treachery and violence, was the abiding, self-sacrificing love by Tosca for her beloved as well as the unyielding loyalty of Cavaradossi for his compadre.

In short, coming to the performance with next to no traditional operatic baggage as I was, I was won over; I was a fan ready to leap to my feet to deliver a standing ovation. But how would the staid old denizens of Melbourne react? Those who have seen many Toscas in much less confronting incarnations and bring time worn expectations of the "arcane art form called opera"? Well I can tell you that no sooner had the dust settled after the curtain hit the bloodied boards than they were raising a thunderous applause. They were fairly rattling their tiaras and clapping their well worn palms together in admiration for the moving spectacle we had just witnessed of life in all its fullness, its horror and its beauty. The "no holds barred" presentation of humanity by the composer and librettist, enhanced by the boldness of the production, had stared them fair in the face and had won them over too. I looked for it but could not see any sign of a negative response throughout the theatre. Good old Melbourne, I thought – you have a spontaneous heart! Even my friend who apparently yearns for little more from an evening at the opera than shedding a quiet tear at a moving aria or two became marginally more animated at the finale and agreed that it wasn't such a bad performance after all, despite the terrible reviews.

MICHAEL BURGE OAM

Many of the ANZPA Membership particularly the Victorians will know Michael Burge and that he has been awarded the Order of Australia Medal at the 2010 January Australia Day Honors. ANZPA Vic President Phillip Corbett sent Michael a message of acknowledgement and congratulations.



Photo supplied by
Michael Burge

Here is Michael's reply.

Dear Phil,

I recently received a card from yourself, ANZPA Vic branch committee and congrats from many Victorian branch and national members on being awarded an OAM in last January Australia Day Honours, for the development of training and treatment protocols for Trauma.

It was an honour that my work in the area of training health professionals/ psychotherapists in methods on how to treat their clients who are suffering from trauma has been recognized by the Order.

My experience and support from the Australian Psychodrama fraternity has been invaluable in the development of methods for training. In particular the amalgamation of Psychodrama methods with other methods, from 1993.

Thank you very much for your kind words and congratulations.

With warm regards,

Michael Burge OAM

Director
Australian College of Trauma
Treatment

www.actt.com.au

MICHAEL BURGE INTERVIEW WITH PHILLIP CORBETT

Phillip Michael, I believe that you are the Director of the Australian College of Trauma Treatment. Can you tell us a little about the College?

Michael The College was founded in the early 1990s and introduced short course skills based training for the treatment of PTSD into Australia. The college draws from the experience gained from working with Vietnam Veterans and their families. At that time the therapeutic work demanded diversity, an experimental approach and creativity in order to deal with that newly diagnosed condition called Post Traumatic Stress Disorder (PTSD). The college now focuses on the provision of specialized training for most PTSD conditions.

Phillip What approach do you personally take in the management of clients who have suffered trauma?

Michael When helping a person suffering from PTSD, I believe that it is important to create a therapeutic relationship and framework that provides for containment and safety while working through and integrating traumatic experiences. The potential for decompensation, regression, and dissociation needs to be measured and contained through exploration of the traumatic material. I have found Psychodramatic techniques and other experiential methods to be of particular assistance in this regard. I have also discovered that cognitive methods are very useful to normalize and manage certain PTSD symptoms.

Phillip What are the current trends in the management of PTSD in Australia as compared to other parts of the world?

Michael: In Australia C.B.T. is being particularly promoted as a method of choice for the treatment of anxiety including PTSD. The method lends itself for scientific investigation which forms part of its popularity. Other methods in favor include EMDR, which is also well researched and reports to be a highly efficacious treatment for PTSD.

Phillip You mentioned to me in our previous conversation that there are a number of studies supporting the use of Psychodrama and other experiential methods in treating PTSD.

Michael Recent reviews emerging from America suggest that methods like Psychodrama may be very helpful for treating chronic PTSD in particular when adult PTSD co-exists with unresolved childhood trauma. For instance, Bessel A van der Kolk – perhaps the world's leading researcher into PTSD concluded that patients deficient in words can express internal states in physical movement employing psychodrama or pictures, thereby gaining the capacity to develop language essential for effective communication. Moreover neurobiological studies have found that many trauma symptoms are unconscious, non-verbal, right brained that can not be accessed through talk therapies.

Phillip What is your background in Psychodrama?

Michael I have been using the Psychodrama method since the mid 1980s, initially through post graduate psychology studies at RMIT. Then through completing my training to become a Psychodramatist from 1989 to 1997 at the Australian College of Psychodrama. I have found the creative process of Psychodrama incredibly helpful for working with trauma survivors.

Phillip Can you tell us how you came to be involved with trauma management?

Michael: I first became involved with trauma treatment through my work with Vietnam Veterans and their families. As previously mentioned, at the time I commenced working in the PTSD field there was almost no therapeutic information available but I was fortunate to be working in a collegial environment that was very experimental in terms of finding techniques that worked in practice. Psychodrama training greatly assisted my creativity through this development.

Phillip What have been your major influences on the way you work with trauma management?

Michael In working with trauma survivors it has been highlighted to me the importance of assisting survivors develop the capacity for trust, spontaneity, containment, creativity, safety, detachment, understanding and measured exploration. I have found that Psychodrama, EMDR, Art therapy, Narrative therapy and CBT helpful, to manage particular (cont. page 12)

(cont. from page 11) PTSD characteristics especially aggravation through symptom cluster switching.

Phillip What do you consider are the major considerations for therapists approaching the management of clients who have experienced trauma?

Michael By definition PTSD involves dissociation, shock, denial, overload, and fragmentation of the identity. Therefore, the trauma survivor needs the scope to process –work through– the traumatic experience. Above all needs to believe that the Universe is compassionate, the lost self can be found and there is hope.

First published in ANZPA Vic Newsletter Connections 2006.

OVER THE EDGE

Dr Charmaine McVea

The Australian Four Corners program 'Over the Edge' (ABC, 5th April 2010) was an exposé of very disturbing claims made by ex-clients against a person who was operating as a psychotherapist. The picture they presented was of systematic and escalating abuse of the trust that these very vulnerable people had placed in this person, and the use of what one 'expert' referred to (appropriately, I think) as classical mind control strategies, rather than therapeutic interventions. Specifically, there were claims that he had convinced a number of his clients that they had been sexually abused although they had no memories of abuse and that subsequently, he had convinced them that they were themselves abusers. Families had been damaged by the allegations and 'confessions' that followed. Ultimately, it was claimed that he had convinced various members of his client group that they had abused one another. (This program was not about the question of repressed memories, but some discussion of the issue of memories in therapy was generated in the additional material provided on Four Corner's web-site).

The 'therapist' openly admitted that he had no formal qualifications or training in psychotherapy or counselling, and a major thrust of the show was the lack of accountability for people presenting themselves as psychotherapists. A disappointing aspect of the Four Corners program

is that while the commentators made regular reference to the lack of accountability for unqualified practitioners, they made no on-air reference to the work of PACFA (Psychotherapy & Counselling Federation of Australia) to set standards and move towards registration of counsellors and psychotherapists. The Four Corner's web-site did have a link to PACFA, so there is some acknowledgement of this work.

ANZPA training far exceeds the minimum requirements for PACFA registration.

Of course, professional accountability will not solve the types of problems described in this story - someone could just as well call themselves a 'friend of the sad' and offer the same services - but it is another reminder of the push towards greater regulation in the areas that ANZPA members work in. The NSW Coronial Enquiry into the death of Rebekkah Lawrence, who committed suicide after participating in a personal development program, has recommended that these types of programs only be conducted by appropriately qualified professionals, and they have included PACFA registered counsellors and psychotherapists as people who might be considered appropriately qualified. As far as I know, it is not clear yet what the government response will be to the enquiry's recommendations. It is reassuring to know however, that ANZPA training far exceeds the minimum requirements for PACFA registration.

Briefly back to the Four Corners program - What struck me was that the major breaches of trust (based on what the show presented) could arise from three basic problems: the emphasis on the 'therapist' having all the answers, unaddressed personal issues of the therapist that skew decision making, and an apparent lack of collegial relationship with other practitioners so that the development of the therapist's position becomes totally self-referential. Happily, these are areas that I think in ANZPA we have a commitment to addressing in our training and ongoing professional development.

LET'S CELEBRATE AND BUILD UPON CHARMAINE MCVEA'S SIGNIFICANT WORK

Don Reekie
Honorary Distinguished Member
ANZPA Inc.

Charmaine McVae PhD, had her thesis **Resolving Painful Emotional Experiences During Psychodrama** accepted by the Queensland University of Technology last year 2009. Both her examiners highly commended her research not only passing the thesis without change, but recommending she be nominated for an outstanding thesis award. and proposing she be considered for a special award. Since then she has been awarded the Dean of Health's commendation for outstanding research.

One of Charmaine's examiner's comments included:

The thesis represents an original contribution to knowledge, of a high level of originality and rigour, that has the potential to make a significant impact on the field of psychotherapy research. This is the first work to take the important and influential theoretical and practical formulation of therapy process developed by Greenberg and his colleagues, and subject it to independent test. In doing so, the candidate has opened up a more socially-oriented perspective on emotional processing in psychotherapy, that has wide-ranging practical and theoretical implications. The study also makes a significant contribution to the research literature in psychodrama. It would be essential that the study is disseminated through articles in peer-reviewed journals, and receives a wider audience.

In my view, this thesis contains an amount and quality of research work that exceeds the expectations for a higher degree, and I would like to make the strongest possible recommendation that it be considered for a special award.

Look forward to further writing from Charmaine!

TO BE & TO CREATE, THAT IS THE CHALLENGE

ANZPA CONFERENCE 2011

AUCKLAND, NEW ZEALAND JANUARY 20 - 24TH 2011

As you read the conference title, we imagine you in your life and work engaging in responsive and creative expression; expressions that bring joy to the human spirit, that uplift the soul, that make us feel part of the universe again. ANZPA Northern has invited you to share something of this and what the conference theme stimulates in you and we have received your responses. In mid September you will have received information about the Keynote Presenter; the Pre and Post Workshops and Presenters; and the Conference Venue. Early in October we will send information about the Conference and registration.



This photo of Waitemata harbour is taken by Stephen Harrison who is a member of the conference committee. Rangitoto is the volcano in the background and a pohutakawa in bloom is on the left. Special Thank You to Stephen for many of the photos in this edition of SOCIO.

TAMAKI MAKAUURAU DESIRED BY HUNDREDS

Auckland has long been known as Tamaki Makaurau – “the spouse desired by a hundred lovers.” All who saw it for its fertile volcanic slopes, sheltered fishing sites and access to the greatest waterway in New Zealand, the Waikato River, desired it. In the Auckland area are 49 volcanoes and the rich volcanic soil supports abundant life. The land between the Manukau harbour to the West and the Waitemata harbour to the East is called the breadbasket. This land has supported the potential to be and to

create for generations who have lived in this area. Tamaki Makaurau is where we as members of the Northern Region live, the place in which we are generating and are benefiting from the work of creating this conference on behalf of our Association. We are moved by the desire to see and to associate with all of you.

The theme “To be and to create, that is the challenge” is a play on the words of both Moreno and Shakespeare.* In the theatre of spontaneity, we are here as real

people, free from restraint and the constraint of a predetermined script faced with an opportunity for unique creative expression.

Hamish Brown
Convener ANZPA Conference 2011

* Moreno’s ideas about “To be and to create” can be read in their full form in *Who Shall Survive* and “To be or not to be that is the question” is from Hamlet, Act III, Scene I.