

# VOICEDRAMA IN MANAGEMENT TRAINING

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## 1 INTRODUCTION

Throughout the course of its history, Psychodrama has been of great significance to the development of group psychotherapy. To this day, the method is widely used in psychiatric hospitals, day care facilities and therapeutic communities. Besides this, there has always been an urge to put it to use in other fields, such as education and training. This has worked here and there, but not enough. The psychodrama method deserves better. Then why is it still so hard to introduce psychodrama in, for example, the training of managers?

Let us sum up a few reasons.

First: despite the fact that Moreno clearly and repeatedly opposed psychoanalysis, through the course of time, it has nevertheless become common practice to delve into our protagonist's past in order to clarify and solve the issues which were brought up.

In training sessions, however, the participants are not sitting around waiting for someone to dig up their past: managers who sign up for training in, say, Professional Leadership, did not express the desire to have their past raked up.

Second: in classical Psychodrama, not rarely is the emphasis placed on catharsis. Luckily, the teachers Dean and Doreen Elefthery deviated from this: psychodramas did not need to be grandiose and sensational. You did not have to punch pillows to rid yourself of your aggression. If there was any emotion, it was okay, but they did not seek it out. Nonetheless: psychodrama is still often associated with intense emotions.

However, in management training, the participants do not benefit from a catharsis. The idea is that they learn to deal with their emotions more effectively and that they learn how to behave more effectively in what they find to be difficult situations.

Third: psychodrama directors and psychotherapists in general usually do not make enough effort to speak the language of their clients. They expect the consumers of their product to adapt to their own use of language, to adapt to their views on learning and changing.

However, training participants enjoy it when they are able to work with concepts and expressions which they understand and which fit into their everyday experiences.

Fourth and last: as we all know, Moreno's methodology is very effective, wonderful to work with and quite versatile. However, quite often, Moreno's theoretical concepts are difficult to understand. The psychodrama method can be effortlessly disconnected from the most theories which Moreno developed. Consequently, we see Psychodramatists applying the methodology while setting out from quite different theoretical frameworks. Nevertheless,

as they remain attributed to Moreno, the concepts they use are sometimes still too vague.

Yet, for use in an organizational setting, the use of reasonably simple terms of reference is a must.

When we, Lex Mulder, and later on Berry Collewijn and Judith Budde, set off to implement psychodrama in various forms of (management) trainings in the late '80s, our task was:

- To develop a formula that examines the backgrounds of behavior — the question why I react the way I do? — without searching for its cause in the past.
- To find a formula through which the protagonist would have experiences in head, heart and hands, without emotional experiences being the primary goal.
- To use a language which was easily accessible to people who were not educated in the field of psychology, people who belong more to the category of “doers” rather than “contemplators”.
- To find a theoretical framework which quickly, and relatively simply, provides participants with insights and practical tools for behaving more effectively.

The most important challenge we found ourselves faced with was to stay true to the process-like character of psychodrama — the way we had learned it from our teachers — and, at the same time, to work in a result oriented way. After all, the participants of most trainings usually have but one opportunity to be the protagonist. Constituents pay considerable amounts for their employees to participate, and they expect tangible results.

At the end of the '80s, when Lex Mulder came into contact with Hal and Sidra Stone, the founders of Voice Dialogue and the developers of the “Psychology of Selves”, he found some answers to the challenges mentioned above. Their theory aided him in making psychodrama even more effective in (management) trainings. As a result of this, Voicedrama slowly began to evolve: the synthesis of Psychodrama and the Psychology of Selves.

First, we will describe this theory. This is then followed by a case study of a Voicedrama during a management training session. After that, we will describe why Voicedrama is effective in training.

## 2. VOICE DIALOGUE THEORY AND THE PSYCHOLOGY OF SELVES

The “Psychology of Selves” theory offers us an understanding of our inner force field. It was developed in the early '70s by the Californian couple Hal and Sidra Stone (1986). Starting from Jung's body of thought, Hal (1927) and Sidra (1937), both psychologist and psychotherapist, developed their psychological theory, the Psychology of Selves. Or, more complete: the “Psychology of Selves and the aware Ego process.”

Within Jung's work, we find the approach that man does not consist of one 'self' but of many 'selves'. The 'Psychology of Selves' theory also assumes that each person is made up of different 'inner voices', also known as sub-personas. These different parts, these sub-personalities, can each be addressed separately. Each sub-personality has its own will, its own thoughts and feelings and its own voice.

## SUB-PERSONALITIES AND THE AWARE EGO

This personality model makes a distinction between primary selves, disowned selves and the Aware Ego.

### *Primary selves*

Primary selves are developed unconsciously. When one 'self' is more developed than the other, thus becoming primary, the cause for this can usually be found in our childhood. At that time, certain behaviors were encouraged and rewarded, at the expense of other behaviors, which were ignored or discouraged. As a result, we nurture the rewarded behaviors through which we ultimately become successful. Because of this, we 'survive' difficult situations and protect ourselves in our vulnerability.

When you talk to such a 'self', it appears to be a person of flesh and blood, a person with his own history, with his own motives for achieving what he wants and with well-founded reasons for doing this — with desires, principles, values and feelings. A primary sub-persona always has good intentions with his behavior or point of view, that is to protect the person from any possible harm or expulsion.

Quite often, we are not aware that our primary selves are in charge. As it happens, we entertain the idea that they are not so much a part of ourselves, but rather that they are actually what we call our 'self'. We become so identified with them that we seem to coincide with them. Instead of saying "I have a perfectionist side.", we say, "I am a perfectionist." In this instance, we are, as it were, 'taken over' by this voice.

It helps to recognize such a primary self, and to discover which role this voice plays in our life.

Another important basic principle is that our sub-personas come in polarities. On one end, we find one part, a primary self, with which the person learned to survive. For example, this can be the perfectionist side as mentioned above, or a controlling part, or a so-called pleaser. However, each of these parts has a counterpart. We are often unaware of these sub-personas, because we have repressed them. They are called 'disowned selves'. These are parts that have an opposing point of view or desire. Opposite the perfectionist we find the hedonist, opposite the controller is the more creative spirit and opposite the pleaser is the autonomous part.

### *Disowned selves*

The counterparts of the nurtured behaviors do not really come into play in our lives. The disowned selves are used to go into hiding because they were not appreciated by our surroundings.

When people are not functioning well in their private life or in the workplace, we often speak of a disharmony between the primary and the disowned poles. In this case, we are not showing any understanding towards or paying any attention to our disowned selves. Moreover, we are not tuned into these qualities when we encounter them in other people: if they are exhibiting a part which we have disowned, this can bring about much irritation. We are allergic to them. We do not recognize them within ourselves, because these

qualities have been disowned. Consequently, we are confounded with complete incomprehension for the other person.

Disowned parts do not show themselves or speak out just like that. After all, they are not used to being allowed to speak. Quite often, they are very timid and tied in with our fear of rejection. However, by giving them enough room and by listening to them, we can allow them to become integrated within us. In this manner, we can use the information they give us to examine if there are any other ways of looking at life.

### *The Aware Ego*

The Aware Ego is you, your 'self', the one that ultimately makes the choices. The Ego is not a sub-personality, but the entity that presides, as it were, over the sub-personalities.

The challenge, as stated in the 'Psychology of Selves', is to embrace your primary part, but also to develop that part which is its counterpart. You will then be able to more consciously direct both poles. You will have a better grip on yourself and become more balanced.

### SUB-PERSONALITIES IN VOICE DIALOGUE AND VOICEDRAMA

Voice Dialogue is a method for working with sub-personalities and the Aware Ego in an individual setting. This method of working can be used in therapy, coaching or relationship therapy. In short, a Voice Dialogue session goes as follows: the facilitator and the client sit across from each other in the space. After exploring the definition of the problem, it gradually becomes clear which sub-personalities are playing a role in the current problems. The facilitator invites one of these to have a conversation with him. This sub-personality is given a different position within the space. In principle, one of the primary selves is invited first; the disowned selves are only invited later on in the session. During a conversation with a sub-personality, the facilitator sees to it that he aligns himself with the sub-personality he is talking to at that moment, in intonation and in terms of the definition of the problem.

The session is concluded with "Awareness": the facilitator gives an objective summary of what has happened throughout the session up to that moment. The client listens without passing any judgment.

Voicedrama is used in a group setting. The different sub-personalities and the Ego are brought to the stage in a psycho-dramatic way. This method of working is used in group psychotherapy and group training.

In both methods, the different selves are given a 'voice' and separately invited to tell their story. In Voice Dialogue, as described above, this takes place in the conversation between the facilitator and the sub-personality. In Voicedrama, the role of a sub-personality is played by a group member.

When you are out of balance, you have the opportunity to ask yourself which self or selves you are driven by, and whether or not your decisions are truly conscious choices. Generally, these primary parts react from a one-sided view on the situation. Seldom do they have an eye for alternatives. In order to find a way out of this narrow, sometimes unrealistic look at the situation, it can help to

discover a different 'point of view' or, in other words, to invite the counterpart to shed some light on the situation.

In a Voicedrama or a Voice Dialogue session, a clear distinction is made between the person as a whole (The Aware Ego) and the different parts. It is for this reason that you are asked to choose a different position in the space for the sub-personality who is speaking or who wishes to express his point of view.

The selves are separated from the Aware Ego. The energy of this sub-personality is fed and comes to life. In Voice Dialogue, this energy is fed by the correct posture and line of questioning of the facilitator. He resonates along with the energy of the sub-personality and engages him in a respectful dialogue. In Voicedrama, the energy is further enhanced by the physical space that the sub-personality is given within the drama, along with his posture and facial expressions. The characteristics and the energy which belong to the sub-personality are enhanced. The voice comes to fruition and almost becomes a 'real' person.

However, he needs to feel welcome and accepted. Therefore, he must also be treated with respect and genuine interest. If he feels judged, he will not fully open up and not really reach maturity. After all, the idea is to get to know him as well as possible.

When a sub-personality has been fully given the opportunity to clarify his point of view, to blow off some steam, something else happens. After a while, giving carte blanche to this one 'self' will lead to self-relativation. It is as if 'the voice' has had enough to say. As a result, his counterpart can come forward. You naturally begin to experience the other part, the less developed, disowned self. Now, the moment has arrived in the session to spend time with him.

Moreover, a sub-persona may have a masculine, feminine or, sometimes, even a genderless character. Men can have feminine sub-personas and vice versa.

### SOME FREQUENTLY ENCOUNTERED SELVES

Here, we will introduce some frequently encountered selves. We list them starting with the primary sub-personalities and their counterparts, the disowned selves, as we encounter them in our work with managers. Group coaches who work with different target groups will most likely come across different sub-personalities in the primary systems of their clients. In our descriptions, we use the personal pronoun "you". By this, we mean our trainees and coaching clients, not the readers of this article. Still, we can easily imagine that our readers will recognize one thing or another in the descriptions.

#### *The Perfectionist...*

The perfectionist demands perfection on all levels. He does not set priorities, because everything is equally important. He is performance oriented, constantly pointing things out to you which can be done better. He has an ideal image of how you should look and how you should behave, and he wants us to live up to that image at all times. Usually, he does not realize that what he asks is humanly impossible. The perfectionist sees to it that, even though you did a good job, you are still left with the feeling that things could have been done even better. Among other things, sports schools, plastic surgery and advertising are quite

popular with the perfectionist. He likes to compare you to other people, who are set as an example for you. After all, they are always better.

All this may leave nothing to actually enjoy. After all, you cannot really enjoy much when nothing is on par with perfection. The counterpart, often the disowned part of someone who has a perfectionist as a primary part, is the Hedonist.

### *... and the Hedonist.*

The hedonist can be 'in the moment'. He is relaxed, and he will never run faster than absolutely necessary. Status and reputation do not mean much to him. He is a freeloader, and he frowns on conventions. Rules are there to be broken. He can be very creative.

### *The Pleaser...*

The Pleaser wants to make us behave in such a way that everybody likes us and nobody will ever be irritated by us. Moreover, he is an expert at sensing what other people need. In addition to that he is always standing by to give them what they need. In doing all this, he sees to it that we receive affirmation. The Pleaser has a sensitive antenna with which he can tell if the coast is clear. In his own way, he makes things pleasant for us.

However, because of the Pleaser, you tend to lose status, due to the fact that you do not profile yourself, and that you let other's interests precede at the expense of your own. You do not set any boundaries. You have difficulties saying 'no'. You are afraid to hurt the other person's feelings. If you are identified with the pleaser, this will cost you a portion of your autonomy.

### *... and the Autonomous Self.*

The Autonomous self does know of your true needs. His attention is focused on you and not on the others. As a result, he stands up for your interests and does not depend on the appreciation of others. This sub-personality has no problem in setting boundaries without hurting others. He can keep things realistic, strictly business. He exhibits assertive behavior.

### *The Pusher...*

The Pusher forces us to do as much as possible. When it comes to time, he is not very realistic. He constantly thinks: "I still have time to do that," and, as a result, he always says "yes" to everything. He is constantly making lists of things to do, and, to him, the most important thing in life is to complete these tasks.

He has no time for relaxation. He is like a train that keeps going faster and faster. He does not enjoy that which is fulfilled, he enjoys "doing". The pusher enjoys doing as much as possible in the shortest possible amount of time.

However, ultimately, you do not get much enjoyment out of this: you can feel him breathing down your neck. The polarity of the pusher is 'Being', the Calm.

### *... and the Calm, the 'Being'.*

At the right moment, he is the one that reminds you to unwind. He can enjoy being in the 'now'. He sees to it that you are able to center yourself, that you are not occupied with things past and future. The ultimate form of this is 'Buddha'.

### *The Rationalist...*

The Rationalist (or thinker) is rational, realistic, neutral and impersonal. Most of all, he likes to keep things strictly business. In doing this, he operates as a scientist, abiding by the rules of logic. As a result, he is invulnerable.

The rationalist, or the thinker, often 'thinks' that he is you. He is incapable of imagining anything beyond his realm that he cannot cover, he does not realize that he has not mastered certain software.

A strong identification with this sub-persona may result in your lack of contact with your intuition and feelings.

### *... and the Feeler.*

This sub-persona is able to tune in to others, and he is knowledgeable of your feelings. It is a personal energy. He has a strong intuition.

Two sub-personas deserve some extra attention, because of their separate status:

### *The Inner Child*

The Inner Child stays with us throughout our life. Quite often, for most of the people in our training programs, it is not easy to recognize. It is usually tucked far away. It leads a life in the sidelines of existence. The Inner Child has many different appearances which are very closely related: the Vulnerable Child, the Mythical Child, the Playful Child, the Creative Child, the Innocent, Naïve Child. It represents an extremely sensitive part of our personality, one that reacts more to atmospheres rather than words. It reacts very intuitively. It senses what is going on in the inner and outer world, but does not try to explain it. Instead, it experiences it.

This child bears our deepest feelings and vulnerabilities. Spontaneity, shyness, insecurity, fear, playfulness, joy and magic are aspects found within this child.

The counterpart of this inner child? Actually, all primary sub-personas are capable of filling this position. The primary system, which was once created to protect the vulnerability, is the counterpart of the Inner Child.

### *The Inner Critic*

This one has a 'separate status' as well. He observes the rules that your primary parts have installed, the rules you must abide by according to their standards. When it appears that you have violated one rule or the other, the inner critic will hand out a rather destructive criticism. He lets us know what it is that we are doing wrong, how we have fallen short, which mistakes we have made and how little we actually worth. Behind all feelings of discomfort with regards to who we are, we usually find the critic, constantly examining and judging us, finding us unworthy, undermining our self-esteem. In many cases, he is an interiorization of the values and standards of our parents, teachers and others whom we depended on as a child.

The Inner Critic sees to it that we need not feel ashamed and that we belong. As it is with all the primary selves, his intention is to protect you and to make sure you can survive. He wants to prevent you from being harmed.

This part has no disowned self as a counterpart. Because his function is to observe the rules which have been set by your primary parts, he has a 'separate status'.



## HOW SUB-PERSONAS PLAY A ROLE IN DAILY LIFE: AN EXAMPLE.

Perhaps you, the reader, might recognize something in this example.

You are on vacation, lying on the beach. 'Just sit back, relax, there is nothing here to worry about', your Calm self says. However, at the same time your Pusher is present, urging you to read a good book, to take a long hike, reminding you that there is still a lot of unexplored terrain in your surroundings. He is inexhaustible. Before you set off on this vacation, he came with you to the bookstore where you wanted to buy a travel guide. In his excessiveness, he sent you the aisle with books on management and you ended up dragging six bricks with you on your way home. 'You will have time to read these on your vacation', he tells you. He is the same guy that packs your bags, squeezing in all the unread, heavy books time and time again.

He has no recollection of time and always says "yes". He does not say this because he is unable to say "no", but because he has unlimited energy resources. His greatest fear is that you would let things go unchecked and that, if he did not constantly stimulate you, nothing would happen at all. Your life will pass you by. "You will not achieve anything, people will turn away from you and have no respect for you because you are such an incredible good-for-nothing." The Pusher sees to it that you have subscriptions to various magazines and journals, more than you can possibly read, and more than you have read in the past few years... Consequently, all of these are also coming with you on your vacation. In addition, a laptop is very useful for checking your e-mail on a daily basis. 'Never a dull moment in your life' with this sub-personality at your side.

When this sub-persona has been overactive, you can notice this judging by certain physical symptoms. For example, you are having some problems with your shoulders or stomach. Or, you have not been sleeping well and you are becoming quite exhausted. Your body will then let you know that it has had enough. One typical expression of these hard workers, who, with hardly any exception, usually carry a Persister along with them: "During the first week of the vacation, I had to catch my breath, the second week was pretty relaxed, but by the third week I was busy again, planning all the things I would have to do once I got back to work."

This concludes our brief explanation on the Psychology of Selves. In the following case study, you will recognize the concepts of the primary and disowned selves, along with the Aware Ego.

## 3. VOICEDRAMA: THE PSYCHOLOGY OF SELVES, APPLIED IN PSYCHODRAMA. A CASE STUDY.

Fred, a 35-year-old manager in charge of a department with 40 technical designers, is participating in a training session for "Inspirational Management". His manager thinks he reacts too distracted, too absorbed when he is in direct contact with others. He does not really connect with his employees and his colleagues in the MT. He has a tendency to withdraw and spend a long time rationalizing and analyzing. Within the company, he is regarded as a hard worker who lacks warmth and creativity. Fred has the opportunity to move up in the ranks to the position of Technical Director, but he will have to change something about the way he communicates in order to get there.



When it is his turn to be the protagonist, he wants to examine the possibility of dealing with people in a more empathic and loose way.

We choose a scene in which an employee, Paul, drops by to discuss a troublesome situation.

To start off, we place a chair from which Fred can further shape his drama. This chair is for the Aware Ego, simply called the Ego-position or the Ego-chair. Paul is placed opposite Fred. Fred indicates what is on his mind the moment Paul walks in:

FRED (Speaking inward) *We need results. Targets must be met. How can I see to it that we get down to business as soon as possible. We do not have time for chitchat. Paul has the tendency to talk about private matters. That is a waste of time. So we have to get straight to it.*

The sub-personality who finds these things important is given a position in the room — we recognize a result oriented persister. Fred gives him a place diagonally behind Paul.

FRED (points to the sub-persona) *Then I can constantly keep an eye on him. He sets the course I need to follow.*

DIRECTOR *Fred, reverse roles with Paul for a minute and explain the problem he is stuck with.*

Role reversal: Paul takes a seat in Fred's Ego-chair. Fred, in the role of Paul, explains the problem for which he has come to ask his boss for advice.

After returning to his own role, Paul tells Fred what his problem is. The director asks Fred to explain what is going on inside, while he is listening to his employee.

After 30 seconds, Fred indicates that he has now experienced what actually happens every time: he loses contact with the other person. Instead, at light speed, he begins to analyze Paul's problem and he comes up with dozens of possible scenarios for tackling the problem.

DIRECTOR *Find a space for this reaction. Where in the picture would you place this part of your personality? What is the distance to yourself (the director points to Fred, who is sitting on the Ego-chair), and what is his position with respect to Paul?*

Fred places him about one meter to the right of his ego-position. A group member takes on this role and, through a role reversal, Fred lets him know how this sub-personality thinks and behaves:

FRED (in reversed roles with the self who has not been given a name yet) *Oh, yeah, we have dealt with this trifle before, in some other shape or form. Last time, there were two parties involved. Now, there is a third party to take into account. However, this particular party is impatient*

*and has a lot of power. So, I must see to it that this party is notified ASAP: they need to know we are coming up with a solution. To work this out, though, I need to consult the MT first, because that guy from marketing might have a totally different point of view. First, we need to make sure that he feels reassured. Then I will not have to worry about him anymore. I know this guy likes to be fully briefed, preferably one to one. So I have to set up a meeting for the two of us. So I have to call his secretary, and see to it that she sets everything up correctly. Last time, that meeting did not go right, because that secretary is not very punctual.*

Reversed in the role of this controlling, rational sub-personality, Fred continues to talk like this for some time. After returning to his own seat, he says that all the thoughts and worries which this man has really wear him out.

DIRECTOR *What name would you give him?*

FRED *I know him really well. He just goes on and on, as if there are lights constantly going on and off all over the place. He never ceases to make a sound. I would call him the Tube Amplifier.*

Are these the only two reactions that come up during the conversation with Paul? No, another figure comes into play, one that shows an interest in his discussion partner in a formal, adapted, instrumental fashion. Fred names him the “formalist”. He is also given a position in the picture.

Fred reverses roles with him as well. During the role reversal, he has the opportunity to identify with this aspect of his personality: this man is well educated and knows very well what is expected of him. Dutifully, and somewhat awkward, he makes contact with Paul.

So far, three sub-personalities have made their way to the stage, sub-personas that belong to Fred’s primary system: the Result oriented persister, the Rationalist (the tube amplifier) and the Formalist.

Through a role reversal with Paul, Fred is confronted with himself. That is, with these three sub-personalities of himself. In Paul’s role, he experiences how the Result oriented, the “Tube Amplifier” and the Formalist are affecting Paul. The effects that Fred is experiencing in Paul’s role are those of powerlessness and demotivation.

Basically, Fred has found enough reasons to start looking for alternatives. The director invites him to explain which alternative reactions he is picking up.

FRED (smiles) *Someone who is not afraid to express his feelings.*

This is an obvious polarity, a polarity of one of the sub-personalities that came to the stage earlier on. It happens quite often that, when they are asked about alternative ways of behaving, the protagonists automatically name the polarity of their primary system.

- DIRECTOR (doubles) *Perhaps I have not shown this side of myself for too long a time. I had it in me, but for some reason, my feelings and spontaneity disappeared. I regret that.*
- FRED *Yeah, it does feel kind of miserable to constantly have to think and plan.*
- DIRECTOR *Fred, can you remember when you were more in touch with your feelings and intuition?*
- FRED (thinks) *I think... Yes, what is surfacing now is that vacation, when we had all just finished our final exam. That was truly a feeling of being carefree.*
- DIRECTOR *Choose a situation from that vacation. Then we can try and act it out for a minute.*
- FRED (chuckles) *What comes to mind is... We rented an old Volkswagen bus and drove down to Nice, the six of us.*
- DIRECTOR *O.K., let us get that bus up and running right here.*

Fred stages the bus by positioning a few chairs. (Fred: three rows of three. Nine people can fit in.) Group members are given the roles of his friends. The bus sets off. Everybody is having a great time. Some dubious jokes about girls are thrown around. They gossip a bit about high school teachers, ones they had just said goodbye to. Fred is not the only one who can imagine himself being on that carefree trip. Quite obviously, the antagonists are enjoying it as well.

In this scene, Fred is fully identifying himself with his Hedonist. Earlier on, he had mentioned wanting to come into contact with his emotional part. Although the Hedonist is actually quite a different sub-personality than Fred's Emotional part, the director allows Fred to go at his own pace.

After all, both the Hedonist and the Emotional part belong to Fred's disowned system. At this particular moment, the most important issue is not to precisely name all the sub-personas. It is more important to let the energy of the disowned system flourish.

After some time:

- DIRECTOR *Okay. Now that you have arrived in Nice, I would like to ask you to reenter this space and return to your own chair (he points to the ego-position).*

With some reluctance, Fred detaches from his group of friends and takes a seat in his own chair (one of his friends while he is leaving: "Fred, good luck buddy, and take it easy"). He sits there and briefly savors the moment.

An important technique in Voicedrama is the identification with and the disidentification from the sub-personalities. When Fred resides in the space of one of his sub-personalities, he is identified with this person, with this energy. When Fred returns to the ego-position, he will disidentify from the self: the director asks Fred to let go of the energy belonging to the Hedonist so that Fred can become aware of himself in the Ego-chair. He has (just rediscovered) the Hedonist, but he is not the Hedonist.

DIRECTOR *This feels different, huh? (Fred nods) I am going to ask you now to try and bring back the energy from a minute ago. You do not have to revisit the Volkswagen bus to do this. Stay in this chair and see if you can reexperience this part of yourself.*

FRED (closes his eyes and smiles) *Yes, that works. It does feel light and free.*

DIRECTOR *Now let this energy go again... (after some time) Are you back to normal now, Fred?*

FRED *Yes, kind of a pity though. I would have wanted to stay there a while longer. But okay, the show must go on.*

The groups laughs. With this last sentence, they see a clear change-over, in Fred's posture and facial expression. One of the group members yells: "Alright Fred, good to have you back". Fred also notices the sudden take-over of his primary system, causing him to laugh as well.

DIRECTOR *Indeed, that is how fast it goes. But the most important step is the one you are making now, Fred. The fact that you are aware who inside you is responding, that you are aware who is sitting behind the wheel of your bus full of selves. You yourself noticed that you suddenly reacted from a totally different part of you. Right? (Fred nods) Let us return to what you said a while ago, about expressing emotions. Would you still like to explore that?*

This sub-personality is given a place in the scene. Before we continue with the role reversal, which will give Fred the opportunity to identify with this part of himself, the director checks with the Result oriented sub-persona what he thinks of the drama so far.

It is necessary to get the cooperation and approval of the primary system. If this does not happen, sooner or later, one or more of the primary sub-personas will come forward to influence the course of the play.

DIRECTOR *Fred, would you please reverse roles with the first person who was placed in the play, the figure that was rather goal oriented?*

(Towards Fred, in the role of the Result oriented sub-personality)

*Fred just indicated that he would like to be more in touch with his emotional part. What do you think about that?*

FRED (as the Result oriented person) *I guess we will have to. I know he cannot make it with me alone. Once he is in a higher position, he will be more occupied with managing human processes. But I will keep an eye on him so that he does not become some kind of social worker. He is fooling himself if he thinks he can make it by simply driving down to the French Riviera with a couple of friends. After all, the result still remains important.*

DIRECTOR *Okay. Then I trust you will raise our attention if you get the feeling that things are not going in the right direction... Go ahead and reverse roles.*

This approval is sufficient to continue working. The Result oriented sub-persona explained that he can go along in further exploring Fred's request. Moreover, he has set his boundaries in a way that suits his own needs and goals.

Once seated in his Ego-chair, Fred notices, to his own surprise, that the position of the Result oriented sub-persona has changed, as a result of what he just said. He is no longer positioned diagonally behind Paul but on the left side of the room, in the domain of 'Emotion'.

For this reason, Fred reverses roles with this sub-persona again.

FRED (as the Result oriented person) *This is such a different perspective. Now I realize that actually paying attention to people and their story is just as much a part of achieving the goals as the task oriented aspect is. Moreover, from here, it does not seem like an obligation, but it is just pleasant to do. So yes, a bit more emotion and a bit more spontaneity please.*

This seems like a quick transition. Yet, such changes in opinion and point of view happen regularly in Voicedrama. This is due to the fact that working with sub-personalities is energetic work. If the protagonist has had a good warm-up, so that he can actually experience his play, he is able to sense the slightest changes in the sub-personality's mood. The different energies are experienced even stronger when the group members play the parts of the sub-personalities, using posture, movement and spatial positioning in a psycho-dramatic way.

The condition for these Shifts of Energy is that the sub-personalities feel that they are heard. They must experience that they are being taken seriously and that they are welcome. The director sees to it that each sub-personality is treated with the same amount of respect. Not only by him, but also by the protagonist.

Now, Fred assumes the position of the Expression of Emotions. He identifies with this sub-personality and comes into contact with the energy belonging to this personality. Fred experiences and recognizes his way of listening, watching and formulating.

During the conversation between the director and Fred, in a role reversal with the "Expression of Emotion", it becomes clear how empathizing with a sub-personality can make way for a different kind of energy. Fred's emotional part transforms into Being-energy:

DIRECTOR *You find it important to share what you are feeling with whom you are talking to. Is this true?*

FRED (as Emotion) *Yes, it is just a shame to miss out on that.*

DIRECTOR *If you look at Paul now, and hear what he had to say a minute ago, what is your reaction?*

FRED (as Emotion) *He is troubled with all of this. He does not know how to handle it. Maybe he has been dealing with this for quite some time, possibly longer than I realize.*

DIRECTOR *Can you talk about Fred in the third person: "Longer than Fred can realize?"*

FRED (as Emotion) *Sure, longer than He, Fred can realize. He does not realize all that much anyhow. He is always busy planning and analyzing.*

DIRECTOR *Can you explain what it does to you emotionally when you hear Paul talking like this?*

FRED (as Emotion) *This guy deserves to be listened to. I can tell Paul is having a rough time. Quite strange actually, for the first time I am actually taking the time to ask myself what kind of a man Paul really is, what drives him to work for me, what motivates him to set these rotten situations straight time and time again. I am starting to pity him a bit...*

Fred remains quiet for some time. The director leaves room for the silence and slightly moves away from Fred. Fred's facial expression and posture change. He exudes calm. Gradually, he enters Being-energy. This is an energy that, alongside the Hedonist, the Emotion and Spontaneity, is a disowned polarity of his primary system. The director remains silent. Fred is sitting calmly in his chair, gazing into the distance. His breathing is calm. After a while:

DIRECTOR *If you want to say something, that is okay, if you want to stay seated like this for a minute, that is perfectly okay too.*

Fred just nods. The director looks around the group for a minute. Fred's fellow group members are watching the scene very quietly. They are experiencing Fred's change in energy almost as strongly as he is. After a while, the director asks if Fred would like to return to his ego-chair. Slowly, Fred separates himself from the Being-energy and walks back to his seat, smiling. He needs some time to fully release himself from that energy. Now, the director proposes that Fred will talk with Paul again.

DIRECTOR *In a minute, when you set about to doing this, I would ask that you position the sub-personalities in the scene in the way you would like most in your conversation with Paul.*

Fred places the Being-energy behind him, at a certain distance (Jokes: "Glad to have you here, but I will not get anywhere in the conversation by being silent.") He places the Expression of Emotion close to him, on his left. The Hedonist is placed behind Paul. ("You can set my course more often.") The "Tube Amplifier" is placed somewhat further behind Fred, and the Result oriented sub-persona, whose mood has become significantly more moderate, is placed close by, to his right.

Fred starts the conversation. Paul expresses that he finds it very pleasant to speak with his boss in this way.

Finally, Fred makes a virtual photograph of the scene. From a distance, he takes the entire picture into consideration:

FRED *I am taking this image with me. It is much more pleasant to deal with people in this way. It feels good this way.*

Fred's Voicedrama is closed with the sharing.



## 4. THE EFFECTIVENESS OF VOICEDRAMA IN MANAGEMENT TRAINING

We can outline the Voicedrama process as follows:

The protagonist discovers which sub-personalities play a primary role in his life, he comes into contact with them and experiences what they mean. This is followed by a dis-identification from these sub-personalities, and the discovery and development of the disowned sub-personalities. By experiencing what meaning they have, he is able to behave more consciously. New behavior is practiced, supported by the new understandings.

Why is Voicedrama, executed in this manner, effective in training of managers?

Voicedrama is Psychodrama that utilizes the 'Psychology of Selves' theory. This means that its effectiveness is a sum of the effectiveness of the psychodrama method and the richness of the 'Psychology of Selves' theory.

- The staging process demands action. You cannot sit around and keep 'talking about'.
- You experience how the outer force field (the outer world) influences the inner force field (the inner world), and vice versa.
- Through staging, the reality of the daily work situation is transferred into the training. Realizations and insights gained during the play are therefore easy to translate back to reality.
- The method of working in psychodrama and the theory which lies behind it, the Psychology of Selves, is new for nearly all of the participants. This often leads to completely new insights into the backgrounds of one's own (and other's) behavior.
- Although the theory of the Psychology of Selves is fairly new in itself, it does tie in to the experiential world of the participants quite easily. After all, everyone knows the "little voices" in his head, as described in the example of the person going on vacation.
- Staging provides the main character with the opportunity to experience a problematic situation from the other player's position (role reversal is one of the most powerfully activating techniques).
- In many cases, questions about behavior in an organizational context are quite complex. There is a multitude of variables in the equation. The dynamic approach, in which the context is improvisationally reconstructed in the most truthful way possible, provides clarity.
- Not only does the main character of the play learn a great deal, but also the other characters, because they must all empathize with their roles. Psychodrama and Voicedrama are not methods for working individually. It is a group assignment, where a cooperative effort from all participants is necessary to bring the drama to a good end. The participants are called upon to summon the highest amount of cooperation and empathy that they can — skills that almost any manager could really use.
- Psychodrama, and therefore Voicedrama, lets the participants play.

Another, quite important 'side-effect', which does not depend on the content of the theme, is that the group members must call on their spontaneity, creativity and playfulness. Using the terminology of the Psychology of Selves: the Playful Child is (re)discovered.

- Psychodrama does not only function on a verbal level. The staging and imagination require the participants to experience things in a different way than if they were to use their more favorite, rational approach.

What could be better than to conclude this article with: In Psychodrama and in Voicedrama, participants acquire insights of Head, Heart and Hands.

## 5. SUMMARY

We explained why it was necessary to look for a methodology for management trainings which was more effective than traditional psychodrama. The 'Psychology of Selves', the theory behind the Voice Dialogue method, proved to be an adequate extension to the working components of Psychodrama. This was followed by a brief explanation of the Psychology of Selves and an elaborate case study of a Voicedrama session.

## 6. LITERATURE

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