

THE PERCEPTIONS OF SIX PSYCHODRAMA TRAINEES OF THEIR
TRAINING IN THE CHRISTCHURCH INSTITUTE FOR TRAINING IN
PSYCHODRAMA

A research report
submitted in partial fulfilment
of the requirement for the Degree
of
Master of Education
in the
University of Canterbury
by
F. J. Faisandier

University of Canterbury

1990

ABSTRACT

This study was undertaken to evaluate how six psychodrama trainees perceived their training process with the Christchurch Institute for Training in Psychodrama. Three Core Curriculum and three Intermediate trainees were interviewed during June 1989 and the findings are presented in the light of the background information that is provided on psychodrama, training requirements and the Christchurch Institute. Literature concerning evaluation of other training programmes is reviewed. Limitations of the research method and procedures of the present study, and recommendations for future research are also presented.

The data is presented under three main headings:

1. The developmental sequence of trainee involvement shows how the trainees reported moving from personal growth groups to training. Trainees' readiness to train, difficulties at home and work, and degree of commitment to training and cost are among the issues presented.
2. The nature of the training process presents trainee perceptions of the experiential method and how they compared this favourably with previous learning experiences. They also talked of their anxiety when directing a group, importance of trainers, reading load and their perceptions of what they needed to do next in their training.
3. The impact of training in their lives is the final section in which trainee perceptions of how their lives have improved personally and professionally are presented. They also talked about finding some purpose in their lives and a sense of belonging to a community. All spoke most enthusiastically about the training process.

ACKNOWLEDGEMENTS

I would like to thank most sincerely Dr. Adrienne Alton-Lee of the University of Canterbury for sharing her enthusiasm, encouragement and professional advice during the course of this research.

I am grateful also to other friends who have given their time and wisdom in assisting me with the production of this report, especially when they have acted as sounding boards and proof-readers.

I gratefully acknowledge the encouragement received from Dr Joan Chappell, T.E.P., Director of the Christchurch Institute for Training in Psychodrama, and other members of the management team of the Institute who have discussed aspects of this study with me.

Most of all I would like to thank the interviewees, Tahi, Rua, Toru, Wha, Rima and Ono who gave up time for the interviews and who freely shared with me their experiences in psychodrama.

I have been enriched by all of these people.

Kia Ora.

John Faisandier

Waitangi Day 1990

TABLE OF CONTENTS

1. Background	1
2. Literature	14
3. The Interviewees	17
4. Method	22
5. Results	29
6. Summary and Conclusions	61
References	69
Appendix	70

1. BACKGROUND

This is a study of the perceptions of six trainee psychodrama directors of their training in the Christchurch Institute for Training in Psychodrama, that is, what they perceive themselves to be doing in training, the effectiveness of the training for them, the impact that training has had on their lives, where they see themselves developing in the training process and what problems they have encountered.

1.1 Introduction to Psychodrama

Psychodrama is a method of group work only recently introduced into New Zealand and as such is not well known. First, psychodrama will be described, and then the role of the director and what it means to train in psychodrama will be outlined. Background information about the Christchurch Institute for Training in Psychodrama will also be presented.

Psychodrama is a method of psychotherapy in which patients enact the relevant events in their lives instead of simply talking about them (Blatner 1988).

Psychodrama and its related methods, such as sociodrama and sociometry, are designed to cultivate and utilize creativity in psychotherapeutic, educational and other contexts.

Jacob Moreno, (1889-1974) the founder of psychodrama said that apart from the many techniques involved there were five basic elements in classical psychodrama:

The Stage which is in most cases simply a space in a room large enough for some physical movement. It should be located in the room so that all members of the group can focus their attention on it.

The Protagonist is the name or title applied to an individual who moves into action to present a problem. In the medical model this person is usually referred to as the patient. In other situations they may be called a student, a spouse or a trainee etc.

The Director is the person who facilitates the process of enactment. This is done by facilitating the group to "warm-up" or become orientated, to its central concerns. The director also facilitates an individual's warming up to roles and leads "the sharing" where group members move out of roles at the end of a drama. In a therapeutic setting the director is often the therapist.

The Auxiliaries may be trained assistants or more commonly members of the group who are expected to take up any roles required by the director to further the work of the drama.

The Audience consists of all those group members not directly participating in the action as protagonist or auxiliaries.

The sequence of a psychodrama session is made up of three main phases. The warm-up, the enactment and the sharing.

The Group Warm-up A variety of techniques are used in this phase to develop group cohesion, focus a group to its task, or create a special atmosphere, orientation or theme in a group. Group members spend time focusing on their concerns and problems. Eventually someone will be chosen as a protagonist for the drama, and ideally the person in the group to most clearly represent the central concern which emerged during the warm-up.

The Enactment The protagonist enacts some part of his or her life on the stage, and the director helps this occur by first establishing a good relationship with the protagonist and then warming him or her up to roles. Often the protagonist begins by setting out the physical elements of the scene, recreating it in the here and now and using objects and other group members as auxiliaries to take the roles of significant others in the scene. The director may close one scene and open another until the protagonist reaches a point of catharsis. The catharsis, from the Greek word "to sneeze", can be of two kinds: a catharsis of abreaction, which is characterized by a dramatic outpouring of emotions, and/or a catharsis of integration which can follow the catharsis of abreaction. In a catharsis of integration the protagonist has new insight into his or her behaviour and decides on new ways in which she or he might act in the future.

The Sharing This final phase is the time when the protagonist and auxiliaries take time to "de-role" by inviting members of the audience and auxiliaries to share with the protagonist. They usually talk about their feelings and how they have been affected by the drama. This process of sharing enables the group members to communicate with the protagonist as she or he actually is now rather than as she or he was in the role. Sharing also prepares the protagonist to function in the world as him or herself again.

This explanatory account of the process of psychodrama is often supplemented by other more poetic descriptions which attempt to express something of the philosophy and the power of the psychodramatic method. Moreno defined

psychodrama as "a method to explore the truth ... and also further, to train spontaneity". Moreno (undated:6)

The Training and Standards Manual of the Board of Examiners of the Australian and New Zealand Psychodrama Association (1989), states that psychodrama is "the drama of the soul, it is the theatre of truth. It is a general term that refers to any approach that expresses the philosophy and methods developed by Dr J. L. Moreno." (1989:3)

1.2 Training in Psychodrama

Although the application of psychodramatic methods is relatively easy, the process of co-ordinating them in a more intensive formal psychodrama, i.e. directing, is a very difficult task and requires extensive training. The training referred to in this study is the training of directors, who are learning to lead psychodrama groups.

Hirschfeld described the process of becoming a director as "a long, integrated process of training and supervision that culminates in the full development of significant roles integral to the professional identity of the psychodramatist." (1988:1)

A core issue in Moreno's theory of training psychodramatists is the integration of the thinking, feeling and acting components of a role. This is holistic learning because it involves the whole person:

"Learning is an all inclusive process which includes education learning, learning in life itself, social and cultural learning and therapeutic learning." (Moreno, 1953)

As Hirschfeld comments:

"The breadth of Moreno's understanding of learning is reflected in the experiential training of the psychodramatist in which experience is combined with a sound theoretical base. The trainee is exposed to learning on all levels of experience e.g. sensory, emotional, intellectual and spiritual, all of which must be integrated." (1988:2)

Hirschfeld (1988) can be consulted for a fuller description of how this educational method develops trainees and the role of the supervisor in this process.

1.3 Formal Requirements of Training

This section comprises a description of the historical development of training standards in New Zealand and Australia, an outline of the formal requirements for training in psychodrama and a model of the training process.

Training in Psychodrama began in New Zealand in 1974. The standards adopted in both New Zealand and Australia were those developed by Dr J.L. Moreno at the Moreno Institute in Beacon, New York, which was the World Centre for Sociometry, Psychodrama and Group Psychotherapy.

Several years later this system of training was further developed to take account of Australian laws concerning the registration of psychologists. These new training standards, first published in 1978, were adopted at the inauguration of the Australian and New Zealand Association of Psychodramatists, Sociodramatists, Sociometrists and Role Trainers at Canberra in February 1980. The training manual of the association was first revised in 1983 and again in 1989.

The Training and Standards Manual sets out the requirements for training in psychodrama thus:

- "1. Training will involve a minimum of 800 hours of training by an accredited training centre.
2. A graduate degree in a field relevant to the candidate's area of practice from an accredited university or an acceptable equivalent to the graduate degree.
3. The candidate is attached to an accredited training centre.
4. Training will take place over a minimum of three years.
5. A period of supervised experience guided by the training institute and primary trainer. The trainee directs at least 80 sessions. The 80 sessions must be accompanied by a minimum of 40 hours of supervision. At least 20 of these supervision hours will be with a trainer, educator and practitioner (T.E.P.). The remainder may be with another appropriate professional." (1989:12)

The manual gives further light on the training process under the heading of "Experiential Learning".

"The psychodramatic method is itself taught through supervised experiential learning. Every member of a training group becomes a group leader, a director of a psychodrama, a sociodrama, of a role training session or of a sociometric exploration, or assists by playing a role in someone else's drama. The teaching is always in response to what the trainee says and does in the training sessions. The purpose of the teaching is to develop a greater flexibility in functioning, a greater perceptiveness, or a wider range of functioning in the here and now situation. Thus an integration of theory and practice occurs. Trainees see and feel development and change occurring. They immediately apply learning at work and in their personal lives." (1989:2)

An extensive description and analysis of the process of training is given by Hirschfeld (1988). Based on a paper by Lynette Clayton (1988) she presents the following description of the levels of development.

"Training takes place over a variable length of time. Regardless of time, the trainee has to be able to move through levels of development before presenting for certification and to show visible evidence of this development. The trainer/educator needs to have a framework of objectives and expectations at the various levels to maximise and facilitate the learning process. Training programmes are aimed at the various levels appropriate in content, method and development.

<u>Level 1</u>	- primarily experiential
0 - 200 hrs	- relationship with trainer/educator
	- knowledge of basic concepts and skills
	- experience as a protagonist and auxiliary
<u>Level 2</u>	- relationship with Prime Trainer and supervision begins
200-400 hrs	- training goal is set
	- application of concepts
	- begins to direct and process sessions
<u>Level 3</u>	- supervisory relationship continues
400-600 hrs	- directing independently
	- director roles becoming clearer
	- experience with different directors
	- application of methods in different groups
	- developing professional identity and relationship with A.N.Z.P.A.
	- resolving authority problems
<u>Level 4</u>	- creates new ideas
600-800 hrs	- ethical and ordered approach with sense of inner integration
	- fills the gaps in learning
	completes tasks
	- appreciation of the supervisory process with a commitment to inner growth
	- identifies with goals of A.N.Z.P.A.
	- thesis

Clayton, 1988

While 800 hours are allotted to the training process, many trainees take much longer as the emphasis is more on the quality of the work accomplished in those hours than on the number of hours themselves. Thus, if the trainee is to complete the training process in 800 hours, he (1) would need to have accomplished the above tasks within the time slots indicated." (1988:7)

Trainers in the Australian and New Zealand Psychodrama Association have slightly differing models of the training. The following is taken from lecture notes made during the three month Practicum the researcher attended in Perth in 1988. The presentation was given by Reverend Tom Wilson, Director of Training, Wasley Centre, of the Psychodrama Association of Western Australia,

1 Footnote in Hirschfeld reads: "For the purposes of clarity and sexual equality, I have used the male pronoun for the trainee and female for the trainer and supervisor, in this paper."

and member of the Board of Examiners of the Australian and New Zealand Psychodrama Association Inc. (2)

While the basic structure is similar to that presented by Hirschfeld there are some differences. Wilson used the metaphor of a journey to talk about the training process. This journey takes 800 hours to complete. This figure of 800 hours is the minimum requirement of formal training hours set by the Board of Examiners. Wilson (1988) confirms Hirschfeld's observation that training often takes longer than the prescribed minimum of 800 hours.

The journey, according to Wilson has three discernible parts. He says in the first part the person 'falls in love' with action methods. They need to fall in love and be in love with the method, he says, so as to facilitate integration of their learning. The journey at this stage is about development of the 'self director', that is, the trainees being able to motivate themselves and monitor their own behaviour in a group. If the self director is not developed at this point, he says, then whatever is learnt in later stages is built on a rocky foundation.

This part of the journey, according to Wilson's model, covers the first 200 hours of training. It is an exploration time for both the individual and the psychodrama community. It is a time to look for gaps and do the necessary work to heal these.

There is a core curriculum which needs to be covered in some way during this time. This includes learning about role theory, sociometry, and psychodrama action techniques. It is designed to give the trainee the richest and broadest experience of groups and trainers possible.

² This written form of Wilson's lecture is taken from my own personal notes. I have sent a copy of them to Wilson for verification and permission to quote. At the time of submission I had not received a reply.

Wilson outlines the second stage of the journey, which spans between 200 and 600 hours, as being the opportunity for the person to thoroughly experience the method. They will be looking to choose a primary trainer who will accompany them through all stages of their journey. The primary trainer, according to Wilson, needs to be someone available to the trainee. He says there must be a good relationship between the two based on fact and not fantasy or projection, for at times, he says, the journey is intense and difficult and this good connection 'will keep the process active'.

Wilson's third stage of the journey toward accreditation is labelled from 600 hours on. Everyone, he claims, seems to 'fall into a hole', that is, the training becomes extremely difficult. He says they become involved especially with authority issue. Previous issues of authority have been with a trainer, with the group or with peers. Now, says Wilson, the issue is personal authority. The trainee needs to be able to say "I have a place and I am claiming it". It can be a long and painful process coming out of this experience.

According to Wilson, after about 400 hours the trainee is urged to begin various writing tasks that are required. They also have to consider the issue of specializing in one particular form of action methods depending on what kind of work they are doing and what their strengths and interests are.

There is also a requirement that trainees read the theory of psychodrama. The Training and Standards Manual states that "all applicants will be thoroughly acquainted with the work of J.L. Moreno, (M.D. 1889-1974), founder of psychodrama and Sociometry and pioneer of Group Psychotherapy.... His major works, as well as other books and articles which are relevant to specific content areas, are listed in the Bibliography" (1989:21). There follows a list of thirty one books and sixteen journal articles of varying length.

While much of the focus in the Manual is on practical skills needed in running groups there is nevertheless a constant demand also for written work of publishable standard as well as the need for understanding various theoretical models such as role theory, systems theory, family therapy, and organisation models such as Horman's model.

The Standards also state the need for some form of Tertiary qualification, and this presumes some level of theoretical knowledge from reading.

1.4 The Christchurch Institute

The Christchurch Institute for Training in Psychodrama was formally established at the end of 1986. Prior to this date training groups were conducted here but the training hours were recorded in other training centres, principally in the Wasley Centre in Perth.

Between 1975 and 1985 Christchurch people wanting to pursue training in psychodrama also attended workshops at various places in Australia and New Zealand. During this time a number of Christchurch people interested in practising this method of group work had met regularly in a "practice group" without having a recognised trainer present.

As training workshops became more regular in and around Christchurch it was decided that a training institute should be formally established. Some people had received a substantial amount of training and were practising and teaching the method. These people became the core group who initiated negotiations with the Board of Examiners of the Australian and New Zealand Association for

Training Institute status in Christchurch. (Personal communication with Mike Consedine, 21 January 1990)

The institute was responsible for organising training workshops in the South Island. In the first year of operation twenty seven workshops were run, using twelve trainers. Of these twenty seven workshops, eight were weekly training groups run by three approved trainers living locally.

In the first term of operation in 1987 there were two groups meeting: a beginners group and an advanced group. In the second term interest was so high that three groups were run each week: a beginners or core curriculum group, an intermediate group, and an advanced group. In the third term of 1989 interest in the core curriculum group was such that two groups were run at the core curriculum level. (See Table 2)

Table 1 shows the total number of workshops offered by the Christchurch Institute for Training in Psychodrama over the three years since its inception. These workshops were held in Hanmer, Christchurch, Timaru, Dunedin, Invercargill, Westport and Hokitika.

Table 1

Numbers of Workshops and Trainee Hours Offered by the Christchurch Institute for Training in Psychodrama in it First Three Years of Operation

	<u>Workshops Offered</u>	<u>Trainee Hours</u>
1987	27	7,922
1988	17	5,651
1989	16	5,741
Total	60	19,314

In 1987 there were twelve different trainers who ran workshops in the region. Three of these were based in Christchurch permanently. In 1988 seven trainers were involved with training workshops including the three who lived here and in 1989 six trainers ran the workshops, four of whom were resident in the region. This decrease in visiting trainers over the three years corresponds with an increase in training being offered by local trainers. In 1989 visiting trainers spent more time in advanced supervision sessions with the local trainers rather than with beginning trainees.

In 1989 there were 105 trainees who attended workshops organised by the Institute. Of these, 26 had attended weekly core curriculum training, 14 were in the weekly intermediate group and six attended weekly sessions with the advanced group. The remainder of the 105 attended one-off workshops on weekends or for extended periods, which were run at various places in the region.

Overall, then, the Christchurch Institute has effectively set up a challenging and carefully constructed programme for people wanting to train as psychodrama directors.

2. LITERATURE

There are few references to published evaluation studies of psychodrama training in the literature. Only seven such studies were located which covered two main areas. Two studies were evaluations of programmes and curricula, while five studies focused on the perceptions of trainees to their programme in some way.

The paucity of evaluative studies is commented on by Treadwell and Kuran (1982) in a survey of training curricula. They argue that despite the inclusion of theoretical aspects in the clinical/skills programmes they surveyed, the training offered in psychodrama was practitioner oriented. This orientation towards practitioners and away from the academic, they suggest, may account for the small number of evaluative studies done on training programmes.

In the five studies that focused on trainee perceptions all reported high levels of satisfaction with the training methods, and an increased confidence in using psychodrama as the course progressed, Goldman, Morrison and Schramski (1982), Kranz and Houser (1988a) and Hirschfeld (1981). Particular difficulties and anxieties during the process of training were also described.

In the study by Kranz and Huston (1984) psychodrama was taught to a group of graduate counsellor trainees as part of their learning about the process of supervision. These trainees reported significant development in their approach to supervision in the areas of emotional awareness, autonomy and respect for individual differences. Both students and course director noted greater self confidence and increased openness to supervision and identified specific psychodramatic techniques that helped them move to higher levels of performance in supervision.

Satisfaction in dealing with personal issues of "termination" or finishing with clients during a one year intensive training course was also recorded by 70 percent of trainees survey by Kranz and Lund (1981). Two thirds of the 52 trainees reported that adequate time had been given to this issue in their training programme.

Issues of director anxiety were considered by Kranz and Houser (1988b), Hirschfeld (1981) and Goldman, Morrison and Schramski (1981). Specific suggestions for overcoming this anxiety were practice sessions before directing, the instructor's assistance being available during the session and positive reinforcement of trainee's skill level by the instructor.

Hirschfeld in her 1981 study questioned twelve interns in a year long course in Colorado concerning their perceptions of their personal growth and skills development during the year. She also compared their responses with other trainees in Phoenix, Arizona, and Queensland, Australia. Her study provides an extensive picture of trainee perceptions of their major turning points in personal growth which included expressing anger, trusting feelings and intuitions and making mistakes and taking risks. Major difficulties identified by Hirschfeld were keeping the director's warm-up going, following the spontaneity, learning the techniques and setting parameters. The two major mistakes in directing that trainees reported in this study were being immobilised by anxiety and not trusting one's own process.

Hirschfeld concluded that difficulties arose for the interns because of a misconception they seemed to hold that they should be able to direct a psychodrama "immediately and well and that anything less than perfect was a failure" (1981:8)

The interns reported a drop in self-esteem which Hirschfeld attributed to the need to learn new roles in becoming a director. They also reported difficulties in strengthening new roles, becoming less controlling and doubting their own feeling and intuitions. Items reported by the interns as helping them most in becoming directors were: practise in directing, supervision and critiques from other students.

These studies cited report on difficulties experienced by trainees which can be concluded, to be common to trainees in various parts of the world. The studies also suggest that the perceptions of trainees during the process of training include great satisfaction in learning new skills and in improved functioning in professional and personal situations.

This present study takes up the investigation of psychodrama trainees' perceptions of their training. While Hirschfeld (1981) focused her study on identifying the specific growth points of trainees, their difficulties and the things they found most useful in their training, this study aims to provide a broader picture of the perceived experiences of the six trainees involved. Following on from Kranz & Houser (1988) it seeks to discover what level of satisfaction trainees experience in their training and what other features of their training they perceive as significant for them.

3. THE INTERVIEWEES

The six interviewees for this study were selected from the Core Curriculum and the Intermediate groups, three from each. See Table 3. This makes a representation of 21 percent of the Intermediate group and 11.5 percent of the Core Curriculum group. See Table 2.

Table 2

Numbers attending Weekly Training Groups
at each level
run by the Christchurch Institute for Training in Psychodrama
1989

<u>Level</u>	<u>No</u>
<u>Core Curriculum</u>	26
<u>Intermediate Group</u>	14
<u>Advanced Group</u>	6
<u>Total</u>	46

The interviewees were selected from a list supplied by the organiser of workshops. They were all previously known to the interviewer and chosen because of the goodwill and rapport which already existed between the interviewer and interviewees. During the interview the interviewees referred to experiences they had had with the interviewer and compared their level of training with his. Thus a relationship between researcher and interviewee already existed prior to the interviews and featured in the responses of the interviewees.

Collay (1989) when considering the ethnographic nature of evaluative research says that "both researcher and "subjects" [are] equal participants in a shared experience". She continues:

"a person using the ethnographic approach to educational research first acknowledges self and other human beings as the centre of their experiences. Individuals are joined by the researcher in a shared goal of seeking understanding, interpreting culture, or making meaning. Finally, both the researcher and participant experience an opportunity to examine themselves and their world and re-interpret their own beliefs. Collectively, both seek knowledge through reflection on practice. That additional quality becomes evident when the qualitative researcher consciously presents his or her own experience within that setting to enlighten existing beliefs about the educational experience. The researcher's "presence" is assumed to be an integral part of the research process." (1989:7)

Interviewee Profiles:

3.1 Core Curriculum Trainees

Rima: was in her first term of training at the time of the interview. She was 28 years old and worked in a kindergarten with children with special learning needs who have emotional and language problems. Rima had a B.A. degree and was trained as a speech/language therapist.

Wha: attended a weekly psychodrama training group about three years prior to the interview but had not continued with it. She had attended other workshops in group skills and action methods not connected with the Psychodrama Training Institute and had recently re-commenced training in psychodrama. Wha, who was 28 years old, was employed as a field worker for an eating disorder agency.

Tahi: was a 31 year old woman who had been a school teacher for eight years. She had a Masters degree in English and taught English and Drama part time at

a local high school. Tahi was in the Core Curriculum Training Group. She had attended workshops and weekly groups intermittently for three years.

3.2 Intermediate Trainees

Ono: was a 40 years old woman and worked as a counsellor of adult students at a community high school. She had a B.A. degree and had worked for a number of years in various agencies as a counsellor. Ono began training over five years previously but she had not continued with regular training.

Toru: was in his third year of training. His involvement in psychodrama began in 1984 when he attended a personal growth group at the age of 17. He was 22 at the time of the interview and was studying sociology part-time at university, completing the second year of a two year part-time counselling course at the College of Natural Medicine and was also working part-time at various jobs.

Rua: was trained and worked as a primary school teacher before taking a position teaching at the Polytechnic. He was 42 years old. He holds a Bachelor's degree in History and Political Science and a Post Graduate diploma in Education. Rua began his involvement with psychodrama more than six years ago. More than half of his time in psychodrama was spent in personal growth groups and the rest in was training groups.

Table 3

TRAINING HOURS OF INTERVIEWEES
(recorded by
Christchurch Institute for Training in Psychodrama)

<u>Name</u>	<u>Level</u>	<u>Hours</u>
Rima	Core Curriculum	26
Wha	Core Curriculum	83
Tahi	Core Curriculum	199
Rua	Intermediate	259
Toru	Intermediate	372
Ono	Intermediate	408

3.3 Cost of Training

The Training Manual states "Fees are charged for training and workshops. Fees are also charged for individual supervision, either face to face, by correspondence or by telephone. (1989:5)

In 1989 the typical cost of weekly training group was NZ\$205 for 8 evenings and 1 full day. For longer workshops usually run by overseas trainers, i.e. trainers from Australia the cost was between NZ\$80 and NZ\$100 per day. This cost often included an evening meal, and was a little higher again if the workshop was residential. (See Christchurch Institute for Training in Psychodrama Training Programme, 1st Term, 1989.)

The following table gives the average cost per training hour of the six trainees of the hours registered with the Christchurch Institute which they had completed in New Zealand.

Table 4Cost of Training in New Zealand

Trainee	Total Hours	Total Cost \$	Average cost Per Hour \$
Toru	372	3065	8.24
Rua	259	2290	8.84
Ono	238	1974	8.29
Tahi	199	1767	8.88
Wha	83	755	9.09
Rima	26	205	7.88
Total	1177	10056	8.54

Note: Ono's total shows 170 hours less because of a course she attended in Australia and the fee paid is not recorded in the Christchurch records.

The average cost per hour of training for the six trainees was \$8.54 over the three years of the Institute's existence. The range of individual averages was from \$9.09 to \$7.88. This range reflects the different costs for residential and non residential workshops and for weekly training group cost run by the institute. Rima for instance, had only attended one weekly training group and so her average cost per hour was the lowest. Wha had attended one training group run by an overseas trainer and so her average cost per hour was higher.

4. METHOD

4.1 The Research Question

The research question to be answered in this research project was: what are the perceptions of six psychodrama trainees at the Core Curriculum and Intermediate levels of their training in the Christchurch Institute for Training in Psychodrama.

This question focuses on the perceptions of the trainees, that is, what they perceive themselves to be doing in training, the effectiveness of the training for them, the impact that training has had on their lives, where they see themselves developing in the training process and what problems they have in the training process.

This form of evaluative research provides an opportunity to understand how the Christchurch Institute is perceived as operating, in the words of the trainees themselves. While the categories and words used to describe the training process are those of the interviewees as recorded in the interviews they were to some extent determined by the status of the interviewer and the questions he asked. Collay (1989) in addressing the issue of language and perspective in research says:

"Researchers are responsible for the interpretive quality of the act, whatever position they hold on the philosophic continuum. As members of the educational community, they first choose a language reflecting their perspective. Whatever position researchers hold on the philosophic continuum, from statistician to comprehensive participant, their particular lens of examination must be acknowledged." (1989:4)

4.2 The Researcher as Interviewer

The interviewer himself was an advanced trainee in the Training Institute and used language that was familiar to the interviewees. He had experienced the

process of training in workshops with some of the interviews and was continuing with his own training in the advanced group. The interviewees for their part responded to the questions assuming the interviewer knew much of the background.

One example of this is the use of language and strength with which interviewees expressed themselves. This language is perhaps best understood in the context of psychodrama where the maximisation of expression is encouraged.

4.3 Research Design

The design for this research consisted of one in depth interview for each of the six trainees chosen. This interview focused on their perceptions of their training and how they saw their training relating to their life and work. The interviewees were given a transcript of the interview and invited to change any of their responses if they so wished.

Once the data from the interviews was coded and written up in draft form it was given to three of the interviewees for comment and discussion.

A further brief interview of about 10 minutes was conducted with each one focusing on the specific professional skills they considered they had gained from psychodrama training.

In the analysis of the data these perceptions were compared with the relevant sections in the Training Manual. Basic statistical data about the Christchurch Institute was also collected and included in the report to provide a better sense of the training context in Christchurch.

4.4 The Scope of the Research

This study focuses on the perceptions of six trainees. Three from the Core Curriculum group and three from the Intermediate group. The researcher himself was a trainee in the Advanced training group so it was decided not to interview trainees from this group as they were too close to the researcher's own current experience. This decision was based on the fact that training experiences are, at times, very intense and by focusing on core curriculum and intermediate trainees the researcher could maintain some degree of objectivity. Because the researcher is still a trainee in the Christchurch Institute it was considered inappropriate to attempt a fuller study which might have included the trainers' performances and perceptions.

Because of the large number of variables and the paucity of research in the area of training, this study is best seen as exploratory and preliminary. It focuses on the concerns and experiences that affect six trainees in the Training Institute. The study is not intended to test hypotheses but rather aims to generate information about attitudes and opinions concerning the training programme and the learning outcomes of trainees which might be studied in more detail in the future.

It could be said that the small scale of the study will lower its reliability and 'generalizability'. This study is not intended to provide a comprehensive account of all the factors involved in the training process. It is by definition, a limited study, confined to six trainees from two of the three levels of training thus no reports on advanced trainees are included. No pre or post tests or observational sessions were conducted. The focus in the research was on the perceptions of the trainees as reported in the interviews. The research design does not address the question of training standards being met by the trainees.

If the research project had been extended to include observation of the subjects in the training group and work situation, discussion with trainers and peers as to their functioning in the group, and follow up interviews with the subjects, then more definitive conclusions could have been reached.

However restricting the scale of the study does provide the opportunity to probe more deeply into these people's attitudes and opinions concerning the training programme and gives a better picture of individual's experiences of the programme. The small scale of the design was considered best suited to the qualitative nature of the project.

A further constraint in limiting the study to interviews with six people was that this paper was conducted in partial fulfilment of the Masters in Education programme at the University of Canterbury. It was run for one year and was equivalent to one paper. The research design was primarily limited for pragmatic reasons, - to make the project manageable.

4.5 Negotiation of Entry

Once the limits of the study were clearly defined the management team of the Christchurch Institute were approached for approval for the researcher to conduct the study and for cooperation in contacting members of the training groups.

Walter Logeman, a representative of the management group, offered suggestions and some literature on Moreno's method of research. Informal discussions were also held throughout the year with two other members of the management group concerning the study. Mike Consedine, as the main organiser of workshops and recorder of training hours suggested subjects for the interviews and also provided

invaluable material from which statistics concerning training hours and workshops were obtained.

An interim report was submitted to the Board of Examiners of the Australian and New Zealand Psychodrama Association in January 1990 before final publication of the project.

The interviewees were invited to take part in the research and they were promised a transcript of the interviews so they could check the material and have a record of what they said.

4.6 Interview Techniques

The purpose of the interviews was to obtain data. There were several levels of information transmitted in each interview. The person told what they knew (knowledge level), what they liked and disliked (values and preferences), what they thought (attitudes and beliefs) and what had occurred (biography).

A self report approach was used, by asking trainees about their perceptions rather than by observing or sampling their behaviour. In this way the content of the interviews reflected not necessarily what the interviewees believed but what they said they believed, and not necessarily what they liked but what they said they liked.

Tuckman (1988) lists three main problems inherent in the interview approach. They are: withholding information, giving the "expected" response, and not reporting perceptions accurately. In order to avoid these problems steps were taken to put the interviewees at ease, so that maximum cooperation was gained. Interviewees were encouraged to talk about how they themselves saw the issues, so as not to be influenced by what they thought the interviewer wanted to hear.

Finally they were encouraged to affirm and acknowledge their own feelings in order to report their perceptions accurately.

When preparing and using questions for the interview, the further criteria suggested by Tuckman (1988:213) were implemented. The interviewer avoided asking questions which might lead to the interviewees trying to anticipate what he wanted to hear, and also avoided situations where the interviewees might present themselves in a more favourable way.

For coding purposes it was found an advantage to make verbatim transcripts of the tape recorded interviews. This reduced distraction during the interviews, and enabled more detailed coding to be performed. Questions and responses in the transcripts were numbered to assist referencing in the results section.

4.7 Procedure

The interviewees were chosen and contacted. Suitable times were agreed upon to conduct the interviews which for Tahī, Rua, Toru, Wha and Rima took place in their homes and for Ono, in her office at work. The interviews took about an hour, the first part usually being taken up with time to share personal news and for the researcher to explain something of the degree course he was pursuing. The atmosphere in all of the interviews was cordial and friendly. A small tape recorder was placed in the space between the interviewee and the interviewer. The interviewees seemed to ignore its presence after a short time and answered the questions in an informal way.

The interview schedule (See Appendix), which only the interviewer had, consisted of a number of open and closed questions which invited the interviewees to express themselves frankly about their personal experiences with training and other related issues in psychodrama.

The responses varied considerably and often determined what question would more appropriately follow next according to the judgement of the researcher.

In retrospect pursuing this study as a trainee has been both an asset and a liability. It has been a liability because at times the researcher assumed he knew what the interviewee was talking about and so did not ask more obvious, basic questions which would have elicited more information.

Being a trainee was also a limitation because the researcher already had a set of ideas and concepts which he unconsciously introduced into the research through cue words in the questions, e.g. training journey, authority issues, roles of the director etc. A naive interviewer would not have used so much psychodrama jargon.

The fact that the researcher had been through similar training experiences as the interviewees was an asset in that it seemed to invite the interviewees to talk more readily, especially about the difficulties in training. It was as if they could trust the researcher with stories of their pain and difficulty because he understood. With an interviewer from outside of psychodrama the interviewees might have been more inclined to tell the good things and not focus so much on the difficulties.

The taped interviews were transcribed and coded to discover the topics which interviewees considered important. This coding focused on the frequency of particular responses.

5. RESULTS

The findings from the interviews are organized into three sections which cover the developmental sequence of trainee involvement, the trainees' perceptions of the nature of psychodrama training and the impact that psychodrama training has on trainees.

The first section groups together trainee perceptions about their personal involvement in psychodrama and the developmental sequence they see themselves having gone through. All of the trainees reported moving from experiential groups to training groups after a period of personal growth work. They reported several factors which influenced their progress in training including an awareness of their readiness to train, over-commitment in other areas of their lives, the difficulty in training and the cost of training. Trainees were also conscious that other trainees from the Institute influenced them, both positively and negatively in their training.

The second section presents the findings about trainees' perceptions of the training process itself. These perceptions include what trainees like about training, comparisons made with other learning experiences, the importance of the trainers in this process, the fears trainees have of learning in a group, the volume of reading trainees do, and trainees' plans for future work in their training.

The third section pulls together the above two strands to discuss the trainees' perceptions of the impact the training is having on their lives, both personal and professional.

5.1 Developmental Sequence of Trainee Involvement

The trainees' perceptions of their involvement in psychodrama reflected a definite developmental sequence. All six interviewees reported entering the training process from experiential groups in which they were seeking to resolve personal growth issues.

Once begun, the continuation of the training process was perceived as being contingent upon several factors which are summed up in the term "personal equilibrium". The first factor mentioned was the trainees' need for more personal growth before engaging in further training groups. Difficulties and over-commitment at work or home were perceived as reasons to stop training for a time, that is a term or more. Further reasons cited for interrupting training were: a perceived lack of commitment to the training process and the high cost of attending workshops.

Trainees' perceptions of themselves in relation to other trainees in the Christchurch Institute and how they perceived that the Training Institute provided them with a definite structure for their training will be considered.

5.1.1 The transition to training

There was considerable variation in the progress from personal growth groups to training groups. The reported transition times ranged from two weekends to four years.

In talking about the beginning of her involvement with psychodrama Ono saw herself moving very quickly from personal growth groups to training groups "so I moved from experiential into training, like my focus became training very quickly" (8 Ono). Tahi, Rima and Toru reported a much longer periods of experiential work. "I've gone to personal growth workshops for about four years

on and off" (2 Rima). Ono's rapid transition from experiential groups to training groups may be explained by the fact that she was older than the other interviewees when she first became involved in psychodrama and had already engaged in personal growth workshops using other forms of therapy.

Although he attended both experiential and training workshops Rua said he was unaware for a long time that there was a distinction between the two, "At that stage I didn't know what the difference was between experiential and training" (1 Rua). This misunderstanding by Rua is perhaps because in both training and experiential workshops dramas are enacted and personal growth work is done.

Rua, Tahī, Rima, Toru and Wha all said that they realised how much they needed to do experiential work before they committed themselves to training in a serious way.

When they did decide to move from experiential groups to training groups trainees gave two clear reasons for the move. One reason was that the trainees were encouraged by other people to begin training; and the other was that they hoped for improvement in their functioning at work if they pursued this training.

Wha, Rua, Rima and Ono all perceived that the move from experiential groups to training began because someone else, a friend or therapist, suggested it would be a good thing for them to make their next step a step into training. "she [Wha's therapist] said to me, 'It would be good for you to go into the training group'" (4 Wha) "My training journey began because my aunt was very interested in psychodrama and encouraged me to find out about it" (1 Ono) "firstly I met Trainer Eight, secondly my sister had been involved in training" (12 Rua).

A mentor is a "trusted and experienced adviser". The mentoring relationship described by Wha, Ono and Rua in beginning psychodrama training was further acknowledged by Tahī, Rua and Toru when they spoke of their first steps in training being strengthened by the encouragement they received from a trainer or in Toru's case with the then newly established Christchurch Training Institute. Tahī identified a significant training course with Trainer Seven as the beginning of her training where Trainer Seven encouraged her in a special way. Rua talked of getting to know Trainer Five better "and because I knew him now and knew what to expect I was much more relaxed" (1 Rua) - although for Rua this was before he became committed to the training process. Toru spoke of his commitment being strengthened not so much by a person as by the improved organisation of psychodrama training "I really became committed when the Institute first started" (3 Toru).

According to Rua and Rima their move to begin training was accompanied by a realization that this training would also be good for their work. "I started seeing that getting some training would be a really useful tool to help me do what I do in my work." (2 Rua) "I decided to do training partly because of my job" (3 Rima). All of the respondents reported subsequently noticing an improvement in their functioning in their work. This perceived outcome will be reported fully in section 5.3.

5.1.2 The training process as contingent on personal equilibrium

Once begun, the training process did not always continue uninterrupted. The six trainees interviewed all spoke of either discontinuing or slowing down their training because of personal reasons.

These reasons can be grouped into four main categories: the person was not ready to proceed with training until personal growth issues were dealt with; over-commitment in other areas of life so that psychodrama training was not a high priority; stopping or being tempted to stop training for a while because of perceived lack of commitment to the training process in the face of increased learning difficulty; and, finally, finances determining when and how much further training a person might do.

5.1.2.1 Readiness to train

Tahi, Wha, Rua and Toru recalled the difficulties they had at the beginning of their training because they had not yet done enough personal growth work. "I really hated it, because I think I still needed experiential work then" (2 Tahi) Wha and Toru also thought they weren't yet ready to train. "I wasn't ready to do it." (34 Wha) and "I really hadn't done enough personal growth to be training in a way" (3 Toru). Rua talked about his difficulty directing because he had not resolved enough of his own personal issues. These trainees all said they stopped their training for a time in order to deal with the personal growth concerns they had.

5.1.2.2 Difficulties at home or work

The second set of reasons the trainees gave for discontinuing their training for a time was their over-commitment in work or difficulties and pressures from relationships or living situations.

Four of the trainees said they experienced stress in their lives from being over-committed in work, in voluntary organizations and in their relationships. Tahi, for instance, talked of stopping her training after a midwinter term of Role Training: "I was unhappy, very unhappy....I stopped doing things too because my

marriage was falling apart, ... And then I was buying a house. I don't know I just didn't want to do it.... I was so tired I could barely keep awake, and I was depressed, so I wasn't taking it seriously" (43 Tahi). Rua also perceived himself to be over-committed in his life: "So I stopped for a term.... I was so busy, it was just stupid" (30 Rua). And Ono said she found her busyness was a little too much: "I think I got discouraged, I felt pressured because I had so many things going in my life. And psychodrama at different times in the last 5 years hasn't been a priority" (40 Ono).

5.1.2.3 The intrinsic demands of training

The training process was perceived as difficult at times. Four trainees talked about these difficulties and gave them as being reasons for wanting to give up training. Difficulties led trainees to question their commitment to training.

For three of the respondents the beginning of their training was a slow process because they were unsure about getting so fully committed to the training process. Wha said she stopped her training because she was not convinced she wanted to get so involved in psychodrama: ... "And then I sort of lost interest in it after that. Yeah, I wasn't sure what I wanted to do or if I was interested in psychodrama" (3 Wha). This same loss of enthusiasm for training was noticed by Rua: "I thought, 'Yes I am enthusiastic, I must continue' and then it just dropped right out again" (2 Rua). Whilst Ono talked of her experience thus: "only very recently have I got very committed to psychodrama. And what I did was do a bit, then have a long break, then do a bit more and have a long break" (1 Ono).

Toru, Ono and Rua reported their temptation to stop training because of the effort required to go back each week, especially when they were aware of how difficult the content of the sessions were for them. "Its a grind at times, and

sometimes I can't be bothered looking at my stuff, and I thought 'Oh yeah, winter's coming' and I had a hundred reasons why I shouldn't go" (2 Rua). Ono said she found learning the method difficult and was tempted to give up altogether: "I found it very hard at times, very difficult and I got discouraged and thought I will never be able to do this" (40 Ono). Toru said he also experienced this, and called it a 'gut wrenching': "Well I feel in my stomach often a kind of, there's a knowledge there that there's quite a lot more gut wrenching to go to get to my goals. So I feel, HM! an impending gut wrenching" (16 Toru). Toru identified for himself one of the things he has used to keep himself going during the hard times of training. He said being a Playback actor for example has provided him with parallel self development. "Psychodrama seems quite hard and in terms of growth or doing this kind of personal work, it's on one extreme of the continuum and its good to be able to go and do some other things." (26 Toru)

All respondents referred to the training as being difficult at some times. These difficulties included getting up in front of a group, being able to remember several things at once while directing, getting on with other group members, and dealing with personal growth issues, especially that of authority.

It is notable that the temptation to give up because of the difficulty in learning the method was expressed most clearly by Rua, Ono and Toru, all of whom are intermediate trainees. The three people in the core curriculum did not speak of the learning difficulties so strongly and did not cite them as being a reason for wanting to give up training.

5.1.2.4 Cost of training

The fourth reason trainees gave for the interruption of their training was the cost. It was seen as delaying the start of training by four people but once a person decided they wanted to train then the money was found. Although respondents complained in a joking way about the training being so expensive, they also acknowledged that the cost helped them value the training they were getting.

The four respondents who mentioned cost acknowledged that it was a big factor in determining when they started training or when they were able to continue with more training. "I would have begun this training process earlier if it hadn't been for the amount of money it cost" (29 Rima). Toru, who like Rima, is a part time worker said he planned his whole training programme around money: "Yeah, [I plan my training] absolutely around that, absolutely around my money" (5 Toru). Wha also mentioned that her training and in particular her supervision with a psychodramatist was held up because the agency Wha worked for was not able to pay. She said she was not too concerned that she would have to pay for some of her own training in the future.

Once they had reached the point where they decided training was important, four of the trainees said they were prepared to go ahead and find the money because training was now a high priority in their lives. "So maybe I see it as a process that it has taken me till I was really keen, which is now and now I don't mind that it costs so much" (29 Rima). And Ono who said: "had psychodrama been a number one priority, almost always I would have found the money" (41 Ono).

Tahi, Wha, Toru and Ono mentioned that the high cost of training helped them to value what they were doing more and not take it for granted. "it's too expensive to train, but perhaps that makes you more serious about it" (52 Tahi).

5.1.3 Relative perceptions

Four of the six interviewees talked about the differing perceptions they had of themselves in relation to other trainees. These four trainees compared themselves both favourably and unfavourably with others in the Institute. The two interviewees who did not talk about a perceived difference with other trainees were the two who had done most training.

Rima spoke favourably of the encouragement she got from being able to talk with and see advanced trainees working: "I hear from so many people who are already in psychodrama training what it is doing for them and what they are getting out of it" (8 Rima). She said the learning she got from these discussions helped her in her work and she said she wanted to learn more of the skills first-hand for herself.

Wha and Tahi said they were worried that they did not "fit in" with other trainees because of their lack of knowledge about psychodrama. "They would probably all perhaps have done a lot of training and sort of where would I fit in?" (5 Wha). Tahi experienced this in her training because, she claimed, she did not understand as much as other people: "everyone is roaring with laughter at everything and I think 'I can't see the joke'" (23 Tahi) and "I thought 'What's really going on there? I don't quite understand'" (21 Tahi).

Unfavourable comparisons also seemed to generate expressions of fear for what future training might mean for them. Wha in her recent experience on a five day workshop said she: "couldn't understand why so many of them were having such

difficulty" (6 Wha). Rua reported that he did not like seeing other people struggle with their personal issues, but in his case he reasoned one step further: "I don't like seeing other people's pain because often mine's so close to the surface and it just sort of lifts the lid off some of that" (21 Rua).

As well as looking at more advanced trainees Wha expressed her frustration with more recent arrivals than herself who had joined her weekly group. She said: "I feel that some of the people are there just to have a look and aren't ... really putting themselves into it, it's more as though they are just sitting back looking and so it feels as though people aren't really getting involved in the group" (22 Wha). However, Wha, in talking about her own beginning in psychodrama said: "I sort of lost interest in it after that. Yeah, I wasn't sure what I wanted to do or if I was interested in psychodrama but I still continued going" (3 Wha).

Rua made a comparison between himself and the interviewer who was an advanced trainee and who had recently done a lot of training: "...and I think "Why don't I do that?" and I'll dream up all sorts of reasons why I am not and feel slightly resentful that I am not moving at the pace other people are moving at" (36 Rua).

There may be a correlation between the number of hours of supervised training completed and the comparisons that a trainee makes with other trainees. Ono and Toru who had completed 408 and 372 hours respectively did not talk about themselves in relation to other trainees in the Institute. The four who did make these comparisons ranged from 259 to 26 hours. This difference points to the possibility of trainees moving from the need to compare themselves to becoming focused on their own performance in directing. Follow up interviews could lead to greater depth of understanding on this point.

5.1.4 Relationship with the Christchurch Institute

In the previous section it was reported that four trainees compared themselves with other trainees and two did not. The two who did not, both with over 370 hours of registered training, did compare their training in the previous three years in the Christchurch Institute with their training prior to 1987 before the Institute was established.

Both commented on how unsatisfactory the early group was for them as they looked back: "in the days when there was only one group. That was extremely unsatisfactory" (21 Ono). They said that now they can appreciate the sense of progression in the training and the planning by the Institute and so be clear about their own training journey. Ono said she felt: "really delighted that the Institute has got its act together to the degree that it has" (21 Ono). This she said had made it "very clear to me that there is a sense of process and focus and where to from here" (22 Ono). Toru expressed similar perceptions of the Institute: "it's much clearer what's required of us because there is an Institute and it is much better organised" (13 Toru).

The more recent trainees did not make comments about the Institute, it seems they were not so aware of the historical development of psychodrama in Christchurch and the significance of the Institute.

5.2 Nature of the Training Process

5.2.1 Overview of trainee perceptions of the nature of training.

In this section the interviewee perceptions of the training process will be considered. The responses are characterised by strongly expressed enthusiasm for the psychodramatic method, for the way of learning, and for the trainers. As

mentioned earlier, this expressiveness is encouraged by the psychodramatic method and interviewees were aware the researcher was familiar with the method.

In the interviews all six trainees spoke about their perceptions of the nature of psychodrama training as being quite different from anything else they had ever experienced. All of them spoke very positively about the experiential nature of the training and the fact that it was concerned with immediate issues in their lives and work. This enthusiasm was especially conveyed in their willingness to talk about their training.

All trainees contrasted the psychodrama training with previous learning situations in school or tertiary education which, with the exception of Toru, they considered to be not very useful learning for their lives.

5.2.2 What they like about psychodrama training

One of the most striking features of the data is the positive way in which trainees viewed their training. This enthusiasm seemed to come from the effectiveness of the experiential learning, from the affirming way in which psychodrama was taught and from the community aspect of group learning.

The respondent's enthusiasm for psychodrama training was expressed in words like 'enjoyment' 'loving it' 'exciting' and 'stimulating' which described their reactions to training. Rua considered this way of learning brought 'balance' to his previous academic study and Tahi found it a relief to be doing 'something direct'.

The style of experiential learning also contributed to the positive appreciation of psychodrama. Rima spoke at some length about this method of learning. For

her the "doing it' way of learning was just so stimulating and exciting and positive" (4 Rima). She went on to list the ways this learning was better. She used phrases such as: 'easier', 'holistic', 'rather than being spoken at', 'freedom', 'positive'. This, she claimed increased her interest in learning. She felt more involved with the rest of the group and perceived that she considered to be a worthwhile human being. She said the instruction did not focus on the mistakes she had made but rather got her to focus on identifying her strengths, appreciating these more and bringing these skills more into her work.

All interviewees spoke of the sense of community they felt existed in the training group and the psychodrama community in general. Tahi said that having to relate to other people at a real level, to direct them and be directed by them allowed her to form a bond with them that made this such an enjoyable way to learn. Rua identified psychodrama training as one of the few places he could be "real" with people, and Toru said he appreciated the way he was challenged by the trainers and other trainees to continue growing.

From these perceptions of the method of training it can be seen that experiential learning was seen to be a very positive factor in the training of psychodrama for these trainees.

5.2.3 Previous learning compared

The very positive experiences reported by trainees of the teaching styles in psychodrama seemed to highlight for them the negative feelings they had about previous educational experiences. These responses suggest that the experience of training in psychodrama may have led to a change in the trainees' own perceptions of their previous formal education.

Dislike for previous learning centred on specific teachers and on the material learnt. Tahi and Rua traced their dislike of formal education back to a particular teacher: "I am actually a shocking learner because I had a very violent teacher for a couple of years at primary school and other really bad teachers along the way" (27 Tahi). Rua said he used the psychodramatic method to confront an aggressive teacher from his past: "I needed to confront a school teacher, he was someone who had done a lot of damage to me when I was about seven" (1 Rua).

Wha, Rua, Rima and Ono reported that previous learning experiences were unsatisfactory because of the method and content of the courses studied. Wha said she did not like the formal way of learning she had experienced in lecture situations where she had to sit and listen to the spoken word: "I am not good at actually sitting in a lecture and learning a theory" (5 Wha). Rima was even stronger about the detrimental effect that her undergraduate studies had on her: "I hated university, because of what it ignored and what it missed out and trampled on" (11 Rima). Rua reported the material and the method of his university learning to be inappropriate: "When I look back at that it was ... just absolutely dreadful terrible stuff" (9 Rua). With Rua, Ono considered formal learning to be: "a waste of time" and "not very useful or practical anyway" (16 Ono).

The exception to these accounts of unsatisfactory school or university experience was from Toru. Toru said he had difficulty reading and writing at school. He left high school when he was sixteen and now seven years later had started part time study towards a university degree. He did not complain about his difficulties at school, although he did acknowledge his reading and writing problems especially since he was now required to read and write more at university. He said he was excited about what he was learning at University and he could see the

importance of linking his growing understanding of sociological theory with the practice of psychodrama (11 Toru).

The comparison trainees made of traditional learning methods with the experiential learning methods of psychodrama is further indication of the enthusiasm interviewees had for this method.

5.2.4 Focus on trainers - their impact

Each of the six interviewees said the trainers were centrally important to them. This importance was signaled by the responses that trainees gave when asked to describe their training journey. Their answers consisted of a list of trainers names, referring to workshops they had done which various trainers had run. The trainees reported both negative and positive perceptions of trainers. Their statements were characterized by strong emotive language. This reflected the very personal and at times intense relationship the trainees had with the trainers.

The special positive relationships trainees perceived themselves having with trainers seemed to be rooted in the mentoring relationship that they identified. Tahi, Wha and Ono each spoke of a trainer encouraging or mentoring them in a particular way which they said felt very special to them. "She seems to have taken a personal interest in me ... it seems to me it's quite deep and she draws out of me ... things from my very inner being and therefore I seem to never forget what she teaches" (36 Tahi).

Wha reported that in her experience this mentoring was not found in social work training she had done. "In psychodrama I find ... there are people there to guide and to talk to quite honestly" (6 Wha).

The positive responses to trainers also appeared to arise from the knowledge which the trainer had to offer. Rima for instance, said she felt the trainer was: "very important to me because he is the one in the room that I perceive knows most about what this is offering" (25 Rima).

However the positive responses that interviewees had to trainers were by no means unconditional. Rua and Tahī both added that their relationship to the trainer was conditional on them "feeling safe with" or "trusting" the person.

The intensity of feeling also had its negative expression in the reports of the trainees. Three of the interviewees, Tahī, Wha and Rua, spoke of their fear of working with particular trainers they had heard about or had met. They used particularly strong language to express these fears. That is, trainees did not mean that they were afraid for their physical safety, rather, they seemed to imply that these particular trainers would make them work harder in their training than other trainers did and they, the trainees, were not yet prepared to work at that level.

In Wha's case she said she feared Trainer Three. "You see what I hear from people is that he is this person who screams at you and all these sorts of things" (21 Wha). This, she acknowledged, was based on what she had heard from other people. She said she had also heard similar stories about Trainer Six before having met him and she reported that her experience of him on a five day workshop was totally different to what she had heard: "but he was so gentle and loving just so lovely really, only yelled once in five days and like it's just what you hear, what I have heard" (21 Wha).

Wha said that the main thing she was afraid of was that these trainers "yelled and screamed at you". She explained this fear of hers in terms of the powerful men in

a male dominated hierarchical structure. "it seems that in a way Trainer Three is God, like is a guru-type person and I have never met him and I fear meeting him" (20 Wha).

Rua also talked about being scared by two of the trainers he has met. Trainer Five frightened him and: "Trainer Three scares me shitless" (23 Rua). He perceived this difficulty with trainers as having more to do with his own authority problems than with what the trainers were like themselves.

Tahi's reported difficulty was with Trainer One. She said she was: "terrified to learn from Trainer One... because she found it really hard to do badly with her" (36 Tahi). Trainer One had been her first director in an experiential group and Tahi was currently getting one-to-one supervision from her, but she was afraid to be in a training group run by Trainer One. Tahi's response seemed to have a mixture of fear and respect.

Rima, Toru and Ono did not report any apprehension they had about trainers. Rima, whose training had been limited to attendance at weekly groups, although she had been to many experiential groups, said she was looking forward to being with different trainers and seeing how different people work. Toru also said he appreciated different trainers. His perception of a trainer was: "the person who supervises me all the time in the group and I ask questions of and challenges me about my functioning and coaches me to develop new things" (23 Toru).

This difference in perceptions of trainers, especially the fear of unknown trainers did not seem to be a function of the amount of training a person had done.

Rima, Ono and Toru did not talk about fearing any of the trainers. Ono and Toru are both in the intermediate group, while Rima is at the very beginning of her training.

It was not clear from these preliminary interviews just how deep the fear of trainers was. Further questioning of interviewees would be required to determine if these expressions of fear are real fear or expressions of awe at the stature of the trainers in question. The fact that so many trainees spoke of fear means there is also an ethical question for the Institute to look at and clarify.

5.2.5 Fear in the group

Core curriculum trainees spoke of two main fears in psychodrama training. The fear of the apparent powerfulness of the method and a fear of standing in front of a group to direct. They also spoke of working out ways to overcome that fear in themselves. Intermediate trainees perceived themselves as having come through a stage of fear of running a group and said they enjoyed being relaxed and less anxious in leadership situations.

The apparent powerfulness of the method was perceived by Tahi in this way: "It unleashes an awful lot. It can be a very powerful thing to do" (12 Tahi). She said she had also heard comments of some people about how dangerous psychodrama can be and how some people have been "damaged" by it, although she added that she herself had never seen anyone hurt by what happened in psychodrama. Rima was aware that the director was in a powerful position and she was afraid that she might abuse this power herself when she was directing. (20 Rima).

Tahi and Rima each said they had worked out a response to their fear of the power of psychodrama. Tahi thought she should learn to 'trust herself more' when she was in a situation of intense feeling. Rima said she now gave herself permission 'to feel' the emotions of other people more. She said this applied particularly when she was working with children who would often begin stamping

their feet, crying and expressing strong emotions. In the past she said she had resisted feeling these strong emotions with the children and consequently became afraid of them. Now she thought she was learning to be more comfortable in a situation where there were powerful emotions and said she hoped to be less afraid of them in the future. The training in psychodrama had provided Rima with the skills to cope with problems that arose in that training and in her work.

The second area of fear mentioned by the three core curriculum trainees was that of being in a group and in particular standing up to direct in front of people.

Tahi expressed this as her "dread of groups" and Wha reported that in a training group when she is invited to direct a small scene: "when I actually sit back and worry about it, that I am more anxious anyway" (30 Wha). She also said she was fearful just going into a new group, especially when it was large and she didn't know many people there.

This perceived fear that these three core curriculum trainees talked about appears to be a major focus in their training. When asked what their goal for training was this term, each of them spoke about 'just standing up and directing'. This, they said, was the way they would overcome the fear they had in the group. The fact that this solution was mentioned by all three trainees suggests that the trainer of that group might have encouraged them to do this as the way to overcome fear.

The intermediate trainees did not perceive these fears as being a current problem. They said they remembered back to a time when they were once afraid of standing in front of a group and directing but they said, they had now overcome this fear. For instance Rua reported that once he: "couldn't even

imagine running a session. Whereas now that is not a fear" (6 Rua). Toru remembered how he was at the beginning of his training "when I first started I was very quiet and very insecure in myself and presented myself very quietly and with a great amount of fear and anxiety. But I am not like that now" (8 Toru).

In transition from core curriculum to intermediate group the trainees appeared to have lost any fears they may have had about the power of the method.

5.2.6 Reading

The amount of reading trainees perceived themselves doing about the theory of psychodrama varied considerably from no reading at all to "whatever I can get hold of". Interviewees perceived themselves as understanding the theory of psychodrama even when they hadn't done much reading. The idea of not having to begin their training with reading books was seen as a positive feature of psychodrama. The idea of being able to read more later on was also appreciated.

The respondents fell into two evenly divided groups on the issue of how much reading they had done. Rima, Wha and Rua said they had done none or very little reading. Ono, Tahi and Toru had read something of the available literature in psychodrama, although each of them considered what they had read as not being enough or not being very much.

Toru, who considered himself to be a slow reader, said he had read mostly papers on Moreno's concept of personality and role theory. His selection of reading he described as being "what I can get hold of" while Tahi said she read what trainers had given her or had recommended to her.

The amount of reading done was reportedly determined by the trainees themselves. Rua said he considered his lack of reading was an "indication of where I am". He expanded on this by saying: "It seems like I am still focusing in on my business, my process rather than on my training as a director" (32 Rua). Toru said he was keen to read more but would do as much as he was: "able to cope with" (11 Toru).

Trainees perceived the method of teaching psychodrama as experiential and so there was more emphasis on "doing it" than on reading. This was appreciated by Rua who said he thought reading was too much an intellectual activity and "kept me in my head". He said for him the appeal of psychodrama training was: "there was not so much concern to do lots of reading" (32 Rua).

Despite the fact that these trainees did not consider they had read much they nevertheless did consider they knew a useful amount of the theory of psychodrama. Rima, after only two training sessions, reported that she was able to apply role theory to her work with the children in her class. "And Trainer Two was talking last time about roles and identifying roles and that has stimulated me to the point where I think about it all the time.... I was watching the kids today ... and I was thinking what role is that child in?" (4 Rima).

As interviewees continued their training and related this new knowledge to other learning they were doing in their lives, they reported a desire to read more and expected to do so in the future. "I would actually like more stuff to read week by week. Even if we had to pay a bit extra to be fed stuff" (31 Tahī). Toru talked of a greater sense of the importance of theory for himself. "Its important, I think, especially theory, it gives you a base to work from. I didn't really understand that until I went to university and read theory there and seen what a huge effect it has" (11 Toru).

As the study does not include trainees from the Advanced group greater understanding of how trainees perceive their reading goals is not possible.

5.2.7 Current goals for trainees

All six interviewees were asked what their training goals were. Their responses fell into two main areas. 1. What they perceived as their personal growth needs and, 2. what they perceived as their needs in learning the method.

Surprisingly there was no clear difference between core curriculum trainees and intermediate trainees in the language they used to describe their perceptions of their training goals. Rua, an intermediate trainee, did not say that he wanted to practice the method more as one of his goals, whereas the other five trainees did mention this. Four of the trainees said they saw, as part of their immediate goal in training, the need for some personal work, either on authority issues or on other aspects of their personal functioning in the world. This absence of a clear difference is surprising as it might be expected from the developmental nature of the training that trainees with more involvement in psychodrama would be more articulate in expressing their training goals.

5.2.7.1 Current personal issues

Tahi, Rua, Wha and Ono all perceived themselves as having some personal issues to deal with immediately as one of the next steps in their training.

Tahi said she considered her goal as "getting myself together more" and said she thought she could not be a director in psychodrama unless she had done this.

Rua perceived this need to deal with some of his personal issues, specifically in terms of fear of the final assessment, learning to nurture himself more (15 Rua) and learning to express his anger more appropriately and healthily.

Wha and Ono both said they had personal issues of authority which were either current or the next thing they needed to do for themselves. "I do find that difficult, my own authority, yeah this is something I really need to develop" (27 Wha). Ono perceived herself as working on this currently: "maintaining my authority, claiming it and keeping going with it, not giving it away. I think ...I am actively working on that and I do find it challenging" (27 Ono).

5.2.7.2 Current training issues

The trainees also reported they had a plan of what they needed to do to develop in their training.

All interviewees with the exception of Rua said that they considered one of their goals was to use the method whenever they could and to gain confidence in the method. The ways they had of using the method and gaining confidence ranged from Rima, a very recent beginner, who wanted to "have a shot at directing" (22 Rima) to Ono a more advanced intermediate trainee who wanted to run groups in her work situation (12 Ono).

Rima and Rua said they thought it was important for them just to stay in the training group for each term, while Tahī said she thought her goal was to "just put in the hours". She also said she had a need to experience as many different trainers as she could.

Toru said he considered the major concern for him at the moment in his directing was: "claiming my authority in here. [pointing to his stomach]... I need to claim my authority more in training anyway (17 Toru). Rather than defining this as personal growth, Toru said it was a training matter for him. In stating his perceptions of his training goals, Toru was a lot more definitive than any of the

other trainees. He listed five goals in quick succession as 1. choosing a primary trainer. 2. getting enough money to continue training. 3. completing the second year of his counsellor training course. 4. develop his skills in writing. 5. practice the skills he has learnt in his part-time work situations (18 Toru). His perceptions of his plan seemed to be the clearest of all interviewees.

5.3 Impact of Training

The final section is an exploration of the ways trainees perceived training in psychodrama affecting their personal and professional lives.

5.3.1 Personal impact of psychodrama training

Trainees reported that training in psychodrama had a significant impact on their lives. They talked of this in terms of having a new purpose and a new "vision" in their lives. They perceived this vision to be realized in their feelings of belonging to a community of people and in their perceived improvement of the day to day living of their personal lives.

In evaluating what psychodrama training had done for them all trainees stated that they had been profoundly affected by it. Tahi, Ono and Rima each said they thought psychodrama had changed their life or their world view. "I can see that that is actually changing my world view and that that is very important to me. It's like opening up a whole different world" (23 Rima).

Tahi, Wha, Rua and Toru each said they had found a "sense of purpose", "hope", and "a sense of believing" from their training. For Toru this was an "inspiration". Wha elaborated on this idea of purpose when she said: "it is also helping me gain

self confidence and helping me feel really good about myself and that I am working towards something, like it has given me a purpose in a way. Yeah, there is something about being more purposeful" (19 Wha).

The language used by all interviewees had a religious quality to it. Tahī, Rua and Wha were at times quite open about the spirituality of training. Rua perceived the training journey as going beyond what was obviously training into the spiritual. "I believe there is a continuum from training that goes beyond the point of training, it become a spiritual journey" (34 Rua).

Not every one spoke freely about the spirituality of psychodrama. Tahī and Ono, when they talked about their appreciation of what psychodrama had done for them seemed to become quite self conscious about the apparent use of religious language. "That sounds like a religion and I hate it when people sound religious about it" (23 Tahī). Ono seemed to be taken even more by surprise by her religious language. "I know that it has been a change agent in my life ...and Oh this sounds like a religious experience (laughs) "Oh my Gawd!!"" (42 Ono). Despite these hesitations to use religious sounding language both Tahī and Ono were clear that psychodrama did provide them with a definite sense of purpose.

In their struggle with language the trainees were trying to express the strength of the impact that psychodrama had on them. Religious language seemed to be the most readily available medium to convey this, even though sometimes the trainees became embarrassed by the use of religious words.

Five of the interviewees talked about the community aspect of psychodrama training as being a very positive factor in their lives. Rima did not mention community, possibly because she had only just begun training in a weekly group and had yet to form friendships based on a common training experience.

The five who did mention community perceived it in ways which, they claimed, enlivened and challenged them. Tahi said she: "liked the interaction with the other people ... we are dealing with real people, getting to know each other better and better" (30 Tahi). Ono said for her it was the atmosphere of the group that she appreciated. Wha, as well as perceiving the community as "a big family" which for her replaced her former church community, considered this connection with other people made her feel more connected to the world. Toru and Rua said they appreciated the way they were challenged in the group as well as being accepted. "I have good friendships there and I get met fully and more and I am completely accepted" (13 Toru).

Thus training in psychodrama was perceived by these trainees as bringing them into a community and providing them with a sense of belonging.

Trainees also reported a definite impact that psychodrama training had on their personal lives. They talked about an increased happiness, more self confidence, freedom to be themselves and becoming a more functional member of society.

One of the results of training reported by all six trainees was an improvement in their self confidence and in the way they relate to other people in their daily lives. People did engage in specific experiential growth workshops to do personal work but they were also aware that through their training they were growing and becoming better in their functioning in the world.

Ono remarked about her training: "it has had quite an effect in my life too in a way that I look at people I live with and people I interact with. It's given me a lot of freedom to be who I am" (10 Ono). A similar experience is related by Rima where she saw the trainer as having given her: "permission to feel everything, that I am feeling, more than before" (5 Rima). Toru perceived the training as

giving him the opportunity to: "develop more resources in myself ... that enable me to be a more functional member of society" (8 Toru).

Tahi, Rua and Wha said they experienced the benefits of training as increased personal happiness and increased self awareness. "It's made me much happier in myself" (8 Tahi) and "It affects me personally in that it helps me look at myself and particularly in terms of roles and things" (11 Wha).

5.3.2 Professional growth

The major reason given by all six trainees for commencing training was to improve their work. Only one of the trainees, Wha, was supported by her employing agency to attend psychodrama training workshops. The other five trainees paid for their own training and took part in training workshops in their own time.

Tahi, Rua, Rima and Ono were all employed in educational settings and indicated that their employing authorities did not acknowledge the value of their training.

Interviewees perceived a significant improvement in their professional functioning once they had begun psychodrama training.

The reports by interviewees show three phases of the link between psychodrama and work. At the beginning of psychodrama training there was a hope that their work would improve in some way. There was a perceived improvement in their work once they had begun their training and there was a vision for further work improvement in specific ways in the future.

5.3.2.1 The original vision

At the beginning of their training all six interviewees said they felt they were clear about how they wanted psychodrama to help them in their work. "I really wanted to talk about both teaching and psychodrama because I wanted somehow to link the two and know how to use psychodrama in my work" (5 Tahi).

Bringing psychodrama and work together meant specific things for different people depending on the work they were engaged in. Rua saw psychodrama as a "useful tool that I could use in my work". Toru also perceived psychodrama as a tool that would enhance his counselling work.

Tahi said she hoped her training would give her flexibility in her teaching, especially drama teaching. Rima and Toru said they hoped psychodrama training would extend them in their respective careers as pre-school speech therapist and as counsellor. They both talked of wanting greater flexibility in the actual work and having more career options. Wha said she was attracted to the training because it would give her an opportunity to be more "public" about what she was doing in her work, that is she could get some group supervision through training situations.

5.3.2.2 Immediate improvement

All six trainees perceived an immediate improvement in their work once they began psychodrama training. Rua, Ono, Wha, Rima and Tahi reported that they used the psychodramatic method directly in ways that helped drama teaching, pre-school teaching, counselling and adult education.

Tahi also perceived that she was more aware of her reactions to classroom situations than previously and thus no longer became so caught up, unthinkingly,

in student problems. She said she was aware of less stress and feelings of "burnout" in her life than in the past (6 Tahi). Tahi also reported an improvement in her time management skills and an increased sensitivity to students with learning difficulties because of psychodrama training.

Rua perceived himself as being more observant of the "hidden dynamics" in the classroom and this had led him to being more flexible and "people centred" in his teaching (33 Rua). Both Rua and Tahi perceived themselves as being more confident in their teaching because of their training.

When asked to name the professional skills he perceived himself as gaining through psychodrama training Toru quickly listed fifteen skills of thinking, feeling and acting which he perceived he had learnt in training. He saw himself develop skills in thinking, using role concepts and developing a world vision. His skills in feeling were that he could: "have all that is in my heart as part of my work." and his skills in acting included being a better communicator and giving quality feedback, interacting with other people, quickly making relationships with them and being able to coach others to integrate new roles in their lives. Although it was not possible to pursue this line of enquiry with other trainees through lack of time, the response from Toru shows that he, at least, was clear about what skills he had learnt in psychodrama training.

5.3.2.3 Current hopes for improvement

In section 5.2.7 above, trainees' perceptions of what they had to do in their training and their personal growth were reported. In this section their expressed hopes for improving their work through psychodrama training are reported. Four of the interviewees mentioned their hopes for improved functioning at work specifically.

Tahi and Ono said they wanted to use the method more and run groups in their current work situation. They both said they wanted to increase their self trust and gain confidence in directing by using the psychodramatic method as much as possible (12 Ono). Rima said she wanted to bring new ideas from the training workshop into the work she was currently doing. "I'd like [the new ideas] to be coming from me and my knowing" (3 Rima). Toru saw psychodrama training and the study he was doing at university as a way of developing himself professionally (7 Toru).

5.3.3 Evaluation of the process

During the interviews trainees spoke about their perceptions of how they had been affected by the training process. In this final section trainee evaluations of psychodrama are reported. All trainees reported difficulties during their training. The difficulties are clearly outweighed by the reported benefits of training. These benefits are perceived as coming from working out personal growth issues and from experiencing success in using the psychodramatic method in their work.

All of the trainees said they were aware that the training took a long time to complete, that it cost them a considerable amount of money and that at times it was hard work and required a high degree of personal commitment.

Toru said he was aware of how hard it was for him to keep training, especially after he had directed a difficult session (13 Toru). Ono also alluded to these difficulties when she said: "I feel very pleased that I have persevered really" (42 Ono). Rima spoke of the difficulties in relation to the enthusiasm she felt for the method: "even though it is a process that involves a lot more personal looking at yourself than other learning things I have been in" (28 Rima).

These comments that trainees made about the difficulties in their training were outweighed by the positive reaction they had to the question of evaluating the impact of psychodrama training on them. The difference in the quality of response to questions about what trainees liked about psychodrama training and what difficulties they had could be attributed to the way the questions were phrased. Questions about difficulties asked for specific incidents while questions concerning what they liked about psychodrama focused more on the overall experience. (see Appendix)

In all of the interviews, the interviewees seemed to gain a new energy and enthusiasm when they talked about the overall impact that psychodrama training was having on them. Tahi commented on this during her interview when she said: "Excellent. I suppose I have answered it in my enthusiasm for the whole thing" (52 Tahi). Rima spoke in a very animated way: "I feel good at this stage. I feel really positive and I feel really excited about the future, what I am going to learn, what it offers" (28 Rima).

This enthusiasm that interviewees conveyed in their tone of voice, in their manner during the interview and in the words they used seemed to be related to two aspects of their experience: applying newly learnt skills and making personal changes in their lives.

One apparent source of enthusiasm is the success that trainees said they experienced in using the method. Tahi said she got a lot of encouragement from directing a small drama for a student and realising the positive impact it had on the student's life. "That probably gave me such a boost that I thought "Yes, I can do it" and got back to it" (43 Tahi).

Tahi also reported a similar experience on a weekend away with a group of women who asked her to lead them. "And I felt good about it and I had things happen to me that I would like the good leader to be doing" (49 Tahi). Rua reported feeling enthusiastic after successfully leading a group in his work place and Wha said she was excited to be able to use even little bits of psychodrama in her work: "when I do use it in my work, action methods, people really respond to it ... it's as though they get somewhere" (11 Wha).

The second source of positive reactions seemed to come from the perceived satisfaction the trainees gained from being able to grow emotionally and extend themselves personally. Toru said: "I am very satisfied. Like I am satisfied with myself and where I am growing and how I am growing and what kind of a person I am turning out to be (25 Toru). Ono perceived the significant changes she had made in her life as: "directly related to my involvement with psychodrama" (42 Ono).

The final word of evaluation from a trainee might also show why the interviewees were so enthusiastic about training in psychodrama. "Its fun! I am able to enjoy it, phew!" (13 Toru).

6. SUMMARY AND CONCLUSIONS:

In reading the summary and conclusions of this report it is important to keep in mind that this research project is extremely limited in its scope. It is a tentative and preliminary partial investigation of trainee perceptions of their training activities in the Christchurch Institute for Training in Psychodrama.

Data collection was limited to one interview with each of six trainees. There were forty six trainees involved in weekly training groups run by the Training Institute during 1989. These six trainees were from the Core Curriculum and Intermediate groups. There was no inclusion of trainees from the Advanced group, nor those who have graduated from the Institute. Only trainees who were training in 1989 were considered for interviewing. There was no attempt to interview people who had dropped out of training, or who only attended the occasional weekend workshop.

The method of obtaining data was also very limited. Interviews of about one hour were conducted with each of the six trainees. A transcript of the interview was given to the interviewee and they were invited to amend any of their statements if they so wished. No formal follow up was made by the researcher to verify the findings, although informal discussions did occur with three of the interviewees towards the end of the writing process. These discussions were not concerned with major findings in the report. The single interviews focused only on the trainees' perceptions of their training experience.

Thus, the conclusions presented here provide feedback to the Institute regarding the experience of a minority of core curriculum and intermediate trainees and suggest areas for further enquiry.

The perceptions of the six trainees have been summarised in three main sections which address the developmental stages of the training process, the nature of the training process itself, and the impact the training had on trainees.

1. Mentors played an important part in the decision made by trainees to begin training in psychodrama and in supporting their ongoing training process.
2. A major reason why trainees began training was that they saw the applicability of psychodrama techniques to their work.
3. All trainees reported that at some stage in the training process they had to achieve certain levels of personal growth before they could proceed with further training. This was expressed as a readiness to train at the beginning and also a period of not training in order to focus on personal growth work. There was a reported overlap between personal growth and training, trainees perceived themselves as dealing with personal growth issues in training workshops. Similar connections between personal growth and training was reported by Hirschfeld (1981) and Kranz and Houser (1988b) and Hirschfeld (1988).
4. The decision to train in psychodrama was not a light commitment these trainees made. They did not undertake it fully until they were ready. If they did begin training too soon they found they were not able to maintain their training and stopped for a period of time. There was an expressed need for flexibility in the training process which trainees wanted and used. This flexibility was seen by them as an important part of the training process.

5. As trainees advanced in their training they seemed less concerned with comparing themselves with other trainees. This appears to confirm the claim made in Wilson's (1988) model that trainees need to "claim their own authority" and no longer compare themselves with others.
6. A high level of satisfaction with the training process and the workshop opportunities offered by the Christchurch Institute was reported by trainees. All six trainees described their involvement with psychodrama as exciting and positive. They all noted an increase in their enthusiasm for training and for their functioning outside of training groups. This experience of trainees in the Christchurch Institute is similar to findings reported by Kranz and Houser (1988a)
7. Trainees were aware of and appeared to highly value the experiential style of teaching of psychodrama. They compared this learning style favourably with previous formal learning situations which they considered less effective.
8. The trainers were very significant in the process of training in psychodrama. Interviewees described their training journey by listing the names of trainers. Strong statements of appreciation were expressed for trainers as well as strong comments of fear. This fear that trainees have of trainers may be related to the fact that the process of training involves a high degree of personal change which is at times painful and threatening. In the early stages of this process it may be easier to blame another person, the trainer, for such discomfort.
9. Trainees experienced a degree of anxiety in working with the psychodramatic method in a group situation. This anxiety occupied much of their time

and energy but they worked out personal solutions to overcome it. Core Curriculum trainees could expect to become less anxious in working with groups as they progressed in their training.

10. Trainees reported little or no reading done about the theory of psychodrama, but they did say they had a working knowledge of this theory which they applied in their work, even after a short time of training. As they progressed in their training they reported that reading became more important to them.
11. Trainees continually monitored the process of their training as new issues arose in their lives. They actively thought about what they needed to do next in their training and their personal work.
12. Personal growth was a major component in trainees' experiences. Although dealing with these issues was perceived as difficult all trainees were aware of a profound happiness that they felt because of it. Personal growth issues that trainees considered important were chiefly concerned with authority.
13. Training in psychodrama reportedly gave trainees a new sense of purpose in life which manifested itself as a sense of belonging to a community of people and in perceptions of personal happiness.
14. Professional growth was experienced by all trainees and was perceived by them as being greater than they expected. Trainees identified particular professional skills they had learnt in psychodrama. However, improvement in professional functioning was not always acknowledged by

employers. There is a need for more publicity about the positive outcomes of psychodrama training.

15. Trainees reported experiencing a tremendous amount of personal satisfaction from their training, even when they recalled how difficult some parts of the training were. This deep satisfaction and happiness motivated them to continue with their training.

6.1 The Trainee as Researcher

Collay (1989) talks about the two-way interaction between the interviewer and the interviewee. It is important, she says, to make this interaction explicit so that the researcher bias is known and becomes a part of the research findings. The reporting of findings so far has focused on how the interviewees have responded to the researcher's questions. The researcher has also been influenced by the interaction with the interviewees.

In this section I ask myself the question "How has this project changed my perceptions of myself as a trainee?"

In making the developmental nature of the training process explicit I have become more aware of my own progress through the stages of training. Naming the experiences has been a part of this process and has lead me to a greater understanding of what I have done in my own training. It has given me the opportunity to value my own training experiences and have a degree of satisfaction with what I have achieved in training.

In talking with trainees about the time off they have had from training I realised that this is a normal part of the training process. In the past three years I have

not allowed myself much let-up from this training. Realising this has made it easier for me to plan the next part of my own training with less pressure.

I was also unaware of the exact number of hours I had of registered training until I had access to the Institute records. This has also been an opportunity for me to rethink my plans for training in the near future.

6.2 Directions for Further Research

This piece of research could be extended by observation, follow-up interviews and consultations with peers and trainers.

Further research on particular aspects of the training institute could well provide more conclusive findings. Of particular interest would be a study into the impact of experiential learning on motivation of trainees, and how they come to understand the theory of psychodrama through action methods rather than through reading.

More in-depth research is needed into the developmental stages of training. Such a study might focus on the factors which provide the catalyst for trainees to move from one stage to another.

A study of advanced trainees, graduates and drop-outs would be required to give a more complete understanding of the developmental sequence of psychodrama training. A longitudinal study, following a group of trainees through their various stages of training would provide more information on the developmental stages of training.

Other studies might focus on what the trainers' experiences are in the Institute, how they perceive their own functioning and how they see the trainees in their

groups learning to become psychodrama directors. Such a study could also be strengthened by observational data collected by the researcher.

6.3 Implications for the Christchurch Institute

In this final section I would like to make some comments on the implications of this research for the Christchurch Institute for Training in Psychodrama.

While the study is restricted it is nevertheless one way in which six trainees have been able to give good, formalized feedback about their training process to the institute.

The results show that the structure of the training groups at present operating does provide a sense of direction and purpose for the trainees. The organisation was perceived as providing valuable opportunities for training, especially by trainees who did some of their training before the institute was formally established.

There are questions raised about the cost of training. While costs were mentioned as being something of a problem they were not considered impossibly high and all of these six trainees did in fact meet the costs. The issue of costs is a complex one and the question needs further investigation with a wider sample of trainees, including those who have dropped out of training and a reference to the organisational needs of the Institute and the trainers.

Trainees who spoke about their fear of trainers did so in strong terms. This strong language may be explained away in terms of the maximization of expression which is encouraged in psychodrama. However, there is also a need to look at the statements as they stand. Is there any basis in reality for trainees' fears of particular trainers?

The statements made by trainees do have their effect on other people. One of the interviewees perceived her fear of certain trainers as coming from comments other trainees had made. The Institute could also question what image of psychodrama prospective trainees or the general public get from these statements of fear of trainers that are made.

The perceived positive impact that trainees reported training had on their performance at work was not acknowledged by employers. The apparent effectiveness of psychodrama training offered by the Institute in professional situations should be a source of encouragement to the Institute to promote itself to employers, and the public generally, in the region.

The findings of the present study demonstrate clearly that for the six trainees sampled, the training process for psychodrama is largely effective. This has been an important and worthwhile exercise.

REFERENCES

- Board Of Examiners, (1989). Training and Standards Manual, The Australian and New Zealand Psychodrama Association Inc. Third Edition.
- Buchanan, Dale Richard (1981). Forty-one Years of Psychodrama at St. Elizabeths Hospital, in *Journal of Group Psychotherapy, Psychodrama and Sociometry* Vol 34. 134 - 147.
- Collay, Michelle (1989). How Does Researcher Questioning Technique Influence Participant Response in Qualitative Research? Paper presented at the annual meeting of the American Educational Research Association, San Francisco.
- Goldman, Elaine Eller, Morrison, Delcy Schram, & Schramski, Thomas G. (1982). Co-Directing: A Method for Psychodramatist Training. *Journal of Group Psychotherapy, Psychodrama and Sociometry*, 35 (2).
- Hirschfeld, Brigid (1981). The Hollander Psychodrama Curve Applied to the Personal Growth and Skills Development of the Student in Psychodrama Training. The Colorado Psychodrama Centre, Englewood, Colorado.
- Hirschfeld, Brigid (1988). The Development of the Trainee Through Supervision, A paper presented to the Board of Examiners of the Australian and New Zealand Psychodrama Association. Melbourne.
- Kranz, Peter L. & Lund, Nick L. (1981). Viewing the Termination Process in *Journal of Group Psychotherapy, Psychodrama and Sociometry* 34 pp.74 - 84.
- Kranz, Peter & Huston, Kathleen (1984). The Use of Psychodrama to Facilitate Supervisee Development in Master's Level counselling Students in *Journal of Group Psychotherapy, Psychodrama and Sociometry* 37 (3).
- Kranz, Peter L & Houser, Kathleen M.(1988). A Psychodrama Course for Undergraduates, *Journal of Group Psychotherapy, Psychodrama and Sociometry* 41 (3)
- Moreno, Jacob L. (1953). *Who Shall Survive*, Beacon House Inc, New York. 3rd Edition (1978)
- Sacks, James (undated). Interview with J.L. Moreno, American Academy of Psychotherapist, Tape Library, Volume 62.
- Treadwell, Thomas W. & Kumar, V.K. (1982). Psychodrama and Sociometry Training: A Survey of Curriculums in *Journal of Group Psychotherapy, Psychodrama and Sociometry*. 35 1. pp 31 - 38
- Tuckman, B. (1988). *Conducting Educational Research*, Harcourt Brace Jovanovich, San Diego, (3rd Ed)

APPENDIX

INTERVIEW QUESTIONS

Describe your training journey, or your involvement in psychodrama training up to now.

What effect does this training have on you?

What effect would you like the psychodrama training to have, what are your expectations?

Do you make a distinction between your personal growth work and your training?

What have you read?

What sort of messages do you get about reading in psychodrama training?

How does your previous experience of things like Jungian writings that you are familiar with and other things you have done and your work and stuff like that, how do you see that affecting what you do in psychodrama?

How is your training in psychodrama related to other work that you have done? Like other therapy or other training in Education.

Do you have a degree?

What did you do your degree in?

So has the fact that you have a degree, a post-grad diploma and teaching experience, has that made getting onto training easier or harder, or is that not an issue.?

How old are you?

What do you like most about your psychodrama training this term.?

What do you dislike in the training?

Have you seen the Training Manual?

When you see those roles of the director, something like the creative genius, the magician, etc...how do you react?

You may well have heard people talking about the training manual. Such things as "the roles of the director are the creative genius, the spontaneous actor" and all that kind of stuff. What does that do for you even when you just hear those roles mentioned?

They talk a lot about claiming your authority and dealing with authority issues. Do you think much about that?

What are your own personal training goals?

So even for this term do you have a more specific psychodrama goal?

What do you think are the most important things you are doing this term in training?

Thinking about the content of the sessions. What do you perceive to be the content of the sessions of say last term and this term. Think about the curriculum, do you see there is one?

Maybe at the end of the term we might get to talk again and consider what the content was again to look and see how its gone.

How important is the trainer to you and your process?

What are your preferences for trainers?

Do you are have a supervisor?

How did this arrangement start?

What do you think you are learning in your training?

Have you ever stopped your training?

When was that and why?

You stopped doing training for a while. You said 2 years ago you had a break?
Why?

I just have one more question. How do you feel about what you have learned in psychodrama training? Its sort of an evaluative question.

I don't have any more questions, is there anything you want to add.?