



BOARD NEWS

MESSAGE FROM THE PRESIDENT Catherine D. Nugent, L.C.P.C., T.E.P.



Dear Certified Psychodramatists:

I am writing this letter on my 67th birthday, the Ides of March! Reflecting on the past year, I am grateful to be in good health. Much needed cataract and knee replacement surgeries in 2018 are now behind me, and I am enjoying the benefits of improved sight and mobility. With my newly enhanced quality of life, I can

step more confidently and joyfully into this next year!

In his life-span developmental theory, Erick Erickson identified the mid-life crisis of generativity versus stagnation as the major concern during late middle-age. If, as I've heard, 70 is the new 50, then I guess I can claim middle-age-hood. Passing on my knowledge and experience to the next generation of psychodramatists is my mission at this stage in my life. In addition to my teaching, one of the ways I can support, guide and mentor the next generations of psychodramatists is through my service on the ABE. It is gratifying to know that these younger members of our community will carry forward the rich legacies of Jacob and Zerka

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Website Under Construction

Our current website was created for us in 2006 by John Edmiston. He is an extraordinarily talented web site designer, has been easy to work with and is a dedicated professional. He is cutting back on his website hosting business. Our new website is under construction and we hope to unveil it before the end of the year. In the meantime it is operating on a wing and a prayer. If you have any suggestions or wishes for our new website please contact us at: abepsychodrama@yahoo.com

Distance Learning Approved

The ballot measure addition of Distance Learning for acquiring training hours was overwhelmingly adopted. This new standard goes into effect immediately (53 yes and 06 no). Effective immediately a maximum of 120 hours of distance learning provided by a TEP or PAT may be credited to the requirement of 780 training hours.

Undergraduate Courses Approved

The ballot measure allowing for undergraduate credit for key mental health courses was overwhelmingly approved (50 yes and 08 No). Effective immediately applicants without a mental health graduate degree may obtain the five required courses from either graduate and/or undergraduate courses offered by accredited college or university.

2019 ELECTION RESULTS

Liwen Molly Mo, M.Ed., R.C.C., LCP, T.E.P. and Julie Wells, M.S.W., L.C.S.W., T.E.P. were each elected to a three year TEP Board Director position. Fredilyn Sison, J.D., C.P. was elected to a three year CP Board Director position.

ELECTED BOARD DIRECTORS

July 1, 2018 to June 30, 2019

- President:* Catherine D. Nugent, L.C.P.C., T.E.P.
- Vice-President:* Martica Bacallao, M.A., M.S.S.W., Ph.D., T.E.P.
- Secretary:* Michael Gross, Ph.D., RADT-II, CET-III, C.P., P.A.T.
- Treasurer:* Linda Richmond, Ph.D., C.P.
- Directors:* Melinda J. Cornish, MSW, LCSW, C.P., P.A.T.
Barbara Guest, B.Ed., M.S.W., T.E.P.
Sylvia Israel, M.F.T., R.D.T./B.C.T., T.E.P.
Louise Lipman, L.C.S.W.-R., C.G.P, T.E.P.
Donna Little, M.S.W., T.E.P.

NEWLY ELECTED BOARD DIRECTORS

July 1, 2019 to June 30, 2020

- President:* Catherine D. Nugent, L.C.P.C., T.E.P.
- Vice-President:* Martica Bacallao, M.A., M.S.S.W., Ph.D., T.E.P.
- Secretary:* Melinda J. Cornish, MSW, LCSW, C.P., P.A.T.
- Treasurer:* Sylvia Israel, M.F.T., R.D.T./B.C.T., T.E.P.
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Barbara Guest, B.Ed., M.S.W., T.E.P.
Liwen Molly Mo, M.Ed., R.C.C., LCP, T.E.P.
Fredilyn Sison, J.D., C.P.
Julie Wells, M.S.W., L.C.S.W., T.E.P.

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FROM THE EDITOR:

Martica Bacallao, MA, MSSW, PhD, T.E.P.



What makes a newsletter article captivating for you to read? How can content become more valuable to the readers? What do we determine as informative over re-iteration of topics that everyone already knows? Is there a balance of objective and subjective articles? How can this newsletter benefit you? And are there any prizes being offered in it?

In an effort to collectively explore these questions for the ABE newsletter, I initiate an invitation to our current readers. Create a list of the top 10 topics you want to read about in the ABE newsletter. Send those ideas to Martica at marticabacallao@gmail.com by September 1st, 2019. A compilation of the top 10 topics will be printed in the ABE December newsletter. People who read the newsletter are our best source for feedback on what they like and don't like. It is my goal to create content that is relevant and of interest to its audience. It is my hope that I receive email or postal mail regarding the top 10 topics that would capture your reading attention.

These 10 topics, actively generated from the readers, will be helpful suggestions for developing a new column dedicated to certified practitioners. The new column, titled 'Certified Practitioner's Corner' will make its grand debut in the ABE, May 2020, newsletter. The 10 top topics identified by our readers will give CPs, who are warming up to the role of writer, some directions for content that is most wanted. Although this is a start-up effort, it is not one to be limited by.

The CP Corner could also be a playful space to create some out-of-the-box content. Certified practitioners may reveal their latest inspirations or share a more methodical set of directions on how to carry out an adaptation of an action structure. A CP writer could explore their most frequently asked questions about their work using psychodrama, sociodrama, sociometry, or Playback Theatre and share the 3 questions they wish to be asked. A CP writer could make a connection to a popular TV show like, "Scandal" and how some of the main characters might explore their positionality of over-involved/under-involved and the various positions in between, using the Little Lyon action structure.

With the creation of this new column, psychodrama stories written in first person accounts would be a rich addition to the newsletter. A psychodrama project being implemented in a nontraditional setting with a community partner would make an intriguing story told in the 'I' voice. First person point of view brings an element of intimacy into the story as the writer shares their thoughts and feelings. First person accounts also balance out the subjective articles of the updates on certification, board meetings or introduction/farewell to board directors.

The upcoming 'Certified Practitioner's Corner' will have its grand debut in May 2020. It will bring fresh voices to our attention. The purpose of this new column is to highlight our certified practitioners and to promote more open involvement in the communication, content and relationship-building of the ABE newsletter. Members will design their CP Corner with unique outlooks and fresh perspectives to the topics our readers want to hear about.



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www.psychodramacertification.org
Newsletter Editor: Martica Bacallao, MA, MSSW, PhD, T.E.P.
Newsletter Graphic Designer: Patty Phelps, PhD
Members are encouraged to submit Newsletter materials.

Aside and Soliloquy

Sylvia Israel, M.F.T., R.D.T./B.C.T., T.E.P.

In the 2018 TEP exam, candidates were asked to answer the following methodology question: *Formulate an action training session to teach the psychodrama techniques of aside and soliloquy. Include how your trainees can use each of them while directing a psychodrama.* Below are some of my thoughts related to this exam question.

The techniques of soliloquy and aside have their differences but are also closely related. In both, the protagonist shares their normally unexpressed or censored feelings, thoughts, behaviors, and desires. The protagonist has the opportunity to express and will often discover their truth in action. Both techniques are used to increase the protagonist's spontaneity and creativity.

In *soliloquy*, the protagonist moves away from the action, sometimes walking around the room, and speaking out loud to explore and express their inner thoughts at the present moment. Soliloquy allows the protagonist to have full knowledge of their truth and to experience the strength of that knowing.

Dale Richard Buchanan, PhD, TEP, (personal communication) informed me that soliloquies were often used at Saint Elizabeth's Hospital in Washington DC, prior to or after a scene in an enactment. Soliloquies done prior to the enactment can reveal the protagonist's perceptions, and expectations regarding the upcoming scene. It is an opportunity to test the protagonist's readiness to perform tasks, and their emotional regulation and impulse control. Soliloquies at the end of a scene or drama can reveal what the protagonist learned.

Dale offered the following examples of the use of soliloquy.

When working in an outpatient clinic with an underemployed person regarding employment skills, the protagonist was about to rehearse a scene in which they were going to ask their supervisor for a raise. During the soliloquy prior to the scene, the protagonist spoke about what a horrible morning it had been: The protagonist's partner, once again, demanded more money, traffic sucked and there was so much road construction that the protagonist imagined that he would be late and he hated being late because then his rat ass of a supervisor would cuss him out. He continued that he was not willing to leave home earlier for a job that paid so little. If his supervisor wouldn't give him a raise, he was going to tell him off and quit. Naturally, this caused me to cancel the scene and work on the protagonist having greater emotional regulations and self-control.

Soliloquies at the end of a scene are particularly useful when working with mandated clients, as can be seen by Dale's second example.



A depressed and suicidal client in a psychiatric inpatient setting did a brief and powerful enactment with a higher power. The scene was set in a place of peace and contentment. The enactment focused on the 'underutilized' strengths of the protagonist and the higher power's belief that the protagonist could overcome these current struggles and create a better life. At the end, I asked the protagonist to do a soliloquy and express what they learned from the drama. I often did this at Saint Elizabeth's Hospital. The protagonist said they had a long way to go and it was just too hard. The protagonist continued that perhaps it would be better to die now and live in a place of peace and harmony and be in heaven rather than here on earth. Yikes, that was not what I or any other staff expected. We placed the protagonist on suicide watch.

Soliloquy parallels the process of free association. However, a significant difference is that soliloquy is performed within the context of an actual situation. A well-known example of a soliloquy is Hamlet's monologue in Shakespeare's play.

During an *aside*, the protagonist shares with the director and audience what they are thinking but not saying in their dialogue with the auxiliary. The director uses the aside when aware that the protagonist may have hidden or repressed feelings. The director will often "pull down" a psychodramatic curtain or screen between the protagonist and the auxiliary. The director will tell the protagonist to turn to the side and freely express what they want, but may not be able to say directly to the auxiliary. The screen prevents the auxiliary from hearing what the protagonist says. An example of an aside is when, in a classic melodrama, the villain turns away from their victim and speaks their true thoughts and intentions to the audience.

Unstated soliloquies and asides are part of everyday human interactions. At times, a person's inner thoughts relate closely to their spoken words. But there can be disparities between what people say and what they think, especially when in crisis or a problematic relationship. Soliloquy and aside are useful psychodramatic tools for bringing these hidden thoughts to the surface. As Lewis Yablonsky writes, "Expression through soliloquies (and asides) are vital to understanding conflict and resolving human problems." (Psychodrama, 1976)

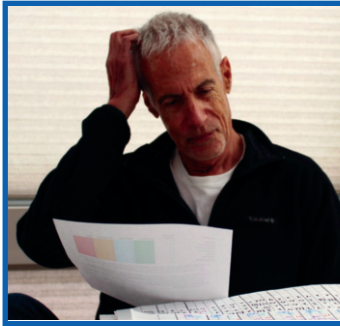
To teach soliloquy and aside, the trainer can direct a vignette in which the protagonist is in a conflictual relationship. The trainer may choose to share their thinking using soliloquy and aside as the drama progresses. Alternatively, the trainer may choose to invite students to stop the action and step into the director role when they feel a soliloquy or aside would be useful for the enactment.

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2018 Written Examination Evaluation

Michael Gross, PhD, RADT-II, CET-III, C.P., P.A.T.

We are delighted to honor the new group of colleagues who passed the written exam for Certified Practitioner and Trainer, Educator, Practitioner. All 7 CP candidates and 8 TEP candidates passed the written exam. We appreciate that the rigorous requirements of the certification process require dedicated effort by candidates and sustained encouragement and coaching by their trainers and other community members.



Michael Gross contemplating the examination evaluation...

Many of these candidates have also successfully passed their on-site examinations: look for them in the newsletter section on ‘Newly Certified Psychodramatists.’ A few of them have not yet had their on-sites so they are not yet certified.

All reviewers and Board members are blinded to the identity of the candidates during the review process. The Board seeks to balance the integrity of the practice of psychodrama and the review process with an eagerness to see the community of practitioners and trainers expand. Specific details about the scoring process can be found on the ABE website in the CP Study Guide (www.psychodramacertification.org/docs/CPStudyGuide.pdf) or TEP Study Guide (www.psychodramacertification.org/docs/TEPStudyGuide.pdf) Previous exam questions also are published on the ABE website (at, respectively, www.psychodramacertification.org/docs/CP-WrittenExam.pdf and www.psychodramacertification.org/docs/TEPWrittenExam.pdf). The 2018 CP and TEP written exam questions appear elsewhere in this issue (see ‘Continuing Education Quiz: 2018 Certification Examinations’).

Among CP exam essays, History and Philosophy were the strongest sections while Research and Evaluation and Ethics were the weakest. The Research and Evaluation question referred to literature on the effectiveness of psychodrama and/or sociometry and some answers did not adequately explain how the cited book or article related to effectiveness. The Ethics question addressed multiple relationships. Some

ethics essays mentioned working with a client in both individual and group or family therapy settings as an example of multiple relationships, for example, suggesting that a therapist who sees a client for individual therapy should not see that same client in a group, without offering any rationale for that proscription. Also, many respondents did not address multiple relationships other than client-therapist or the underlying ethical principles of doing no harm and non-exploitation.

TEP candidates generally displayed solid knowledge and understanding of all the domains addressed on the written exam. The most common weakness in responses was that the candidate seemed not to demonstrate having made the transition from the role of practitioner to the role of trainer. Thus, an essay might discuss how a session illustrates a concept (e.g., Canon of Creativity) or a technique (e.g., use of aside and soliloquy) without adequately describing the training content (including goals and objectives for the training module and the methods used to convey a working knowledge of how, when and why to implement a technique or how a concept informs practice). In the weaker essays, a candidate may have written, ‘I teach my students about...’ without explaining how that teaching is implemented or referred only to allowing time at the end of a session for ‘processing’ or questions and answers: such responses do not adequately demonstrate a candidate’s grasp of the trainer role.

The journey to CP and TEP certification is challenging and rigorous. The Board appreciates the investment of time, effort, and resources that candidates make. We applaud their accomplishments and look forward to their future contributions.

CP & TEP APPLICATIONS AVAILABLE ON WEBSITE

CP and TEP applications are available free of charge on our website (www.psychodramacertification.org). Completed CP and TEP applications and all supporting materials are due by July 15th.

OPEN ENROLLMENT FOR PAT

Any certified practitioner who wishes to enroll in the practitioner applicant for trainer process can obtain the forms and all supporting materials free of charge at our website. Persons can enroll in the PAT process anytime between January 1st and July 15th of each year. Enrollment in the PAT process begins the day that we receive these completed materials in our office. The first annual update is not due until July 15th of the following year.

CONTINUING EDUCATION QUIZ 2018 CERTIFICATION EXAMINATIONS

CERTIFIED PRACTITIONER

HISTORY

Describe one (1) historical event that illustrates Moreno's commitment to including "all of [hu] mankind."

PHILOSOPHY

Explain Moreno's philosophy that human survival depends on spontaneity-creativity. How does this philosophy influence your work?

METHODOLOGY

1. Describe two (2) methods of de-roling in the sharing portion of a psychodrama session. Explain when and why you would use each method.

2A. Define the psychodrama techniques: aside and soliloquy. Provide one (1) example of how you would use each technique in directing a psychodrama.

OR

2B. Describe how you direct a sociodrama. Include warm-up, action and sharing.

SOCIOMETRY

1. Define tele and transference. Explain how they differ. Give one (1) sociometric criterion to explore tele in the group. Give one (1) sociometric criterion to identify transference in the group.

2A. Briefly describe a situation in a group that would lead you to facilitate a sociometric exploration. Identify a sociometric method you could use. Provide a rationale for your choice.

OR

2B. Discuss the pros and cons of revealing to a group its own sociometric structure.

ETHICS

According to the APA Code of Ethical Conduct 3.05, a professional "refrains from entering into a multiple relationship...[that] risks exploitation or harm to the person with whom the professional relationship exists." Discuss how this APA ethical standard affects your psychodrama practice.

RESEARCH

Discuss one book or peer-reviewed article that has influenced your thinking about the effectiveness of psychodrama and/or sociometry.

RELATED FIELDS

How is your practice of psychodrama, sociometry and group psychotherapy enhanced by your knowledge of a related field?

TRAINER, EDUCATOR AND PRACTITIONER

HISTORY

Identify one (1) historical event that illustrates Moreno's commitment to including "all of (hu)mankind." Design an action training session that shows the significance of this historical event.

PHILOSOPHY

Describe an action training session to introduce Moreno's philosophy that human survival depends on spontaneity-creativity.

METHODOLOGY

1. Describe an action training session to teach two (2) methods of de-roling during the sharing portion of the psychodrama session. Under what circumstances would each method be appropriate?

2A. Formulate an action training session to teach the psychodrama techniques of aside and soliloquy. Include how your trainees can use each of them while directing a psychodrama.

OR

2B. Describe an action training session to teach your trainees how to direct a sociodrama.

SOCIOMETRY

1. Describe an action training session to teach tele and transference that illustrates how to identify and work with these concepts in a group.

2A. Briefly describe a situation in your training group that would lead you to facilitate a sociometric exploration. What method would you choose, and how would you teach it?

OR

2B. How would you teach your training group about the pros and cons of revealing the sociometric structure of a group to itself?

ETHICS

According to the APA Code of Ethical Conduct 3.05, a professional "refrains from entering into a multiple relationship...[that] risks exploitation or harm to the person with whom the professional relationship exists." Describe how you teach this APA ethical standard to trainees.

RESEARCH

Describe an action training module that teaches your trainees about research on the effectiveness of psychodrama and/or sociometry.

RELATED FIELDS

How is your practice as a trainer of psychodrama, sociometry and group psychotherapy enhanced by your knowledge of a related field?

Taiwan Onsites

Barbara Guest, BEd, MSW, T.E.P.

I am home from Taipei where I had the pleasure of examining some Taiwanese C.P. candidates all of whom achieved a pass. The psychodrama community in Taiwan's is vibrant, and diverse. I loved the energy and excitement I found in talking with the students there.

What an amazing time. Lindsay Chang organized the whole trip and orchestrated the royal treatment I received once I arrive. I had an opportunity to meet with a number of delightful psychodrama students while I was there. Students in a variety of professions shared with me the creative ways they are using psychodrama in their work. I would love to hear more about how their ideas unfold. I had the pleasure



of meeting Nein-Hwa Lai, Ph.D., T.E.P., the Dean of Counseling Taipei Educational University. Wei-Hui Chen (Grace) was a wonderful interpreter who made my job so easy.

I recognize how insular I am here in North America. I thought I knew a bit about Taiwan, but being there I learned so much more about their history and culture. I had an opportunity to talk to people, visit the museum, the fort at Tamsui, the lovely Chiang Kia-Shek memorial, old town Taipei and an amazing variety of restaurants. I have never eaten so well. I was sad to come home and leave my wonderful new colleagues.



Taipei 101: in the background one of the tallest buildings in the world (2nd tallest?) with myself and Lindsay Chang in the foreground. Lindsay orchestrated the trip and treated me like a princess



Exam site — Department of Psychology and Counseling National Taipei Educational University with Lindsay, myself and Benny Kuo, a psychodrama student, who saw I got from place to place.



A group of wonderful psychodrama students who took me to dinner: Chih-Heng Chang, myself, I-Li Chao, and Su-Feng Chiou



Chen-Lan Wang prepares for her on site



Exam candidate already to begin.



Wei-Hui Chen (English name Grace) my amazing interpreter for the exams



A group of fascinating psychodrama students took me to dinner: I-Li Chao, Myself, You-Ting Tsai, and Kuo Hsiang, Huang



Dean of counselling psychology, Nien-Hwa Lai and myself at National Taipei Education University where exams were held

Reflections of a New Board Director

Melinda J. Cornish, MSW, LCSW, C.P., P.A.T.

As I'm sitting down reflecting on what has transpired for me as I begin my term as a new board director, I found myself having an internal moment of laughter, hearing in my mind a replay of Michael Gross (a CP and board director who resides in Long Beach, CA), asking if I have interest in being on the Board of Examiners. He added, "It comes with a little work but a great opportunity for learning and fellowship." The part inside of me that is impulsive (disguised as spontaneous), said 'yes'.



are people who come together to maintain the roadmap of psychodrama, to ensure that the integrity of psychodrama remains constant and to support each other in this effort. To maintain the roadmap and make change where its needed, requires availability of time and resources. This is a working board. Humbled by this realization, I joined in on the careful efforts of exam preparation, grading and upholding the importance of adequacy over perfection.

When I arrived for my first annual board meeting, it was clear to me that an energetic roadmap of psychodrama history encapsulated the "here and now" and flowed throughout the meeting. Elements of paramount importance on the roadmap included; passion for psychodrama, the integrity of maintaining its standards, care for the needs and wants of members and for future psychodramatists. In the past, when I would hear about the American Board of Examiners in Psychodrama, Sociometry and Group Psychotherapy (ABE), I'd project it to be like the great and powerful OZ, standing behind the curtain, magical, intimidating and overwhelming. But when I entered the room of my first Board meeting, I saw 9 people. These are people who traveled from different places in the country to meet for 3 days. These are people who work and have families, friends and belong to communities. These

As I begin my term on the Board, I appreciate the collective intention shared by each of the board directors to uphold the integrity of this therapeutic action modality we know as Psychodrama. I also appreciate the consistency of the structure, the space for spontaneity and the willingness to be teachers and students to each other. I appreciate this supportive community, its kindness, compassion, playfulness, collective experiences and the integrity carried out by each of the board directors.

Being on the Board helps me experience Psychodrama with a broader perspective and a deeper appreciation for the quality control in certifying current and future psychodramatists and trainers. I look forward to the next 2 years and how I can help contribute to the roadmap of Psychodrama.

Message from a Departing Board Director

Donna Little, T.E.P.

I am grateful for the experience of serving on the board for 12 years. It has given me an appreciation of the work of the Board and the caliber of students; those (CPs) who have been trained, taught and have practiced in their settings, and those (PATs) who have taught psychodrama to others. These students have gone on to become Practitioners or Trainers, certified by the Board. Through my work on the Nominating Committee, I have had the opportunity to talk with people from all over the country and listen to the diverse ways they are doing psychodrama and contributing to the professional community. Their efforts span distances from local to international. It has been a rich experience to strengthen and enjoy the sociometry that comes with serving on the Nominating Committee. As the Admissions Chair, I had the privilege of

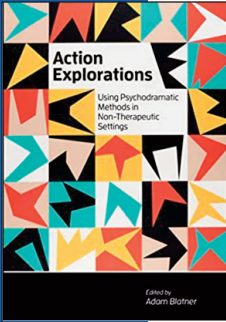


reviewing applications for certification exams and for the annual PAT submissions. This role and its tasks also expanded my breadth of view and appreciation for the abundance of services offered by our membership. I took the role of Vice President to help our Presidents and step in when needed. I recognize and value the hard work and commitment your elected representatives brought to the Board. Together, we have designed exams, learned from our exams through the responses

given, and enkindled ways for examinees to express their knowledge through the exam questions. Thank you for your enduring trust and confidence in me. It has been a great privilege to serve you. It is with some regret, but mostly joy, that in my 85th year, I move on to living as fully as I can in this next phase of my life.

Spotlight On New Publications

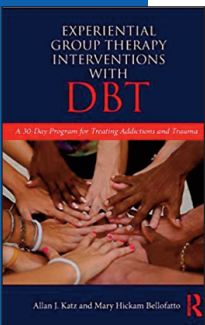
Listed below are new publications. For more information, contact the author at our website:
psychodramacertification.org



Adam Blatner - Editor

Action Explorations: Using Psychodramatic Methods in Non-Therapeutic Settings

Action Exploration describes how social and interpersonal techniques and tools are used in a multitude of non-therapeutic environments to elevate self-empowerment and promote more vibrant living. The book contains 6 categories: (1) Business & Organization, (2) Explorations in Education, (3) Social and Community Contexts, (4) Personal Growth, (5) Spirituality, (6) Expansion of Therapeutic Uses (with neurodiverse individuals and positive psychology). Twenty-four authors have contributed to these sections and describe how the tools are applied to improve social justice and equity in relationships, education, business interactions and self-awareness.



Mary Bellofatto & Alan Katz

Experiential Group Therapy Interventions with DBT

Experiential Group Therapy Interventions with DBT provides group and individual therapists with proven experiential exercises that utilize dialectical behavior therapy (DBT) skills and original educational topics and have been successfully used nationwide to help treat patients with addiction and trauma. It introduces the advantages of using experiential therapy to facilitate groups for trauma and addiction and explains how DBT can help in regulating emotions and tolerating stress. This workbook contains concise plans and exercises for facilitating a group for a 30-day cycle. There is a theme for each day, original psychoeducational materials, experiential exercises, warm ups, and closing interventions.



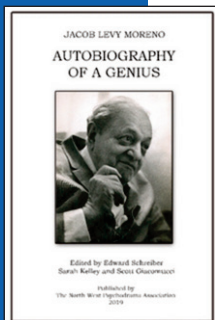
Terence Clarke

An Arena of Truth: Confrontation in Black and White

In the matter of race in the United States, reconciliation is sought, while confrontation is shunned. This formula has not worked. *An Arena of Truth* tells of a remarkable educational project designed by Dr. Peter Kranz, that, if further implemented now, everywhere, could do much to resolve the racism that plagues this country.

The core element of the project is racial confrontation.

In his foreword to the book, Dr. Price M. Cobbs, who co-wrote *Black Rage*, writes: "This book shows Kranz's courage, and that of his students, as pioneers and meticulous architects in the development and implementation of an authentic conversation about race."



Jacob Levy Moreno

Editors: Scott Giacomucci, Sarah Kelley & Ed Schreiber

Autobiography of a Genius

J.L. Moreno writes: "Being a genius does not consist only of having ideas. This is essential, but is a far later phase of genius. Being a genius starts with a feeling of being in contact with the whole universe, a feeling of totality, being fed by it free of charge and feeding it gratefully in return."

In this book, the presentation of his life, vision, and life's work, Moreno gives countless portals for the opening of contact with the whole universe, to a feeling of totality. This totality is what motivated him, and has also motivated the editor for much of his life. The direct felt experience of this totality is at the center of religious, existential, and spiritual traditions, and in this book we have an uncloaked method for the same enlightenment process. The totality and wholeness of life can be found in the enactment of Moreno's method. What can be greater than to really live this and to give it to others?

*This announcement of new publications is done as a public service to the psychodrama community.
The Board neither recommends nor endorses any of these publications.*

Reflections from a Departing Board Director

Linda Richmond, PhD, C.P.

Seems like yesterday I was writing an article for the American Board of Examiners in Psychodrama, Sociometry and Group Psychotherapy's Spring 2017 Newsletter about my impressions as a first-year board director. Now my three-year term is coming to an end and it is time to offer my reflections as a departing member. I've enjoyed my time on the Board so very much. In some ways, I'm sorry to see this rich experience of productive fellowship come to an end. On the other hand, I'm giddy at the freedom I'll have as I pass on the mantle of responsibility. It is the hard work of the Board, and the commitment and integrity of those who sit on it, that will stay with me the most.



action" about the process of becoming and being a psychodramatist. I experienced a parallel process as I took on multiple roles; first, as practitioner/therapist, director, researcher, and later, as supervisor, and trainer. I was wearing numerous hats and playing many parts to a narrow audience. This mirrored the ethical dilemmas inherent in multiple relationships experienced elsewhere in the field and helped me make better decisions moving forward.

Being involved in co-creating and evaluating the certification exams was one way I kept the content of what was important to the field front and center in my mind while developing my own voice as a psychodramatist.

During each of the six meetings I attended during my tenure, Board business was synced to stay within the container of the Board's two-fold purpose: 1) to establish American professional standards for the field, and 2) to certify qualified professionals on the basis of those standards. This boundary was both helpful and frustrating as related issues arose. We recognized how changes in the psychodrama environment pushed against the Board's narrowly defined mission, and we would work through it. Our agendas were packed. We would accomplish an amazing amount in 3 days while the meeting time flew by. I hope to have contributed to those accomplishments. I know that my belonging to the board has been a tremendous learning experience for me, a "Fellowship" in every sense of the word.

As a member of the Board, I've gotten to know some of the best psychodramatists – people of integrity, deep experience, with depths of love for the philosophy and method. What good fortune I had to sit with two amazingly warm and knowledgeable presidents. Belonging to this amazing group of people and working on the Board while at the same time developing my role as a professional psychodramatist, has been wonderfully energizing and life-changing. I am more confident as I practice and articulate what I believe is important to know and to do as our field grows and to meet the changes with relevance and integrity.

Oh — something else I won't forget are the laughs, oh the laughs we had! It has been such an enjoyable experience.

As a brand new CP, I learned a lot, both in theory and "in

Trainer's Corner

Continued from page 3

When the drama is complete, the trainer can divide trainees into groups of three, having each student rotate through the roles of director, protagonist, and auxiliary. The trainer tells each protagonist to present a situation where there is a conflictual relationship. The trainer instructs the student director to use both soliloquy and aside in the course of the drama. After everyone has had a turn in each role, the group comes together and processes the experience.

Another way to teach the techniques of aside and soliloquy is to have the group create a sociodramatic scene with a conflictual relationship. As an example, Sam and Susan have been married for 30 years. Sam's college girlfriend, Ann, recently contacted him on Facebook and wants to see him. Sam would like to see her but is afraid Susan will object and be angry with him. Group members can take turns being the director or deciding when to freeze the action to request a soliloquy or aside. The group can continue working together or break into small groups for additional practice.

Some questions for processing may include:

- What was it like to do a soliloquy and an aside as the protagonist?

- As the director or as an auxiliary, how did you use the information you gained from these methods?
- How did each method further the drama?
- As the director, how did you know when to use the soliloquy or aside in the drama? - What effect, if any, did these techniques have on the spontaneity of the protagonist and the auxiliary?
- When are these methods most useful?
When are they not useful?

A final note: The most frequent reason that TEP exam takers fail the written exam is that they answer the question from the role of practitioner, rather than from the role of trainer. We on the Board would like to remind all TEP candidates that it is essential to answer all TEP questions from the role of trainer. Embrace the role!

Please feel free to contact me with ways you have taught soliloquy and aside in your training groups or in a drama. I would be happy to share those in the next *Trainer's Corner*. (Sylvia@imaginecenter.net)

ABE Conversation Hour at ASGPP Conference Draws a Diverse Group to Talk About Distance Learning and More

Catherine D. Nugent, LCPC, T.E.P., President

Fifteen (15) participants attended the ABE Conversation Hour at the 77th ASGPP Annual Conference in Manchester, NH, on Saturday, May 4, 2:45-4:15 p.m.

Invocation: Long-time Board member and spiritual elder, **Donna Little**, led a brief centering meditation to bring us into the present moment.

Board Mission/Purpose: **Cathy Nugent** welcomed participants, and shared the Board's mission statement and two-fold purpose:

1. To establish, for the United States and Canada, professional standards in the fields of psychodrama, sociometry and group psychotherapy; and
2. To certify qualified professionals on the basis of these standards.

Introductions: **Louise Lipman** invited participants to introduce themselves and to share their primary reason for coming to the session. Louise & Cathy gave a brief overview of the ABE Conversation Hour agenda.

2018 ABE Election Results: **Sylvia Israel** recognized the three newly-elected Board members: **Molly Mo** and **Julie Wells**, TEP representatives; and **Fredilyn Sison**, CP representative. Sylvia reported the results of the two ballot initiatives:

- **Distance Learning:** The membership overwhelmingly voted to change the certification standards to allow up to a maximum of 120 hours of distance (online) learning to be applied toward the 780 required training hours.
- **Candidates Not from the Mental Health Field** ("Non-Mental Health Candidates," such as educators, coaches and attorneys): The membership overwhelming voted to change the certification standards to state that the required academic courses may be either graduate or undergraduate courses. (The five required courses are: *Human Growth & Development*, *Theories of Personality*, *Methods of Psychotherapy*, *Abnormal Psychology*, and *Social Systems*.)

Distance Learning Discussion: **Michael Gross**, sitting in for Martica Bacallao, led the discussion about distance learning. Someone noted that the entire process of distance learning is (as new as cell phones and emails – entire degrees are now via distance learning from hundreds of universities) very new to the psychodrama world. We will have to work together to successfully implement this change in our training models. We need to share our experiences with distance learning – how it works and doesn't work – with each other, so we can compile best practices.

Michael reminded participants that the Board has offered broad guidance on distance learning in an article by Martica Bacallao in the June 2018 Board News, www.psychodramacertification.org/docs/newsletters/newsletter_201806.pdf. There is also a document on distance learning on the Board's website, www.psychodramacertification.org/docs/Distance_Learning.pdf. Martica has updated the distance learning article for this issue of the newsletter (see page X in this newsletter). The article provides an overview, defines what is — and what is not — distance learning, presents some important concepts and vocabulary, and provides additional resources on distance learning.

In response to requests for more specific guidance, Cathy



said that the Board cannot give specific guidance or approve/disapprove distance learning programs. To do so would be outside of the Board's mandated purpose. (Similarly, the Board doesn't review and approve trainers' plans for teaching, for example, doubling or the social atom, to their students. We take it as a given a Board-certified TEP designs and delivers good psychodrama training, and that a student's primary trainer will assess the quality of distance learning programs of interest to the student.)

A participant observed that distance learning will make psychodrama more available to people who don't have the access or means to participate in regularly scheduled face-to-face training. This is especially important in rural areas of the U.S., and parts of the world where access to face-to-face psychodrama training is limited.

There was much agreement on this last point; however, there was also shared concern that this change might lead to a decline in the quality of psychodrama training as has been practiced traditionally, in face-to-face training groups. The Board is committed to maintaining the integrity of the psychodrama training and certification process. We also want to increase students' and potential students' access to some distance learning as part of their training experience, if they are interested, and the trainer agrees.

Next Steps for Implementing Change to Standards re. Required Courses for Non-Mental Health Candidates: **Cathy Nugent** explained that changes will be made to the ABE website to reflect the newly revised certification standard related to CP Candidates who do not have a Master's degree or higher in a mental health-related field ("Non-Mental Health Candidates".) The change will stipulate that courses taken to meet the educational requirements may be either graduate or undergraduate. (Before this change, the courses had to be graduate-level.)

The document entitled *Guidance for Certification Standards for Non-Mental Health Candidates* (file named, "Guidance for Non-Mental Health Professionals") (available on the ABE website) is under revision to comport with the standards change. The current text could be read to suggest that Non-Mental Health Candidates are required to develop competence, such as *acquired in a graduate-level course, in five subject areas (Human Growth & Development, Theories of Personality, Methods of Psychotherapy, Abnormal Psychology, and Social Systems)*.

The new *Guidance for Non-Mental Health Professionals* eliminates references to "competencies," using instead use the term, "**foundational knowledge.**" The change in language reflects the Board's thinking that basic knowledge of concepts and methods in the five subject areas is important for all psychodramatists. However, it is unreasonable – and possibly misleading – to suggest that a psychodramatist trained, certified, and practicing psychodrama within their appropriate scope of practice would have reached a level of "competency" in each of the five subject areas.

Cathy encouraged all CP Candidates who do not have a mental health-related graduate degree to develop a plan early on to meet the five foundational subject areas. Review your plan with your primary trainer, and then submit your proposal, via

Continued page 11

It works – and how

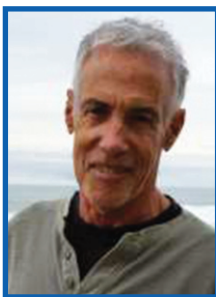
Michael Gross, PhD, CP, PAT, CADC-I, SEP*

CP and TEP written exam questions on Research and Evaluation for 2018 concerned effectiveness research. They allude to a much-discussed concern in our community with the status of psychodrama as an “evidence-based practice.” Many of us are familiar with the complex features of studies typically required for such evidence: comparison between a carefully selected control condition and the experimental intervention, careful selection of suitable study participants, randomized assignment between control and experimental group, double-blinding, and so on. Despite my appreciation for the elegance and integrity of well-designed trials like that, I was unexpectedly impressed and inspired by a compelling study of the impact of a single psychodrama session on a single individual.

The study (McVea, 2007), published just over a decade ago by Charmaine McVea, PhD, TEP, currently Executive Director of Psychodrama Australia, details the immediate and longer-term impact on a 40-year old community health nurse during a two and a half day psychodrama workshop during which she was the protagonist in a drama about family dynamics. “Melissa” hoped the workshop would help her “be able to stick up for myself as well as I stick up for others” and “let go of the past, and feelings of being unworthy.” Melissa volunteered to be a protagonist only after she had developed trust in the group and in the capabilities of the director.

On two conventional quantitative measures – the Symptom Checklist (SCL-90-R) and the Inventory of Interpersonal Problems (IIP-64) – Melissa had significant reductions in depression, anxiety, non-assertion, over-accommodating, and social insecurity two weeks after her session. Strikingly, these improvements were not only sustained but further increased three months after the session.

Perhaps the most striking findings, however, related to qualitative evidence that Melissa's own psychodrama was directly associated with specific changes in her personal relationships (with daughter and parents) and her social relationships with others. McVea used a structured Client Change Interview which asks whether such changes were important, surprising, and un-



likely without having experienced her psychodrama. On all of these measures, the findings strongly supported the specific impact of the psychodrama session; Melissa was “very surprised by all the changes.” McVea goes further and, reviewing a videotape of the session with Melissa two weeks afterward, is able to link specific elements of her drama with the beneficial outcomes she reported, including scene setting in the presence of the group as witnesses, hearing an auxiliary role player validate her perception, and comfort-

ing herself as a child. Skeptics would argue that such findings result from an eagerness to please the director or are biased by the director serving as the post-session interviewer. McVea's response is instructive: “She may well have been inclined to report positively on the experience but Melissa also demonstrated willingness during the recall process to raise aspects of the session that she experienced as not helpful. She recalled interventions by the director that had not been effective, and feeling stuck at some points in the session.” McVea further suggests that the session review two weeks after the session likely “consolidated Melissa's new learning and altered sense of self, and contributed to the further improvement in her results three months later.”

This is an empowering model of practice-based research. With appropriate ethical review, this is an approach that many clinicians could employ. It has the benefit of studying “therapy in its natural context rather than under artificial conditions,” as McVea notes. And it can provide nuanced insights into the specific effectiveness of particular elements of psychodrama practice.

– Michael Gross

Reference

McVea, C. (2007). Measuring the Efficacy of a Single Psychodrama Session. *Australian and Aotearoa New Zealand Psychodrama Association Journal*, 16, 21-28.

* The ABE is neither endorsing nor suggesting this research study as a “model” research study. The opinions expressed are solely the author's.

ABE Conversation Hour

Continued from page 10

email, to Chair, Admissions Committee (abepsychodrama@yahoo.com) for concurrence. Having email correspondence with the Chair's approval eliminates potential questions or delays when you apply for admission to the examination process.

New Initiative – Expanded Pathways toward Certification. Sylvia Israel reported on a new initiative she's headed up with support from an Ad Hoc Committee, comprised of **Karen Drucker, John Olesen & Susan Powell.**

See Page xx of this newsletter for a complete discussion of Extended Pathways.

The Board invites comment and suggestions, especially for the numbers of hours. Please send comments to abepsychodrama@yahoo.com. In subject line, please indicate: “Expanded Pathways.” Pathways.”

ABE Website: In the last remaining minutes, **Michael**

Gross gave a brief update on the project and Task Force he is leading for the update of the ABE website. Michael is assisted by Board Directors, **Melinda Cornish** and **Julie Wells** and **Dale Richard Buchanan**. All certified psychodramatists are members.

The website was created over a decade ago. It requires updating to be compatible with current standards for both security and design. The site will be more compatible with use on mobile devices and tablets, as well as computers. We are considering offering an option of online payment for dues and fees. Our guiding principle is to structure the information in a way that makes material about the certification process more transparent and accessible for both trainees and trainers.

Closing: Thanks to everyone who participated and made this such a stimulating session. Send us comments on any of the topics here or any others. The Board meets twice per year, in January and September. Question, concerns and suggestions will be on the agenda for the next Board meeting. We encourage and appreciate your comments.

Psychodrama Distance Learning

Martica Lourdes Bacallao, M.A., M.S.S.W., Ph.D., T.E.P.

Introduction to Psychodrama Distance Learning

Psychodrama distance learning is a clearly developed, formalized training specifically designed to be used through the Internet. Technologies and Internet allow interactive experiences between the psychodrama trainer, the trainee and the group. Psychodrama online training programs are offered by a certified trainer, educator, practitioner in psychodrama (TEP) or a practitioner-applicant-for-trainer (PAT). The American Board of Examiners accepts a maximum of 120 training hours for psychodrama distant learning from a certified trainer; TEP or PAT. The total amount of training hours from a PAT may not exceed 160 hours.



logue, discussions, observe a training piece that is happening at the present time and be involved in it. If a trainee works best with a more structured format and higher amounts of interaction, then a synchronous online program may be a good choice.

Asynchronous distance learning is when the trainee and the trainer interact on their own time schedule, not at the same time, from different locations.

Trainees in asynchronous activities are able to complete their training work at their own pace. Asynchronous distance learning relies more heavily on e-courses, online forums, audio recordings, video recordings and email. This format is more adaptable for a trainee who is unable to commit to a specific time and date with distance learning. It offers greater flexibility but less immediate feedback and interaction.

Blended distance learning is where the trainee participates in a face-to-face training group and distance learning concurrently. For example, the group of trainees and their trainer may meet face-to-face twice a year and use distance learning as the backbone for readings, group discussions, videos and practice projects to deepen the learning.

Hybrid distance learning uses the Internet and other electronics technology to supplement the primary method of training, which is face-to-face.

What is Psychodrama Distance Learning?

Distance learning provides access to psychodrama training for individuals who are separated by time and/or geographic location from a trainer and other psychodrama trainees. It offers the option to do a certain amount of training in psychodrama at the convenience of your home or location. Distance learning requires access to a computer, the Internet and electronics technology to connect with the trainer and perhaps other trainees in either real or delayed time or on an as-needed basis. E-learning and online learning are used synonymously with distance learning.

The training and learning can be collaborative to involve small group activities and team projects that build an online community of psychodrama learners. Distance learning connects learners to each other, the trainer and relevant resources. For example, trainees can use interactive message boards, participate in live discussions and scenes, observe or interact with a training piece and utilize online materials.

What is Not Psychodrama Distance Learning?

Distance learning is not a correspondence course, where the trainee would read an assigned book and submit a report on it. It is not an ongoing email discussion with a trainer, neither is it watching a collection of videos and writing a summary of them.

What are the Interactive Types of Distance Learning?

The interactive aspect of distance learning is critical in psychodrama training. There are 2 types of interactive aspects to distance learning; synchronous and asynchronous. Synchronous learning is when the trainee and the trainer interact online at the same time while being at different locations. This type of distance learning requires the trainee to log on to their computer at a set time and date. Often times, synchronous learning includes group chats, web seminars, video conferencing and call-ins by phone. Trainees can have direct dia-

How are Resources Used in Psychodrama Distance Learning?

Trainers who offer programs through distance learning typically organize and list numerous resources for their online trainees, often attaching relevant articles to make them easily accessible. Psychodrama resources are used to establish a foundation for skill development and philosophical understanding. Resources provided through psychodrama distance learning can be observed, felt, heard, read, written about and discussed. For example, trainees can develop a video library of training skills, observe or interact with a training piece and utilize online materials.

What are the Expectations of a Psychodrama Trainer in Distance Learning?

The trainer is expected to maintain an active and steady presence throughout the online training course. A consistency and frequency in communication between the trainer and the trainees must be established from start to finish. The Board recommends clear communication of program objectives, training expectations, work tasks and evaluation plans.

All trainers of psychodrama distance learning must be certified TEPS or registered PATs by the American Board of Examiners in Psychodrama, Sociometry and Group

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You Say Hello, and I Say Goodbye: Board Comings & Goings

The Board expresses deep appreciation to the three members leaving us in July.

Louise Lipman and **Donna Little** served twelve years as Board Directors and **Linda Richmond** served three years.



Louise served four terms as a TEP Board Director (2005-2011) and (2013-2019). Exhausted from her visible leadership roles in the ASGPP (President, Conference Chair – multiple times, and Executive Council member) and still wanting to be of service to the psychodrama community her goal was to be an active behind the scenes Board Director. She served on many committees and task forces and was Editor of the newsletter.



Donna served four terms as a TEP Board Director (2003-2009) and (2013-2019) and never missed a meeting. She has served as President, Vice-President, Nominations Chair, and Admissions Chair. She served as Admissions Chair for a decade. This key role is both essential and time consuming. In addition to the regular meetings, the Admissions Chair travels to Washington each

summer for an additional four to five days. Donna was a most excellent gatekeeper for our profession. (See her farewell article on page 7).

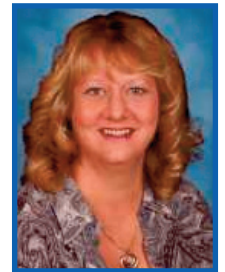
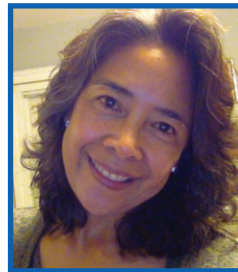


Linda served one term as a CP Board Director (2016-2019). She started off wanting to be of service and to be more connected with the greater psychodrama community. She succeeded. From her very first meeting she was an active and valuable Board Director. She frequently volunteered for tasks and committees. She served as Treasurer and Chair of the Policies and Procedures Committee. (See her farewell article on page 9)

We owe a debt of gratitude to Louise, Donna and Linda!

++++
The Board welcomes the three Board Directors beginning their terms of service in July — **Fredilyn Sisson**, new CP representative and new TEPs, **Molly Mo** and **Julie Wells**.

Thanks to Fredilyn, Molly and Julie for stepping up to serve the psychodrama community! We look forward to their contributions.



♥ Hello ♥ ♥ Goodbye ♥

Distance Learning

Continued from page 12

Psychotherapy. Trainers will be independently responsible for the quality, requirements for completion and standards of their distance learning programs.

What is the Approval Process for Psychodrama Distance Learning?

Two tracks for approval of training hours from distance learning:

(1) Pre-approval – When the trainee has an existing Primary Trainer who will review the proposed distance learning course to see that it meets the American Board of Examiners (ABE) standards for psychodrama distance learning as well as the trainee's specific training needs.

(2) Post-approval – If the trainee acquires psychodrama training hours through distance learning prior to obtaining a primary trainer, the trainee is to submit their completed distance learning course(s) to the primary trainer. The primary trainer will review the distance learning course(s) to see if it meets

the American Board of Examiners (ABE) standards for psychodrama distance learning as well as the trainee's specific training needs.

Resources on Distance Learning

Mercy College of Ohio

<https://mercycollege.edu/academics/distance-education/what-is-distance-learning>

International Association of Distance Learning

<http://www.iadl.org.uk/Article20.htm>

Applied Educational Systems

<https://www.aeseducation.com/blog/2013/09/difference-between-online-learning-and-distance-learning>

University of Oregon CAS Online Education

<https://oe.uoregon.edu/types-of-online-courses-2/>

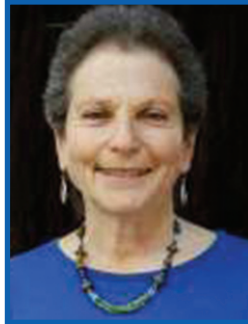
Fordham University

https://www.fordham.edu/info/24884/online_learning/7897/types_of_online_learning/1

Proposal to Expand Pathways for Accruing Training Hours Towards Psychodrama Certification (CP)

Sylvia Israel, MFT, R.D.T./B.C.T., T.E.P.

Pathways to Certification Ad Hoc Committee
Sylvia Israel, Chair, Karen Drucker, John Olesen
& Susan Powell
Recommendations revised following Board of
Examiners' Meeting 1/25-27/2019



Note that primary and secondary trainers may have different or additional requirements. Ultimately, primary and secondary trainers are responsible for the full endorsement of the candidate's readiness to take and pass the Onsite and Written Examinations.

Rationale:

A change in certification standards is timely as well necessary for the continuance of psychodrama in North America. In the past 5-10 years, there has been a significant drop in applicants for psychodrama certification (CP). At the same time, there are Certified Psychodramatists who are no longer renewing. As a consequence, the North American membership is gradually declining. Also, many of those applying for certification have been from Taiwan, which has now established its own certification board. Training programs in other fields require fewer hours for certification. For example, Somatic Experiencing requires a total of 36 days of training. In addition, currently, there are only a few psychodrama institutes that offer enough training hours to fulfill the 780 required hours within a reasonable number of years.

There have been many changes in the field of psychotherapy since guidelines were created by JL Moreno in the 1960's and then more fully established by the Board in 1975. There are now many related professional fields that provide training that enriches a psychodrama trainee's competencies in psychodrama. For example, Internal Family Systems, Gestalt Therapy, Drama Therapy and Playback Theater all provide experience in role-play. Allowing a portion of the required 780 training hours required for Certified Practitioner (CP) certification to be accrued by training and experience in other professional fields can open the door to a wider audience of people interested in psychodrama training and certification without compromising professional standards.

We further recognize that in actuality, the number of hours of face-to-face training to achieve competency in psychodrama differs for each trainee and is not the most important measure of what makes a competent certified psychodramatist. Primary and secondary trainers will continue to determine the requirements for each trainee.

Following are suggestions developed by the Ad Hoc Committee, and reviewed by the Board, for expanded pathways to the required 780 training hours. The Board currently seeks comments from concerned parties (trainers, students,) on the proposed expanded pathways below.

A minimum of 780 hours of training is required for certification in psychodrama, sociometry and group psychotherapy, or related fields as delineated below.

A. A minimum of **X** hours (or a range yet to be determined) must be obtained in face-to-face training groups in psychodrama, sociometry and group psychotherapy. The trainer must be a Board Certified Trainer, Educator and Practitioner.

B. 160 hours (of the 480 face-to face hours) may be obtained from individuals certified as practitioners (CP) and formally admitted as a Practitioner Applicant for Trainer (PAT), or a certified trainer/educator/ practitioners (TEPs) by the Board of Examiners from other countries that have established formal reciprocity agreements with the American Board (Taiwan, Israel, The Nordic Society, and New Zealand and Australia).

A maximum of **X** of the required 780 training hours may be accrued in the following ways:

A. A maximum of **X** hours may be accrued if the applicant is a master's level or higher licensed mental health professional OR the applicant is certified or registered from professional associations such as the International Expressive Arts Therapy Association and the American Society of Experiential Therapists.

Note: Additional professional registrations or certifications may be considered upon the discretion of the primary trainer.

B. A maximum of **X** hours may be accrued if the applicant is Registered by the North American Drama Therapy Association (RDT).

C. A maximum of 120 hours may be accrued from distance learning that meets the criteria of what is psychodrama distance learning and provided that the distance learning is approved by the primary trainer.

D. A maximum of **X** hours may be accrued by attending local, regional, national and international sponsored conferences presented by the following organizations:

Continued page 15

Proposal to Expand Pathways for Accruing Training Hours

Continued from page 14

American Society of Group Psychodrama and
Psychodrama
The American Group Psychotherapy Association
North American Drama Therapy Association
The Taiwan Association for Psychodrama
International Association for Group Psychotherapy
and Group Processes
Australian and New Zealand Psychodrama
Association
Israeli Psychodrama Association
Federation of European Psychodrama Training
Organizations (FEPTO)

E. A maximum of **X** hours may be accrued by being a client in individual, couple or group psychodrama therapy with a Certified Psychodramatist.

F. A maximum of **X** hours may be accrued by writing a published article(s) for a peer-reviewed journal or a book chapter related to psychodrama, sociometry and group psychotherapy.

G. A maximum of **X** hours may be accrued by being a Trained Auxiliary in a psychodrama group led by a Certified Psychodramatist.

H. A maximum of **X** hours may be accrued by receiving training (or where appropriate, experience) in: Internal Family Systems, Family Constellations, Gestalt, Theater of the Oppressed and Playback Theater.

I. A maximum of **X** hours may be accrued by supervision hours that exceed the 40-hour requirement. Also, when a supervision session exceeds the minimum requirement (1-hour for individual and 2-hours for group), the additional hours may count towards training hours.

Please send comments on this initiative, as well as suggestions for numbers or ranges of training hours for the expanded pathways presented here.

Send email to: Sylvia Israel, Sylvia@imaginecenter.net.

The address for U.S. mail is:
American Board of Examiners in Psychodrama,
Sociometry and Group Psychotherapy
1629 K Street, N.W., Suite 300
Washington, DC 20006

2018 ABE BUDGET December 31, 2018

INCOME

CP DUES	\$20,877.50
TEP DUES	\$30,271.00
PAT FEES	\$9,550.00
CP FEES	\$3,500.00
TEP FEES	\$3,800.00
INTEREST	\$25.00
ON-SITE INCOME	\$487.00

TOTAL INCOME

\$68,510.50

EXPENSES

ACCOUNTANT	\$650.00
BANK FEES	\$262.52
BOOK KEEPER	\$825.00
DIRECTORY	\$832.46
GRAPHIC DESIGNER	\$1,090.00
INTERNET SERVICE	\$1,000.00
LEGAL & PROFESSION	\$255.00
MAILING SERVICE	\$1,141.60
MEETINGS	\$6,304.00
NEWSLETTER	\$431.21
OFFICE EXPENSE	\$12,000.00
ON-SITE EXPENSE	\$1,067.00
PAYROLL - EMPLOYER EXP.	\$5,724.29
PAYROLL - EXEC. DIR.	\$32,400.00
PAYROLL - ADMIN. ASS'T	\$2,008.00
PAYROLL PROCESSING	\$1,984.82
POSTAGE	\$1,981.01
PRINTING	\$69.55
SUPPLIES	\$1,334.09
TELEPHONE	\$961.97
WEBMASTER	\$620.00

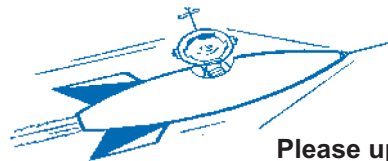
TOTAL EXPENSES

\$72,942.52

FY18 DEFICIT

= \$4,432.02

MOVING OR CHANGING YOUR EMAIL ??



Please update your information
at www.psychodramacertification.org

Don't forget to update your contact information including your email address, phone number and mailing address at our website (psychodramacertification.org). All information for mailing labels and our annual Directory is downloaded from the information you provide on our website. If you need assistance you can email us at abepsychodrama@yahoo.com and we will help you update your information.



HONORS AND AWARDS

Scott Giacomucci Wins ACA Group Work Practice Award



Scott Giacomucci, MSS, LCSW, CTTS, CET III, PAT was recently honored at the American Counseling Association's (ACA) conference in New Orleans with the 2019 Group Work Practice Award from ACA's Association for Specialists in Group Work (ASGW)! The purpose of this award is to recognize an outstanding practitioner in the area of group work. Scott was chosen as recipient of this award based on his group work practice, publications, and teaching.

ASGPP Award Winners



Catherine D. Nugent, LCPC, TEP was presented with the J.L. Moreno Award at the ASGPP Annual Meeting in May. The Award is presented to an individual for outstanding life-long contributions in the field of psychodrama based on general achievement over a period of at least 30 years.

Additional award winners included:

Colleen Baratka, MA, TEP, Hannah B. Weiner Award; **Saphira Linden, RDT, BCT, LCAT, TEP**, President's Award; **Linda Ciotola, MEd, TEP**, Collaborator's Award; **Heidi Landis, LCAT, RDT/BCT, CGP, TEP**, Diversity Award; and **Mario Cossa, RDT/MT, TEP**, Innovator's Award.

If you have received an award or honor from any local, regional or national organization within the past year, please let us know.



Bridge Builders: Creating Connections With Psychodrama

Are you a bridge builder? If you have made a professional presentation on psychodrama, sociometry and group psychotherapy at a local, regional or national organization within the past year, please let us know. We would like to inform other certified psychodramatists about you.

Note: Because there are numerous presentations made at the various local, regional and national psychodrama associations we are limiting this category to presentations outside of the psychodrama community.

~ APPRECIATIONS ~

The Board could not possibly operate without the support, commitment and dedication of all those individuals who voluntarily read examinations, conduct on-site observations, and serve on special committees. Thank you.

If you would like to spread the sociometric wealth and add your name to the list send us an email.

- Jannel Adair
- Phoebe Atkinson
- Martica Bacallao
- Kathy Brown
- Dale Richard Buchanan
- Jeanne Burger
- Jean Campbell
- Elaine Cameorta
- Linda Ciotola
- Lin Considine
- Elizabeth Corby
- Melinda Cornish
- Kim Friedman
- Anath Garber
- Michael Gross
- Barbara Guest
- Sylvia Israel
- Connie Lawrence
- Louise Lipman
- Donna Little
- Barbara McKechnie
- Liwen Molly Mo
- Susan Mullins
- Nan Nally-Seif
- Cathy Nugent
- John Olesen
- Paula Ochs
- Linda Richmond
- Deb Shaddy
- John Skandalis
- Sari Skolnick
- Judy Swallow
- Siyat Ulon
- Julie Wells
- Vlada Zapesotsky

RECENTLY CERTIFIED PSYCHODRAMATISTS

Recently Certified Psychodramatists are invited to submit an autobiographical statement. Bios are printed as space permits. For contact information on all certified psychodramatists go to www.psychodramacertification.org

Recently Certified Psychodramatists From 2019

Jordana (Jody) Anderson, LCSW, T.E.P.

Roanoke, VA



Jordana Anderson is a licensed clinical social worker with over 30 years experience working in various therapeutic settings, including inpatient psychiatric, community services boards, outpatient substance abuse and who is currently the owner of, and is in private practice at, Anderson & Associates, LLC. She received her BA in Psychology from the University of Virginia and her MSW from Virginia Commonwealth University. She was licensed to practice clinical

social work in the state of Virginia in 2007. She specializes in trauma and substance abuse and is the Clinical Director of a Sub-oxone Program and two Intensive Outpatient Programs at Anderson & Associates. She serves as adjunct staff at Radford University using psychodrama in the group internship supervision class as well as serving as a Field Supervisor for Radford MSW and Counseling Education students. Jody has recently joined the National Psychodrama Training Institute. She is also on staff as a psychodramatist at The Trial Lawyer's College. She has been in recovery for 15 years and continues to be fascinated by the human experience.

The journey to becoming a TEP has been astounding in many ways. I have stared into the abyss of powerlessness and I have accepted my own humanity. I could not have made it back home without the method created by J. L. Moreno and without the grace, guidance and support of my fellow travelers. I have been loved, accepted and held. I have been mirrored, doubled and soliloquized. I have been protagonist, auxiliary, audience member, director and I have played God.

There are no words that can articulate my gratitude. I thank my trainers and those who have had the courage to look inwards, outwards and upwards; those who have shouted their names into the well of confidentiality. I assume a posture of reverence and of humility in the face of the connecting power of this method. I have been restored and returned. I thank you all.

I-Jung Chen, MS, Licensed Clinical Psychologist, C.P.

Taipei City, Taiwan (ROC)



Learning Psychodrama is a long journey for me. I first started it in 1982 when Licha Saner-Yiu did a psychodrama workshop in the University where I was studying, and it was also my first time being the protagonist. I directed my first psychodrama under the

supervision of Chew-Chung Wu, when I was a clinical psychologist in a psychiatric hospital in 1985.

The second part of my journey began in 1996. I learned from Zerka Moreno, Dorothy Satten and Kate Hudgins who taught me how to be a director and helped me working through my own issues. I am immensely grateful to them.

Dr. Lai Nien-Hwa, TEP, my primary trainer, who supervised and supported me in many ways, was very significant in the third part of my journey. I am grateful to her for giving me a lot of space to integrate my professional and personal growth. I also appreciate sincerely my secondary trainer, Dr. Chou Chi-Chu, who encouraged me to lead psychodramas with creativity.

Many thanks also go to Dr. Pam & Rory Remer, Donna Little, Kung Ning-Shine, Hart, Katrena and my peer supporting group who all provided me with insights and encouragement to continue practicing psychodrama until this far. I will carry on this journey with passion and creativity.

Yueh-Hua Chen, MS, C.P.

Taipei City, Taiwan (ROC)



Experiencing strong catharsis when I played the role of the protagonist in the first psychodrama I ever engaged in, I had gained further knowledge in psychodrama ever since 2004 as I participated in the Nien-Hwa Lai, T.E.P. training group in 2010, in which I was successively advised by Kate Hudgins, T.E.P., Remer Rory & Remer Pamela, T.E.P. and Katrena Hart, T.E.P. and supervised by Tzu-Yueh Lin, T.E.P. The more I indulge in the training process, the more I find

psychodrama to be intriguing.

Due to stress from life, I was once ready to give up on the CP exam. While I was in the training at Okinawa, however, my primary trainer Nien-Hwa Lai, T.E.P. directed one of my psychodrama, and I truly felt her lenience and love as well as support and encouragement from my training group members. I grew confidence and thus kept advancing.

Psychodrama is not only a therapy technique, but also philosophy in life and the chore essence of anima. I apply psychodrama in individual and group counseling, also on myself and my family. I have sensed the fascination of psychodrama, and will keep on promoting it in my work.

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Leigh E. Johnson, JD, C.P., P.A.T.Richmond, CA



Deborah Karner, MSS, LCSW, T.E.P.Drexel Hill, PA



In 2005-07 I had begun to step back from my long career as an Operatic Stage Director in Europe and the United States and was teaching at Mannes College of Music in NYC and Temple University in Philadelphia. I met sociodrama at Temple University in an intergenerational, improvisational group performing about social issues and was instantly hooked. Finding no sociodramatists teaching in the area I began psychodrama training with Nina Garcia where I

heard someone say they had been training for 10 years. I thought holy mackerel, who would do such a thing? And why? Well, 14 years later here I am not only a TEP but an LCSW. Another whole new career path.

Today in co-creation with spontaneity and creativity my goal is to apply the integration of my life's knowledge to everyday experiences saying yes daily to opportunities to build and promote heart-felt, intentional, genuine communication and mutual respect among people and all life on the planet.

I work as a psychodramatist with addictions, trauma, TBI; have a private practice; run a psychodrama training group; and participate in our local Delaware Valley Psychodrama Collective.

Future projects include directing a Native American performance piece: "Journeys of the Wolf" by Christine Campbell; using sociodrama to assist my local community to manage inherent challenges; and training group facilitators to work from a psychodramatic role theory perspective with people who have TBIs.

In deepest gratitude for guidance towards my life today I thank Nina Garcia, Dave Moran, Rosalie Minkin, and Colleen Baratka.

Yen-Chung Liou, MS, Licensed Clinical Psychologist, C.P.Tainan City, Taiwan (ROC)



I'm Yen-Chung, from Taiwan. I'm so grateful to become a CP in 2019. The first time I encountered with psychodrama was in 2008 when I met Dr. Gong Shu. I was deeply attracted by the power and charm of psychodrama. And to this day, psychodrama has been my favorite approach. As a clinical psychologist, I combined psychodrama with expressive art therapy, Gestalt psychotherapy, bodywork, and Chinese

culture. I use psychodrama both in individual counseling and group work. And I hope that I can widely promote and use psychodrama in the community.

I'm deeply grateful to my primary trainer Dr. Gong Shu, who let me understand how psychodrama and sociometry affects cultural change. I shall pay special thanks to my secondary trainer Adam Chi-Chu Chou, his warm and caring style helping me understand

the value of interpersonal connections that are valued in psychodrama. My friends, who are also wonderful companions on the path of psychodrama training, we together experienced the beauty of psychodrama, shared the experience of life, and pumped up for each other. I am grateful to cherish these friends. And I also want to thank my family, especially my husband, who always supporting me unconditionally to pursue my dreams.

Jennifer R. Salimbene, MSSW, LCSW-R, CASAC, CDAC, T.E.P.Hopewell Junction, NY



I am honored and grateful to introduce myself as a TEP. My psychodrama journey began in 1986, when I fell in love with Psychodrama as mental health worker at Four Winds Hospital in Katonah, NY. I saw what a powerful impact it had with seriously mentally ill patients. It was there that I participated as an auxiliary and as a support in weekly groups led by Peter Pitzele, Rebecca Walters and Judy Swallow. I began my training with Jonathan Fox and did an internship on the adolescent

unit with Rebecca Walters.

After years of doing program administration, Rebecca and Judy encouraged me to pursue my TEP and gave me the opportunity to do my PAT with HVPI. As it takes a village to raise a child, it takes a community to raise a TEP. I want to thank Judy Swallow and Rebecca Walters as my primary and secondary trainers for their knowledge, wisdom, and support. I am also grateful for my dear friend, Deb Shaddy, whos encouragement kept me on the journey. I'd also like to give a special thanks to Dale Buchanan for his many years of steady support and encouragement. Finally, I want to thank my wife, Regina Sewell, for keeping the household going while I was doing my PAT internship, keeping me focused on studying when I felt pulled in a hundred other directions, and believing in me.

Regina Sewell, PhD, MEd, LMHC, PCC, C.P.Hopewell Junction, NY



I found psychodrama through Playback Theatre almost 20 years ago. I was part of Playback Columbus and the company founders, Justin Simons and Amy Bennett, were students of John Nolte and Amy had been an intern at St. Elizabeth's Hospital. The first time they invited me to a weekend of psychodrama where I could spend a weekend dealing with feelings, I

asked them if they were crazy. But they kept at it and I got interested.

They leant me Blatner's "Foundations of Pscodrama" which I read in a weekend and fell in love with Moreno's theory of spontaneity and creativity as the solution for what Marx dubbed alienation. Soon after, I went to my first psychodrama training with Jonathan Fox. I went on to study with Rebecca Walters and Judy Swallow and as my primary and secondary trainers. I have been fortunate to have attended training intensives led by Donna Little, Ann Hale, Dale Richard Buchanan, Zerka Moreno, and Jeanne Burger and have been able to attend every ASGPP conference since 2006.

I use sociometry, psychodrama and sociodrama to liven up my classes as a college professor as well as in groups and with individual clients as a therapist.

This year, in addition to passing my C.P. exam, I have been honored as a Fellow by the ASGPP.

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Lesley Starbuck, CPC, RN, MS, C.P.

New York, NY



I attended my first Psychodrama in 1968. I readily accepted an invitation from a friend who knew I was interested in theatre. I was fascinated that the actors were given their lines and thought, "This is easy." All the scripts that night were about father and son conflicts, and, ever the critic, for me once was enough, until...

I attended my second Psychodrama in 1993, and I'm still here! I entered a weekly group directed by Jean Peterson, and it combined my needs for creativity, recovery and exploring human behavior – mine. I loved her "art warm-ups" which I use in my groups today. Over time, with the help of psychodrama, I learned to connect with others, improved my creative thinking and learned to safely touch and now embrace my vulnerability. I am profoundly grateful for this work for it has changed my life in various ways.

My heartfelt thanks to the many trainers I have been fortunate enough to work with: Tian Dayton, Louise Lipman, Jaye Moyer, Bob and Jacquie Siroka, my Secondary Trainer, Jacob Gershoni, and my Primary Trainer, Nan Nally-Seif, who, for many years, helped me decide to go to grad school by whispering in my ear, "You're never too old." They are all special people.

Cheng-Lan Wang, MA, MS, C.P.

Taipei, Taiwan (ROC)



In 2009, when I attended the first psychodrama workshop, I had no idea where this step might take me, not to mention applying for CP. I did insist on self-growth and training in psychodrama because I was deeply touched and attracted by the magic of psychodrama — it is still the case! My relationships with myself, significant others as well as people around me started changing. I also began utilize psychodramatic methods and techniques into my counseling work and

groups leading. In addition, I have made many like-minded psychodrama friends who are source of strengths in my life. I feel accomplished and grateful for being able to help others and those who have helped me.

First of all, I wish to express my gratitude to my primary trainer, Tzu-Yueh Lin, who supervised and supported me along the way as well as taught me a lot about love and trust myself. Nien-Hwa Lai have been my psychodrama role model and I also want to thank her for the spontaneous and creative teaching along with guidance. Siyat Ulon's perspective and practice of Jungian approach have enriched my learning in psychodrama. My sincere thanks to Dr. Chi-Chu Chou, Shu-Chu Yang, Su-Feng Chiou, and Jia Yu Chu who all encouraged me and gave me warm support when I encountered difficulties. I need to thank all my fellow practitioners for our time together, be it learning, playing, or supporting each other. Further, I really appreciate every client I met during my journey and my beloved family members.

As a counseling psychologist, I take pride in my work. I understand exactly that the burden is heavy and the road is long as well. My passion lies in using action methods to activate psychotherapy and making psychodrama become people's blessings. I convince that the journey of psychodrama will accompany me and continue to expand in my life.

Erdong Wang, MA, PhD, T.E.P.

Suzhou, Jiangsu Province, China



I'm so glad to be Practitioner as Trainer. It's been 14 years since I started studying Psychodrama from 2005. I am particularly grateful to my trainer, Dr. Gong Shu, who has overcome difficulties and persevered in training Chinese students. She also encouraged me to study and strive for accreditation from ABE. Thanks Ms. Donna for her encouragement and support in training. I would also like to thank Dale in particular for his interest in supporting my study and training as well as the development of psychodrama in China. Thanks to all the

people who trained and helped me.

I am currently working in the Art College of Soochow University. I am a member of the Group Psychological Counseling and Therapy Professional Committee of China Mental Health Association, Deputy Secretary-General and team leader of Psychodrama. I am also a Registered Psychologist, mainly engaged in the research, application and development of psychodrama in China. At present, we are cooperating with China Central Television Channel 12 "Psychological Interview" to publicize and promote psychodrama; cooperating with Chongqing Medical University to study the intervention effect of psychodrama on Depression; training doctors and nurses in psychiatry and clinical psychiatry in Chongqing; and systematically training psychodrama professionals with psychodrama colleagues for psychodrama in China. Develop and train professional talents; explore the application of psychological sitcom in the field of mental health education. I firmly believe that psychodrama will develop rapidly in China and help many people. I also welcome all of you to come to China and work together.

Heyeon Won, MSW, MA, RDT, LCAT, T.E.P.

Seoul, South Korea



I direct and train psychodrama and sociodrama to various people and in many different fields such as universities, social welfare organizations, government organizations, and others in Korea. I use psychodrama and sociodrama methods from therapeutic approaches for woman and child abuse to education for human rights. Through these actions, I meet many people. We share our lives and grow together. This

work is a journey which enables the directors and the audiences, through Encounter, to deepen our own individual spirituality. Words cannot describe how grateful and joyful it is to walk on this path.

It has been quite a tremendous adventure to be involved with TEP. On the process of TEP I have met many people and have shared stories together. I celebrate this connection. I thank my trainers, Louise Lipman and Nina Garcia who share their deep experiences and passion of psychodrama and sociodrama. I also thank Robert Landy at NYU who helped the understanding of the Roles we play through his role theory. During my TEP process, there has been always support from Dale Richard Buchanan. My heart is with my group in New York City and my friends who have shared our journey together.

I also think of Moreno. The more I conduct and train in psychodrama and sociodrama, the more I feel Moreno's big compassion for people and society. I am grateful that I have a wonderful instrument which encourages people to take care of their mind, body, and spirituality. It is wonderful to have a community, the Board and ASGPP, where we can share our works. I hope we share more and flourish together with people in our societies.

From the President

Continued from page 1

Moreno and their students and followers. The journey to certification is long and arduous. Certification is a rite of passage, an outward sign of what, for most, is a transformative process.

In addition to helping to guide and monitor the certification process, the Board carries out a variety of other tasks, all related to the Board's legally mandated mission:

- (1) to establish certification standards for psychodramatists; and
- (2) to certify professionals according to those standards.

In support of the mission, Board directors carry out a variety of tasks, skillfully supported by the Executive Director, Dale Richard Buchanan. Examples include: writing the certification examinations; evaluating exams; preparing the newsletter; monitoring the budget; reviewing and revising policies and resources on the Board's website; responding to communications from trainers and students; and setting strategic and policy directions for the Board.

The Board, comprised of volunteers, meets only twice each year, for a total of 5 days. Much of the Board's work is carried out between meetings, when individuals or small workgroups research relevant background information, and then bring their analyses and recommendations to the full Board.

Among the Board's recent accomplishments are two proposals/ballot initiatives, for vote by the membership, to change the certification standards. Both of these proposed changes are driven by efforts to make psychodrama training accessible to a wider range of participants, and to decrease some of the challenges for candidates who do not hold a mental health degree. (Remember the Board has no authority to change the certification standards. To change the standards, a vote must be brought to the membership [certified psychodramatists], and the proposed change approved by the majority of those voting.)

On the 2019 Ballot, members were asked to vote on two ballot initiatives, in addition to electing the new TEP and CP Board directors.

- One ballot initiative asked members to vote Yes or No to a change to the standards that would allow psychodrama trainees to count up to 120 hours of **distance learning** toward the required 780 training hours.
- The other initiative asked members to vote Yes or No to change the standard related to required mental health-related coursework for candidates without a mental health-related degree. If approved, this change would allow these candidates to take **either undergraduate or graduate courses** in the five required foundational areas—Theories of Personality, Human Growth and Development, Abnormal Psychology, Methods of Psychotherapy and Social Systems.

By the time this is published, the votes will have been tallied and the results made public. To ensure everyone is aware of the outcome, here are the election results related to the two ballot initiatives:

- The Distance Learning proposal passed by a majority of the votes cast.
- The Non-Mental Health proposal passed by a majority of the votes cast.

On my 67th birthday, I am grateful to have psychodrama and psychodramatists in my life! Thanks to so many of you who have contributed to my understanding of myself, others and the world through the lens of Moreno's ideas and methods. Also, thanks to all of you for helping to fulfill Moreno's uplifting vision of including everyone in the circle of humanity.

Kindest wishes,
Cathy

Create or Update Your Profile On Our Website

Are you using our website? As a certified psychodramatist you already have a profile page on our website (www.psychodramacertification.org). Perhaps you've never used this amazing service. Maybe it's time for a Spring refresh update – new projects, groups, trainings, personal statements. How about biting the bullet and putting in a new picture? This is your free profile page and you can use it as you want.

It's good to know that:

- Your listing on our website is included in your dues. You can strategically develop your profile page and expand your online presence, personalizing it for your marketing needs.
- Your profile is operational 24/7/365. New clients, colleagues, and interested people can learn about you and your services at their convenience.
- Your profile page gives you a unique place to describe/show your practice or work. You can include your picture, testimonials, descriptions of projects and personal statements. Your profile can be simple or detailed.

Creating or updating your profile is simple. Go to www.psychodramacertification.org and click on the members login in the blue head banner. Enter your user name and password. If you have forgotten those, simply contact our webmaster for further instructions.



The Board no longer has a working address, email or phone number for several certified psychodramatists. If the Board cannot contact them, their certification will be revoked. Do you have any contact information for:

Marian E. Craig, Ph.D., T.E.P.

Submissions Policy

The ABE has limited financial, and administrative resources. The Board News does not have paid reporters or photographers. If you have a story or feature that you would like to see published in the May issue of Board News please submit it to us.

The Board News does not accept stories or features that promote trainings or workshops.

The Board News would be delighted to highlight any certified psychodramatist who has received an award from any college, university, not for profit or professional association other than the American Society of Group Psychotherapy and Psychodrama (Most community members are already aware of awards given by the ASGPP).

The Board News would be pleased to highlight any certified psychodramatist who has published an article in any newsletter or journal other than the American Society of Group Psychotherapy and Psychodrama (Most community members are already aware of publications in ASGPP sponsored newsletters and journals).

The Board News would be happy to highlight any certified psychodramatist who has presented on the topic of psychodrama, sociometry and group psychotherapy at any local, regional or national professional conference other than the American Society of Group Psychotherapy and Psychodrama (Most community members are already aware of presentations at ASGPP annual conferences).

*The Board News does not feature stories or information previously disseminated by our sister organization, The American Society of Group Psychotherapy and Psychodrama because it is a duplication of efforts.

ORPHANED TRAINEE'S POLICY

The Board recognizes that many unexpected events can happen during a trainee's journey towards practitioner certification. Some of these events may be that a Trainer may die, become disabled, or can be suspended or expelled from the Board. Therefore, the Board has developed a policy for those students who are left adrift due to various unexpected developments in the life of their primary or secondary trainer. For a copy of the policy email us and we will send it to you.

CP & TEP Primary, Secondary & 3rd Endorsers

Please remember that all Primary, Secondary & 3rd Endorser recommendations must be based on observations (twice) within the current three years of the application date.

IN MEMORIAM

Judith Hazelrigg



Judith C. Hazelrigg, LCSW, C.P., P.A.T., age 76, passed away January 22, 2019. She was born in Long Branch, NJ. She attended Glassboro State College, received her B.A. in Education from Kean University and her MSW from Rutgers University with a minor in Alcohol Studies. Her

Supervisory Certificate was from Fordham University. Judith continued her studies including Certificates in Family Therapy and Psychodrama, Sociometry, and Group Psychotherapy.

Judith was a Clinical Supervisor at Jersey Shore Behavioral Health Services, and served on the faculty at Monmouth University. With over thirty years as an Educator and Mental Health Specialist, she specialized in Women's Issues, Post-Traumatic Stress, Depression, Anxiety and Dealing with Chronic Pain, and continued in her private practice until her death.

Judith presented workshops on Stress Management, Positive Parenting, Spiritual Growth through Psychodrama weekends, Use of the Social Atom, Use of Psychotherapeutic Writing with Sexual Abuse Survivors, and a variety of mental health issues at national and international conferences.

She maintained active membership in the National Society of Social Workers, ASGPP, and the American Association of University Women.

She was published in *The American Society of Poetry Therapy Journal* and *VOICES Therapy Handbook*.

She loved to read, paint, play Mah Jong, and be with her family, husband of 55 years Robert, friends and 8 grandchildren.

Board News publishes obituaries for those persons who are certified or were at one time certified by the ABE in the May Newsletter. Death notices are posted in the December Newsletter.

IN MEMORIAM

Yaacov Naor



Yaacov Naor, MA, CAGS, T.E.P. was born in Munich, Germany in 1948 however from 1949 on he grew up in Israel. He served three years in the Israeli Army and was married with two children. From 1973 to 1981 Yaacov spent time in the USA.

Yaacov Naor was the Founder and Director of THE INNER THEATER: a Psychodrama and Intermodal Expressive Arts Therapy Center in Tel Aviv. He was a certified therapist and trainer in Psychodrama, Group Psychotherapy and Expressive Arts and had taught in Europe, the USA, Canada, Australia, Colombia, Brazil, South Africa and Israel for the last 35 years. Yaacov was a specialist in Transgenerational Transmission of Trauma and since 1986 had led special psychodrama dialogue groups for second and third generation Holocaust survivors together with young Germans, Palestinians and Israelis. He was the Co-founder of The International School of Transgenerational Therapy.

Yaacov served on the council of FEPTO (Federation of European Psychodrama Training Organization) and on the board of IAGP (International Association of Group Psychotherapy and Group Processes) where he was Chair of the Psychodrama Section.

His many professional memberships included: IEATA (The International Expressive Arts Therapy Association); ASGPP (The American Society of Group Psychotherapy and Psychodrama); The Israeli Association of Psychodrama (founding member); The Israeli Association of Creative and Expressive Therapies; The International Network of Creative Arts Therapy Training Centers (institute member); FEPTO (Federation of the European Psychodrama Training Organizations) – founding member, Chair of the Networking Committee since 2008; and lastly, PIfE (Psychodrama Institute fur Europa).

IN MEMORIAM

Tom Schramski

Dena Baumgartner, PhD, TEP, LMFT, CGP, LPC



Tom Schramski, PhD, TEP, studied psychodrama with Elaine Goldman and Leo Fine. He brought the Federation of Trainers conference to Tucson in the early eighties and wrote many articles for our journal on various populations – see articles at www.zotero.org/psychodrama/items/q/schramski. Tom was an advocate for individuals and families with developmental disabilities. He started CPES, an agency that dealt with that population, and then sold it to the employees. Tom started the Tucson Center for Psychodrama and did trainings and ran open sessions with me for the community for five years. Tom left psychodrama in the nineties but took his skills and his love of psychodrama and sociometry to many successful business ventures.

Tom was my friend of forty years, my colleague and the man who turned me on to Psychodrama. I will be missing him as I know those of you who knew and learned from him will as well.

* * *

Thomas "Tom" George Schramski was born in Mankato, MN on December 18, 1951. He attended Loyola High School, where he graduated as the salutatorian of his senior class in 1970. He attended St. John's University and the University of Minnesota.

After leaving Minnesota, Tom headed westward for college and lived most of his life in Arizona. He received his B.A. from Prescott College and Ph.D. from the University of Arizona in Psychology. He practiced with a number of important figures in psychodrama and eventually focused his clinical work on those experiencing developmental disabilities. Ever the entrepreneur, Tom chose to focus on establishing group homes and was an early leader in the sale of healthcare businesses to their own employees, including his own. He later expanded his repertoire into other aspects of the healthcare industry and even real estate.

Tom was known to be an independent thinker: opposed to the Vietnam War in his younger years, an early supporter of disability and LGBT rights before it was mainstream, and, as he grew older, a proponent of immigrants' issues.

IN MEMORIAM

Jim Sacks, Ph.D., T.E.P. A Giant Walked Among Us

Dale Richard Buchanan, Ph.D., T.E.P.

For five decades Jim Sacks was a trainer, educator, scholar, and clinician. Like most extraordinary human beings he had a diverse background with a Ph.D. from the University of Chicago and significant training with Viola Spolin's Second City Improvisational Troupe.

He was the author or co-author of over twenty-five professional publications. He was the creator of the *Bibliography of Psychodrama* that evolved from being printed on mimeograph paper to a website on the Internet. He was often the Saturday night Director at the Moreno Institute in New York City.

He was a key member, contributor and presenter of the American Society of Group Psychotherapy and Psychodrama (ASGPP), The American Group Psychotherapy Association (AGPA) and The International Group Psychotherapy Association (IGPA).

He was past President and Executive Council member of the ASGPP, and also served on the American Board of Examiners in Psychodrama, Sociometry and Group Psychotherapy. He was a fellow of the ASGPP and received their Hannah B. Weiner Service Award (1988), J.L. Moreno Lifetime Achievement Award (1993) and the David A. Kipper Scholar's Award (2006).

More importantly and impressively he was a kind, gentle, warm and compassionate human being. He was always eager to assist and support the next generation of the psychodrama community. He did not give feedback unless requested and then he did so with a curious and open mind with very precise and specific statements and questions that illuminated areas that others might not have considered.

In the fall of 1971, The American Psychiatric Association was hosting its annual meeting in Washington, DC. Many of the sessions were being held at Saint Elizabeths Hospital (SEH). Jim Sacks and Hannah Weiner were presenting on psychodrama and as a SEH psychodrama intern I was lucky enough to be their session assistant.

Jim and Hannah were perfect co-directors. She was warm, effusive, and charismatic — he was brilliant, solid and wise. Her sense of humor was buoyant and extroverted while his was more personal and intellectually based. They were co-equals, respected one another, and flawlessly created a masterful presentation together.

The group was composed of about fifty white male psychiatrists who for the most part wore suits and ties.



They had attended expecting a lecture or slide presentation on the efficacy of psychodrama and instead found themselves in an experiential training workshop.

Jim and Hannah directed several warm-ups and sociometric explorations that created disclosure, connection and greater spontaneity. Jim enlisted about a dozen volunteers; I was one, to participate in a "free association" warm-up. We laid down on the linoleum floor flat on our backs in a circle with our heads at the top of the circle and he began his famous free association warm-up. After several rounds he selected a protagonist and they co-directed a psychodrama. By the end of the session the group had transformed, the room had been filled with laughter and tears, and there was now an aliveness and presence in the participants. Simultaneously I was in love and in awe with each of them.

After that day I attended every workshop that Jim and Hannah (sometimes co-presenting) presented at the annual meeting. They each highly contributed to my skills and abilities and have no ownership of my deficits.

Throughout the years Jim and I had many conversations with each other — some in groups and some one to one. In his later years most of our conversations were by telephone and email. In groups he moved away from being the center of attention and made space for others, but in a one to one situation he was present, alive and overflowing with curiosity, passion and laughter. Like Zerka, I never knew him to make an unkind remark about anyone. While he was a master at maintaining the non-judgmental and noncommittal demeanor of a psychoanalyst, he could not help but have a twinkle in his eye when he was pleased or delighted.

His article with Hannah Weiner on "Warm-Up and Sum-Up" is a classic and still the best explanation in our literature of the warm-up and closure phases of a psychodrama session. You may go to the ASGPP's website (asgpp.org) and read that article. After reading their article you may well find yourself both delighted and sad. Delighted to have made their acquaintance and sad that you will not have an opportunity to interact with them in this lifetime. You will also know that, at one time, there were giants that walked with us and guided our path. Jim was an extraordinary human being and one of the great psychodramatists! His like may not come again.