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HELDREF PUBLICATIONS

The Effect of Integrating Psychodrama and Cognitive Behavioral Therapy on Reducing Cognitive Distortions in Interpersonal Relationships

ZEYNEP HAMAMCI

ABSTRACT. The author investigated the effects of psychodrama, integrated with cognitive behavioral therapy, on cognitive distortions related to interpersonal relationships. Twenty-four 2nd-year students participated in this study. The author used the Interpersonal Cognitive Distortion Scale (ICDS) to evaluate the cognitive distortions of the participants in their interpersonal relationships and administered the ICDS to the treatment and control groups at pretreatment and posttreatment and at a 3-month follow-up. For data analysis, the author used analysis of variance to examine group and times effects and found that treatment reduced the dimensions of cognitive distortions among the participants in the experimental group, in such issues as avoiding intimacy, unrealistic relationship expectations, and mind reading. The author considers the implications of the results and provides directions for further research.

Key words: cognitive behavioral therapy, cognitive distortion, interpersonal relationships, psychodrama with cognitive behavioral therapy

THERAPISTS APPLYING THE COGNITIVE BEHAVIORAL APPROACH to psychotherapy emphasize that irrational beliefs and negative cognitive distortions are important factors for the emergence and continuation of dysfunctional behaviors (Beck, 1976; Beck, Rush, Shaw, & Emery, 1979; Ellis, 1975; Ellis & Dryden, 1987). The most important task of a therapist who adopts that approach is to determine the cognitive distortions and change them with alternative thoughts (Beck, 1995; Beck & Emery, 1985). Consequently, cognitive behavioral therapists spend most of their time and energy determining and discussing the dysfunctional thoughts of the patient (Kopec, Beal, & DiGiuseppe, 1994).

Therapists who follow the cognitive behavioral approach are flexible in their choice of specific techniques and at times include techniques from other psychotherapy models to discover the cognitive distortions of individuals in treatment (Alford & Beck, 1997). Therapists recognize the benefits to the cognitive behavioral approach from the use of gestalt therapy techniques (Arnkoff, 1981; Edward; 1989; Elliot, 1992; Greenberg, Safran, & Rice, 1989). Cognitive behavioral approach has also been integrated with transactional analysis (Bergmann, 1981), the analytic approach (Ryle, 1991), and self psychology (Martin, 1993). Nardi (1977) recommended that therapists use psychodrama techniques to explain cognitive concepts to participants in situations when giving verbal explanations to patients is not successful.

Therapists can incorporate several techniques from psychodrama into cognitive behavioral therapy. Double soliloquy, for example, is a method that helps a patient to be more aware of his or her thoughts and allows a patient more easily to realize thoughts related to a specific situation. The mirror technique can help individuals to look at situations in which they had problems with interpersonal relationships. The technique helps patients to see themselves from the outside, to realize the cognitive distortions that they were unaware of when they were within the psychodrama stage. The technique fosters the development of thoughts that are alternatives to their cognitive distortions. The role reversal technique of psychodrama helps individuals take on others' perspectives. Another commonly used technique is the empty chair, which allows some cognitive concepts to be illustrated more concretely. The spontaneity and the creativity of individuals, as well as their ability to produce alternative thoughts, can increase through the use of psychodrama methods.

The number of studies that have integrated the cognitive behavioral approach with psychodrama techniques is very limited. In one study, researchers investigated the effect of a psychology education model on dysthymic disorder and generalized anxiety disorder (Inceer & Uregen, 1990). In another, Michael (2000) observed that psychodrama techniques could be used to reduce thoughts that give rise to violent behaviors. Boury, Treadwell, and Kumar (2001) used integrated psychodramatic and cognitive behavioral techniques to evaluate the changes in participants' core beliefs, automatic thoughts, and moods and to alleviate depression.

Since the 1980s, researchers have investigated relationship beliefs. For example, Roehling and Robin (1986) studied the dysfunctional beliefs of mothers, fathers, children. Others investigated the cognitive distortions of married individuals or of those involved in relationships (Baucom, Epstein, Sayers, & Sher, 1989; Eidelson & Epstein, 1982; Ellis, 1986; Kayser & Himle, 1994). Those studies generally support the conclusion that dysfunctional beliefs about relationships are associated with less relationship satisfaction (Haferkamp, 1994; Sullivan & Schwebel, 1995). Furthermore, the

cognitive distortions concerning relationships have a negative relationship to the adaptation level of individuals in marriages but a positive relationship to negative problem-solving reactions (Metts & Cupach, 1990).

Given the preliminary success of others in integrating methods from cognitive behavioral therapy and psychodrama, I expected such an approach to have value in reducing negative cognition in interpersonal relationships. Therefore, I integrated the cognitive behavioral approach with psychodrama to evaluate to what extent such an approach could reduce cognitive distortions related to interpersonal relationships. I assigned college students to either a treatment or a control group and investigated the effects of the treatment. I expected that, relative to the control group, the participants in the treatment group would after treatment show a reduction in cognitive distortions related to their relationships.

Method

Participants

The participants in the study were 24 students who were in their second year of study at the Faculty of Educational Sciences at the University of Ankara. I selected the participants according to the following criteria: (a) students from any department of the Education Faculty, except the Department of Psychological Counseling, (b) no concurrent involvement in psychotherapy or medication treatment, and (c) a total score that was above the average on the Interpersonal Cognitive Distortion Scale (ICDS). I posted signs at the university, inviting students to participate in the research project and interviewed those who responded to ensure that they met the criteria. I administered the ICDS at that session.

Forty students volunteered and attended a meeting at which I informed them about the study and asked whether they accepted its requirements. Of those students who responded to the posters, 12 (6 women, 6 men) who accepted the requirements of the research design, including recording the therapy sessions, contacting me for follow-up assessment, and being available at particular days and times, formed the experimental group. Twelve other volunteers (7 men and 5 women) formed the control group. There was no difference between the experimental and control groups in terms of their ICDS scores ($t = .85$, $df = 22$, $p > .05$).

Therapy

For this study, I integrated the cognitive behavioral approach with psychodrama and followed the stages in the classical psychodrama, including warm-up, play, and sharing. To help individuals change their cognitive distor-

tions, I used techniques related to the cognitive behavioral approach. I made no effort to impart any education in group work psychology and did not explain the relationship between emotions, thoughts, and behaviors or the difference between realistic and unrealistic thoughts to the members of the psychodrama sessions. I gave the participants no homework. I accepted the view that psychodrama can illustrate concepts of cognitive behavioral therapy (CBT) through experiential methods and can provide the group members with a variety of experiences in which to apply CBT.

In the warm-up stage of the psychodrama, I used exercises to identify the cognitive distortions of individuals' interrelationships. When a cognitive distortion was identified, I as the director stopped the play and discussed ways to change the distortion, using techniques such as Socratic questioning and an examination of the existing evidence. The exercise then continued. A report of the third session illustrates the nature of the discussion that occurred during of warm-up of psychodrama. In that session, I suggested an exercise to help members examine their views about their relationships, giving the following instructions,

> I have an imaginary ball in my hand. When I throw it to some one, that person has to make up a sentence about people and their relations.

As soon as the exercise began, a member voiced his thoughts by saying, "I know all people, and they can't ever be trusted." I stopped the game and asked the member to repeat the sentence loudly a few more times. After the repetitions, I asked the member what the sentence contained, and the member said, "There is a generalization in this sentence." I asked, "How many people live in the country, and how many of these people do you think you know?" When the member had difficulty in giving a number, I asked for an approximate number of between 5,000 and 10,000. When he was asked whether those people represented all people of the country or of the world, he recognized his error and said, "I had meant to say a few people."

I then asked him how many people he trusted in his life. The member replied that he trusted two of his close friends and his parents. I asked the member to imagine a line representing degrees of trust and to place the people he trusted on the line, assigning them a number to represent degrees of trust. First the member placed his parents on the imaginary line and then a few of his close friends. When I asked him again if there was anyone else in his life whom he trusted, he managed to think of a few more people. I then asked him what he saw on the line now. The member replied that in the beginning, he would have given 1 or 2 points to everybody but that now he could assign 4 or 5 points to a few people. When asked what he could conclude, the member said, "Even if not a lot, I can trust these people." When I asked him to consider changing his initial sentence, he said, "I can't trust all

people, but [I can trust] a certain few in life." Then the warm-up exercise continued.

In the enactment stage, I used two methods to change the cognitive distortions. As a first method, while the psychodrama was directed toward the need of a member, I stopped when I realized that the protagonist had some cognitive distortions. To change the negative beliefs, I opened a parenthesis in the play, using such techniques of the cognitive behavioral approach as Socratic questioning, structuring early memories, and examining evidence, before continuing the enactment stage.

With the second method, I made direct interventions to change the cognitive distortions or basic dysfunctional beliefs that I detected during the warm-up period. I asked the protagonist to determine when and where the dysfunctional thoughts originated and to act out a stage from his or her life related to the thought. Sometimes I requested the protagonist to stay with that thought and remember the moment in which it was first felt. Later in the psychodrama, there was an effort to change those cognitive distortions.

For example, during the fourth session, a protagonist reported feeling disturbed and alone during a family meal scene. While the whole family was eating, the protagonist was feeding his nephew. I directed the protagonist to voice what he was thinking while feeding his nephew, and he said,

> I don't want to feed you, but I am only doing so because my sister-in-law asked me to do so. They don't even ask whether I want to or not. I am angry at myself because I can't say no to them.

During the scene, the protagonist continued feeding the baby for a while and then handed him to the mother and sat down at the table, which everybody had already left. When he noticed that there was no salad left, he angrily asked his mother to prepare him some salad. As he waited, he thought, "No one cares about me; no one asks about my feelings or views. I feel useless and good for nothing." I told him to hold that feeling and asked him when he first felt that way. The protagonist said, "I am 9 years old and in Grade 3. No one cares about me, and it's [as if] I don't exist at home." The protagonist then remembered another scene. In that scene, the protagonist was in a crowded house, with a child crying in one room. His grandfather came over and shouted at him, asking why he made the child cry. I then asked what would have happened if he had told his grandfather that he did not deserve what was happening. The protagonist reported that his thoughts centered on how angry his grandfather would be, on his never being allowed into the house again, and on how his grandfather would not love him. He feared that his grandfather would not talk to him or pay him any attention and that he would be alone.

I then reminded him of the earlier scene and asked if there was any similarity. The protagonist said that he could not express his feelings of anger and

had difficulty saying no. He worried that if he were to tell people no, they would get angry at him and reject him. Through the continuing Socratic dialogue, the protagonist came to realize that people would not leave him if he stated his views and that he could say what he wanted whenever something was wrong. In the final scene, the protagonist told his sister-in-law and mother about the behaviors that had bothered him and explained his anger.

Although I applied psychodrama procedures in accordance with the warm-up, playing, and sharing stages, I added the sharing of thoughts to the study. In the sharing stage of psychodrama, I asked the members of the group to state any cognitive distortions related to their own lives that they had come to realize while watching the play of the protagonist and to reveal any alternative thoughts that they spontaneously developed during the play. Even though that is not part of classical psychodrama, I believe that the sharing-thoughts stage helps those members of the group who are not the protagonist to become more aware of their own cognitive distortions and to change them.

Procedure

Each participant in the experimental group received therapy at the 12 weekly, 3-hr sessions. To control for possible placebo effects, the control group viewed a film, which the members had chosen, at the same time as the experimental group. At the beginning of the study, I selected six films about interpersonal relationships, which were showing in cinemas, and met with the control group to give the information about the content of films. The group members discussed the films and decided which to view. Because they were in different academic departments, they divided themselves into two groups and watched the same film on different days. After they had seen the film, I had two meetings of about 2 hr each to solicit their feelings and thoughts about the film. During the meetings, the participants discussed the interpersonal behaviors that they observed in the film and asked any question they had about events in the film. One week and 3 months after the end of the experiment, I re-administered the ICDS to all participants.

Instruments

The Interpersonal Cognitive Distortion Scale (ICDS), which I developed, measures the cognitive distortions of university students in their interpersonal relationships (see Appendix). The scale is composed of 19 cognitive distortions and has three dimensions, such as avoiding intimacy (8 items), unrealistic relationships expectancy (8 items), and mind reading (3 items). The reactions to the statements in the scale are measured with a 5-point Likert-type scale (scored from 1 = *I strongly disagree* to 5 = *I strongly agree*). The highest possible score

on the scale is 95. Higher scores imply a higher degree of cognitive distortion by the individual. The average score obtained from the 425 participants in the experimental group was 51.44 (SD = 8.75). The average scores that that group obtained were 19.09 (SD = 5.17) for the first dimension, 23.56 for the second dimension (SD = 4.92), and 8.78 for the third dimension (SD = 3.28).

The test–retest reliability for the total scale, over a period of 2 weeks, was .74 (n = 92). The test–retest reliabilities for the three dimensions were .70 for the first dimension, .76 for the second dimension, and .74 for the third dimension. Cronbach Alpha coefficient for the total scale was .67.The Cronbach Alpha coefficient was .73 for the first dimension, .66 for the second dimension, and .43 for the third dimension. The correlation between that scale and the Turkish version of Automatic Thoughts Scale (Aydin & Aydin, 1990; Şahin & Şahin, 1992) was .54 (p <. 01), whereas the correlation between the ICDS and the Conflict Tendency Scale (Dökmen, 1987) was .53 (p < 01).

Results

Table 1 contains the means and the standard deviations of the scores that the participants in the experimental and control groups obtained at each phase of the study.

TABLE 1. Means and Standard Deviations of Experimental and Control Groups on the ICDS

ICDS dimension	Experimental group			Control group		
	Pre	Post	Follow-up	Pre	Post	Follow-up
Avoidance of intimacy						
M	22.25	16.00	15.33	22.75	22.91	22.16
SD	5.57	3.01	2.96	3.22	5.05	5.20
Unrealistic relationships expectancy						
M	27.25	20.50	19.16	26.25	26.25	24.33
SD	4.39	3.70	4.62	4.78	9.20	4.90
Mind reading						
M	10.75	6.66	6.58	9.00	10.66	9.25
SD	2.17	2.26	2.31	2.17	6.34	1.65
Total scale						
M	60.25	43.16	42.16	58.00	59.83	56.33
SD	7.55	7.24	9.42	5.22	9.60	8.24

Total Scale Results

A 2 (groups: experimental-control) x 3 (assessment: pretreatment, post-treatment, 3-mo follow-up) analysis of variance (ANOVA) was applied to the total score on the ICDS. The results indicated a significant main effect for group, $F(1, 22) = 13.36$, $p < .0001$, $\eta^2 = .378$, and a significant time effect $F(1, 22) = 18.15$, $p < .001$, $\eta^2 = .452$, both of which were moderated by a significant Group x Time interaction, $F(1, 22) = 17.89$, $p < .001$, $\eta^2 = .452$.

Avoiding Intimacy

The results of an ANOVA applied on the avoiding intimacy dimension of the ICDS revealed a significant group effect, $F(1, 22) = 11.81$, $p < .002$, $\eta^2 = .349$, time effect $F(1, 22) = 8.81$, $p < .001$, $\eta^2 = .286$, and Group x Time interaction effect $F(1, 22) = 7.52$, $p < .002$, $\eta^2 = .255$. The pattern of results was identical to those for the total scale.

Unrealistic Relationships Expectancy

The results of an ANOVA applied on the unrealistic relationships expectancy dimension of the ICDS showed that the main group effect was not significant, $F(1, 22) = 3.19$, $p > .088$, $\eta^2 = .127$. However, the main effect for time, $F(1, 22) = 9.91$, $p < .001$, $\eta^2 = .311$ and the time x group interaction effect, $F(1, 22) = 5.32$, $p < .008$, $\eta^2 = .195$ were significant.

Mind Reading

The results of an ANOVA on the third dimension of the ICDS showed that the group effect, $F(1, 22) = 3.37$, $p > .080$, $\eta^2 = .133$, and the main effect for time, $F(1, 22) = 2.73$, $p > .076$, $\eta^2 = .111$, were not significant. The analysis found the interaction between group and time, however, was significant, $F(1, 22) = 6.34$, $p < .01$, $\eta^2 = .124$.

In general, the results showed that the participants in the experimental group had decreasing scores on the three ICDS, when compared to the participants in the control group. The effect sizes of change in score ranged from .11 to .45. Cohen (1992) suggests three values to interpret effect sizes—small (.20), medium (.50), and large (.80 and above). Thus, according to Cohen's values, the effect sizes observed in the study were small to medium.

A post hoc Scheffé test was carried out to compare the average of the post- and follow-up scores with the average of the prescores on the ICDS of the experimental group. The difference between the means for the total ICDS scores of the experimental group, from before treatment and 1 week after the

treatment was significant, ($p < .01$). For each of the intimacy avoidance, unrealistic relationships expectation, and mind-reading dimensions, there were significant differences between the means, ($p < .01$).

I also analyzed the difference between the means of the scores that the experimental group obtained from the ICDS before the treatment and 3 months after treatment. The difference between means for the total scale was significant, ($p < .01$). Furthermore, the difference for each of the three ICDS dimensions was also significant, ($p < .01$). Comparisons between the ICDS scores of the experimental group, one week after treatment and after 3 months following treatment, were not significant for any of the total scores or three dimensions. Those results suggest that participants maintained the effects of treatment until the end of the assessment.

Finally, I analyzed the differences between the scores of the control group at each phase of the study by using the posthoc Scheffé test. From those comparisons, I failed to detect any significant differences at any point for the totals of all ICDS scores and for each of its three dimensions.

Discussion

The current results suggest that treatment with an integrated approach, using psychodrama and cognitive behavioral approach, leads to decreases in cognitive distortions related to avoidance intimacy, unrealistic relationships expectancy, and mind reading. From the results, I concluded that the combination of psychodrama and cognitive behavioral techniques can lead to significant reductions in cognitive distortions related to relationships.

Using the role-playing techniques during psychodrama sessions, the group members dramatized the interpersonal relationship problems that the participants had identified. During the psychodramas, the director used the techniques of soliloquy, role reversal, and doubling, and the individuals confronted the cognitive distortions influencing their relationships negatively. It seems likely, therefore, that even without the cognitive behavioral techniques, such as Socratic discussions, psychodrama techniques can elicit or bring out cognitive distortions. This application is not a classical psychodrama, however, because the cognitive interventions and the thought-sharing stage do not normally take place in classical psychodrama. Moreover, because the psychodrama techniques in this study were combined with cognitive behavior techniques, the results of the interventions cannot establish how much change might result from psychodrama techniques alone.

This study had several limitations. The first is that participants were not randomly assigned to the experimental and control conditions. Although participants had similar scores on the ICDS before the start of the experiment, it is possible that participants who accepted all of the study's conditions and

were placed in the experimental group were somehow different from the other participants. That may have decreased the internal validity of the experiment.

Second, the design included only one control and one experimental group. It would be instructive in future research to compare pure psychodrama and cognitive–behavioral approaches to the current integrated treatment, in order to examine additive effects from the combination of approaches. Such a comparative study could be carried out in future research to see which method is more effective. Third, the participants in this study, whose sample size was somewhat limited, consisted of college students with identified distortions in interpersonal relationships. Whether the results would generalize to individuals with relationship problems or to couples in distress requires further research.

The measurement of distortions in interpersonal relationships was based on a measure that I designed. Although other measures of this type do not exist and so could not have been used, it would be advantageous to have further validation of the measure, including studies of convergent and divergent validity, to understand more fully what construct is captured by the measure. Of particular benefit to future research would be additional independent validation of outcomes, either through the reports of significant others or through some behavioral assessment of relationship behaviors.

The results showed small to moderate effect sizes for both the total scale and the three subscales of ICDS. The small effect sizes suggest either that psychodrama integrated with cognitive behavioral therapy on cognitive distortions was relatively weak or that the responses of participants in the experimental group were influenced by unknown factors. Despite that issue, I emphasize that group differences were consistently found in the predicted direction, suggesting that any limitations of power did not affect the ability to detect the true differences in the study.

This study is an example of technical eclecticism. The application of the cognitive behavioral techniques enriched the psychodrama applications and increased the efficiency of the overall eclectic intervention. During the study, psychodrama techniques were particularly beneficial in those circumstances in which cognitive distortions could not be detected with recording and Socratic questioning. In those instances, concepts related to cognitive behavioral therapy could be demonstrated in a more concrete and behavioral way. Despite the limitations of the study, I believe the findings are encouraging for researchers examining the effects of integrating the two approaches.

APPENDIX
The Interpersonal Cognitive Distortions Scale

Being intimate with people usually creates problems for me. (1)
People do not understand me. (1)
Even though they do not show their feelings, I understand what other people think. (3)

I believe that I will be rejected if I reveal my feelings and thoughts to other people. (1)
There is no "true" friend in this life. (1)
I want everyone to whom I am close to share his or her feelings and thoughts with me. (2)
Even though I do not reveal my thoughts, I want other people to understand what I think. (3)
To feel good about myself, I need others' feelings and thoughts about me to be positive. (2)
People do not keep their promises. (1)
I should always take part in a social group. (2)
I think that people in a social environment will not accept me as I am. (1)
It is useful to be on alert to people around us. (1)
I should always make concessions so as not to hurt people around me. (2)
In my relationships, I should behave as people want me to behave, in order to please them. (2)
I always want somebody to be around me. (2)
I understand the character of a person from his or her eyes. (3)
I always want people to understand me. (2)
In relationships, people should meet the expectations of each other. (2)
It is useful to keep the relationships on the surface. (1)

Note: The numbers in parentheses show the dimensions of the scale: 1 = avoidance of intimacy, 2 = unrealistic relationships expectancy, and 3 = mind reading.

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Psychodrama and Sociometry—Ideal Tools for Building and Marketing a Practice

KAREN CARNABUCCI

ABSTRACT. The psychodramatic and sociometric themes of creativity and responsibility and the techniques of warm up, encounter, role play, and social atom diagramming offer therapists ideal tools for marketing and building a practice. Psychodramatic practitioners, trainers, and others with knowledge of the method can effectively market their businesses, practices, or organizations by using the techniques they know so well. In this article, the author reviews those principles in the context of marketing and gives examples of how psychodramatists, creative arts therapists, other helping professionals, performers, and creative entrepreneurs can benefit from the suggested action methods.

Key words: action methods for business, building a practice, creative marketing, networking

CONSULTANTS SUCCESSFULLY USE psychodrama, role-play techniques, and the creative arts in their work with corporations (Weiner, 1997), such as in sales training and career counseling (Garcia and Sternberg, 2000; Rockwell, 1987), and when counseling performers and clients changing careers (Johns, 2001; Tomasulo, 1998). Psychodramatists, creative arts therapists, consultants, and performers can also effectively use the psychodrama method and its related techniques to market themselves and build their own businesses or organizations.

The growing body of literature for helping professionals (Ackley, 1997; Davis, 1996, Grodzki, 2000; Larkin, 1996, Lawless, 1997) focuses mainly on goal setting from a cognitive–behavioral viewpoint, with emphasis on information, recommendations, and references. At least two career coaches (Grodzki, 2000; Kolt, 1999) mention guided visualization, affirmations, relaxation techniques, and meditation to build confidence for speaking

engagements, create a practice mission, and increase one's comfort level in meeting others. In their latest edition of *Sociodrama: Who's in Your Shoes*, Garcia and Steinberg (2000) inserted an informational section with suggestions on marketing sociodrama.

In his book *Who Shall Survive?* J. L. Moreno (1978) offered a twist to the Darwinian notion of evolution about survival of the strong at the expense of the weak. Moreno believed that the people who were the most creative and spontaneous would survive at the expense of those whose ideas remained fixed and rigid.

Valuable Tools for Marketing Professional Work

Psychodramatists, creative arts therapists, and action-oriented consultants find the co-creating techniques connected to psychodrama and sociometry valuable tools for marketing their professional work. The challenge for them is to translate marketing ideas into actions. When those professionals approach potential clients, sources for referrals, or other important prospects, their aim is to stimulate them to take action, that is, sign up for services, refer other clients, enroll in classes and seminars, and purchase books or other products

Because I observed that highly creative people are often stymied by the tasks of building and marketing a practice, I assist those who are creative in one area of their lives to reframe that skill for use in other roles. In my program, which I have been offering for the last 5 years, I stress the businessperson role, a category that actually encompasses many subroles including that of bookkeeper, accountant, marketer, educator, presenter, public speaker, public relations person, event planner, project manager, and strategist. The challenge is to create a business role that displays behaviors compatible with the role of helper–healer, a role that has traditionally valued a focus on others and devalued acts of self-promotion.

The work is usually experiential and involves drama, role play, art, music, sand tray, and guided imagery with other experiential exercises. I may use action-oriented homework assignments that include meditation, energetic exercises, writing, and conscious encountering. I encourage the exploration of the polarizing effects of labeling roles the "good helper" and the "bad business person," which are descriptive roles that frequently emerge in a psychodrama when the subject of marketing surfaces. The plan is to move to an inclusive perspective of both roles so that the individuals can take positive steps in building or redesigning their businesses or organizations. With that shift, professionals are able to embrace the marketing role so that it can be transformed into a creative adventure, rather than a dreaded chore, and make good use of the common tools familiar to psychodramatists.

Drawing on Morenean principles and process for structure, I use the follow-

ing steps in working with people: warm up, connection, encounter, and review. Warm up generates energy, which may focus on a project or plan related to a business or on an anticipated encounter with another. When we explore directions to pursue, I ask the participants such questions as, "What do you like to do?" and "Whom do you like to talk with?" Although some people may think that such questions are unnecessarily cheery or unrealistic, the answers help one focus on what generates energy inside the individual. That energy translates into an accelerated warm up and increases spontaneity. In preparing for meeting with another person, we are mindful of our own warming-up pace and learn to assess the warm up of the other person to our idea, proposal, or product.

A Marketing Workshop

Participants in a typical workshop on Whole Person Marketing brainstorm with each other about favorite activities, even if the preferences mentioned do not seem to relate directly to marketing. In one workshop, a group of women, including midwives and doulas who work with pregnant clients, made a list of activities that included baking, having breakfast with others, meeting for tea, taking walks, painting, gardening, and visiting book stores. Initially, the participants saw no relationship between those actions and marketing because they limited marketing tasks to the typical—advertising, phone calling, and public speaking. As they continued brainstorming about what they loved to do, one woman realized that she could bake muffins as gifts for referral sources. Her shift in awareness sparked others to match favored activities with marketing ideas.

Connection refers to present or potential sociometric relationships, which is called networking in the traditional business world. As individuals chart sociometric connections, they identify people and places that are supportive resources. Here the social network diagram (Blatner, 2000; Dayton, 1994) is a helpful tool. The participants may identify the circle in the center of the diagram as either themselves as practitioners or as one of several particular products—seminar, program, class, or book—that they offer and want to bring to market.

I instruct them to add people and places that may be helpful with marketing. When selecting names for the list, they need to follow one criterion—a positive tele with the people or places. For instance, a massage therapist may list chiropractors, physicians, and beauty salon owners who may value her services; she may also list her sister's women's club, the local businesswomen's organization, and a pain-relief support group. Additions to the diagram might include those not directly in need of the service but able to take other supportive roles, such as the mother who provides encouragement, the accountant who will offer tax services, the friend who seems to know a lot of people, the mentor from school who can offer perspective on how to educate others about

massage therapy, or the local newspaper that gives special attention to health-related articles.

I suggest that participants also look for people who have broad influence on social groups, organizations. and other networks of people because they are positive sociometric stars who can help express the marketing message and expand one's social atom. As the participants add names, they continue to evaluate the level of tele with each relationship and to select those who are especially receptive to the product being offered. Sharing in a group allows for the next stage of warm up, with participants adding more names and places to their diagrams as they hear others' ideas and remember comparable people and places in their own lives.

Finally, we note where the energy is on the diagram. We mark certain people or places that seem to hold the most positive energy for the diagram-maker with a star to indicate the first wave of potential encounters. As we design the encountering plan, we revisit the list of favorite activities. For example, visiting the director of the local social service agency to gather information about opportunities for setting up training programs fits under the category of learning. Taking a walk in the park with a colleague offers a chance to exercise, socialize, and brainstorm.

I designed the workshops in a group setting to support each individual's expansion of creative encounters. In one of the first exercises of the day, I directed the group members to pair with another member and introduce themselves to each other. As I walked about the room and eavesdroped during this warming-up process, I heard the usual talk about degrees, places of work, former employment, and types of training.

In the second part of the assignment, when I directed group members to find a new partner and introduce themselves in a different manner, relying on their creativity for a fresh presentation of themselves, I often noticed a perceptible shift in the temperament and energy in the room. People were not so quick to speak and sometimes sighed in frustration. After the initial pauses, the voices changed to slightly softer tones and a slower speaking style. Between the changes in partners, I introduced the group members to the "soliloquy" chair where they can voice their comments about their experiences at each encounter.

By the fourth or fifth introduction, the energy in the room has changed considerably. In their soliloquies, the participants noted that they are aware that they normally bring routine comments to social and business interactions. They began to develop new ways of speaking about themselves and endeavor to stay with the process of presenting themselves anew at each encounter. They departed from their usual ways of presenting themselves and spoke with more authenticity and playfulness. The listener senses that the speaker is stepping away from the script and responds with more patience, respect, interest, and openness.

Approaching self-presentation from an improvisational perspective helps professionals shift from the pressured standard of competition and view their services as unique and the world as a place of unlimited possibilities. Rather than focus energy on battling the other person in a competitive mode, participants can focus their energy on the task at hand.

Case Studies From the Workshop

The Case of Lynn

Lynn, a talented music therapist, performer, and visual artist, was a workshop participant. She was extremely comfortable with her musical instruments and paintbrushes but uncomfortable with giving explanations of her work to organizations that might hire her. When she took the stage as the protagonist, she wanted to address her difficulty in communicating with others. I encouraged her to select another group member to be her double and portray her artistic self.

Spontaneously pulling an African djembe drum closer to her, Lynn began experimenting with rhythm combinations on the drum. As she deepened into her warm up, I directed her to add a word or a phrase to her hand rhythms. Her double, also warming up, began dancing spontaneously.

I then asked Lynn to extend the improvisation of the word or phrase one step further, creating a song that suggested, "Move with the rhythm." When she ended the lengthy song, a group member was assigned the role of a scribe, to write the words of the song while Lynn sang and drummed a second time. The scribe gave the words to Lynn at the conclusion of the vignette so that she could have a concrete reminder of her inner wisdom and her ability to improvise.

In a follow-up contact three weeks after the session, Lynn reported that she was experiencing significantly greater comfort when talking to people of influence in her community. She was more confident in transferring her considerable skills of improvisation when she was communicating with others. Moreover, she was receiving requests for performances and group sessions after these contacts. A year later, she reported that she had continued to build her skills in talking with others about her work.

Role-play techniques are easily adapted to many marketing issues. They uncover an individual's positive and effective self-presentation and offer the chance for role training for new behaviors. Role reversal is particularly helpful in understanding the perspective and needs of business prospects, referral sources, potential clients, and employees; identifying a target population and focusing on blocks for marketing; improving public speaking skills; practicing new ways to approach challenging situations; and accessing unconscious information not readily available from the traditional cognitive discussion.

The Case of Cherie

Cherie's experience is an example of accessing unconscious information. Cherie is the director of a nonprofit organization that assists adolescents in crisis. The organization was launching a new shelter program for teen mothers who were escaping from violent relationships. After six months of discussion., the valuable program still did not have a name, which is an important marketing tool. An appropriate name was needed to appeal to the marginalized teens who were the potential users of the social service program. The name also needed to be unique so that it would be not be confused with other area programs available to teens. The organization's board offered names that the teen advisors labeled unappealing to adolescents, and the teen group could not suggest any alternatives.

In a small-group format, several helping professionals brainstormed for ideas. One man began tapping his fingers on the table, humming and singing catchy songs, while the others in the group talked. The group suggested a few names, but a review showed that the names were similar those of other organizations. As the warm up continued, I asked for a volunteer to role reverse as a girl whom the new project would serve. Cherie, appearing warmed up, stepped forward to the empty chair. As she settled into the chair, she identified herself as "Kasha," a teenager who was trying to care for a newborn.

"I'd like a place to stay, a safe place for me and my baby," said the executive in the role of Kasha, pulling at her blouse and talking in a plaintive voice. "I'm staying with my boyfriend, but he yells at me. He makes me have sex with him even though I tell him I don't want to."

As protagonist, Cherie remained in the role and appeared to have difficulty breathing. She pressed her hand to her chest and mentioned that she was not breathing easily. I returned Cherie to her own role and her original chair as she worked to catch her breath.

As Cherie talked about her experience in counseling girls and their feelings of pressure in such desperate situations, the group realized that the idea of wanting breathing room was both a literal and a symbolic description of the program. The name, "Room to Breathe," would bring attention to the metaphorical and real aspects of the program. It was enthusiastically accepted by the young girls and adults as the best name for the program.

Tim's Ethical Issues

Individuals may also be challenged to address ethical concerns that relate to building a practice. Tim, a psychotherapist who lives in a small town, revealed that he had been approached by his church pastor to assess engaged couples for premarital counseling. In preparing for a dramatic vignette, which he named "Temptation," he told the story, first as a narrative and then partici-

pated in sequential role plays in which he and others took the roles of ethics supervisors. He concluded that it would not be appropriate for him to take as clients any referrals from his pastor, so he created a future projection in which he presented his plan to collaborate with a therapist in a nearby town who was also skilled with such assessments. He proposed that he accept suitable referrals from the out-of-town therapist so that she too could avoid dual relationships within her community.

Psychotherapists should be aware that several professional organizations, such as the American Psychological Association (2002) and the National Association of Social Workers (1999), have developed codes of ethics with recommendations on certain promotional activities, including advertising, testimonials, media presentations, public statements and solicitations. Marketing activities should be in compliance with those codes.

Review of Workshop's Effects

Mark, an addiction counselor, revealed during a small group brainstorming session within a larger group that he was frustrated with the limited results of his marketing efforts. During the review segment, he voiced his realization that he must practice what he preaches to his own clients—that the process takes time to build change. He recognized that his habitual need for instant gratification affected his attitude about marketing and that he needed to remind himself to remain patient while continuing to build momentum for his practice. Feedback and support from the group helped to sustain the momentum and his patience.

The sharing part of classical psychodrama became a review of our interior or exterior dramas about marketing. At that stage, the participants practiced the habit of uncritical and confidential self-sharing. It was a time when we identified what we learned from our experiences. If one is not in a psychodrama group, a journal entry can serve as the sharing/learning segment. The review can also be conducted with trusted advisors, a colleague, or a support group. In the sharing part of the psychodrama, one needs to identify the satisfying parts of a business encounter and the parts that should be done differently next time. By using the action methods tools they know so well, practitioners can build a practice and market it successfully.

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Usage and Effectiveness of Impression Management Strategies in Organizational Settings

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FREDERICK G. CRANE

ABSTRACT. In this article, the authors explore the use and effectiveness of impression management (IM) strategies in organizational settings. They also present some guidance for managers and employees about the appropriate use of impression management strategies in specific situations that can enhance individual and organizational development.

Key words: impression management, organizational actors, organizational audiences, and organizational settings

SHAKESPEARE BELIEVED THAT OUR LIVES are analogous to a drama, complete with actors, audience, props, costumes, stages, and scripts. And, for each performance, there are reviews. One of the stages on which individuals perform is the organizational setting. The actors consist of managers, employees, and even customers. So, if organizational life is a drama, what role does impression management (IM) play in that setting? According to researchers, impression management, sometimes called stagecraft or dramaturgy, can explain much about the behavior that occurs in organizational settings (Gardner, 1992; Giacalone & Rosenfeld, 1989). Therefore, any researchers involved in the study of interpersonal relations, or the social interplay between individuals, including Moreneans, should be interested in organizational stagecraft or impression management (Moreno, 1951, 1959, 1960).

"Impression management is the process by which individuals try to control [influence] the impressions others have of them" (Nelson & Quick, 2003,

p. 102). Schlenker (1980) suggests that IM results in particular behavior, including both verbal and nonverbal integrated behavior patterns and adaptations of physical appearance. The impressions that individuals make on others have implications for how others perceive, evaluate, and treat them (Goffman, 1959). Therefore, individuals tend to behave in ways that will create the intended or desired impressions (Leary & Kowalski, 1990). Many researchers consider impression management to be a fundamental interpersonal process (Jones & Pittman, 1982). Moreover, its use is systemic in organizational settings. For example, Ellis et al. (2002) discovered that almost all job applicants use some type of IM strategy or tactic during interviews.

Gardner (1992) further asserts that IM is not restricted to job interview processes but is pervasive throughout an organization in many workplace contexts including staff meetings or even during chance meetings between peers in the company hallway. He suggests that the risks and rewards of using impression management, both to the individual and the organization, be carefully examined.

Understanding Impression Management

A clear illustration of IM in action is the typical job interview. The interviewer and interviewee wish to make the right impression on the other. That involves proper dress, appropriate use of language, etiquette, body language, and other factors. In essence, each individual is on stage and acting in ways to create the most favorable impression. The same holds true for other situations involving the interaction of people in an organization. Individuals who fail to define and play their roles effectively may be perceived poorly by their peers and supervisors. Similarly, the leaders of an organization need to understand the IM process and to identify the IM strategies used by their employees. The success of individuals and organizations may well depend on the skill with which appropriate impressions are managed.

Researchers suggest there is a need for those in organizational settings to understand the basic elements or constructs involved in impression management (Gardner, 1992; Giacalone & Rosenfeld, 1991; Leary & Kowalski, 1990). They suggest that some of the key performance elements include the actors, the audience, the stage (or situation), the script, the performance, and the reviews (or audience reaction). Individuals (employees and employers) play the role of actors. The actors play to a given audience (for example, a subordinate to a supervisor). The stage varies depending on the situation (job interview, staff meeting, etc.). As individuals gain experience with interpersonal interactions, they learn over time the appropriate scripts to deploy in certain situations. In fact, organizations often train their employees to use particular scripts so that they create favorable impressions with particular audiences,

such as customers. Disney, for example, calls its employees cast members and trains them to deliver carefully scripted performances to their audiences (guests at their theme parks). The entire performance consists of not only verbal behavior but also nonverbal behavior, including such tangible artifacts as dress and decor. Moreover, researchers determined that nonverbal behavior can be central in creating impressions, both positive and negative (Carli, LaFleur, & Loeber, 1995).

The nature of the performance also depends on the actor's motivation. For instance, some motivations might include the goal to be perceived as competent or likeable. The successful use of IM occurs when the actor creates the desired impression and realizes the intended outcome (e.g., secures a job offer, obtains a promotion). A failed performance results in unintended outcomes, including the audience's negative perception of the actor.

Impression Management Strategies

Researchers (Bozeman & Kacmar, 1997; Tedeschi & Melburg, 1984; Wayne & Ferris, 1990) have developed several taxonomies of IM strategies, but one of the most widely cited is the one developed by Jones and Pittman (1982). They categorized IM strategies used by individuals into five discrete categories:

ingratiation (using flattery or favor-doing in an attempt to appear likeable)
self-promotion (using self-promotion or boasting in order to be seen as competent)
exemplification (going above and beyond the call of duty in order to appear dedicated)
supplication (displaying shortcomings in order to be viewed as needy)
intimidation (using intimidation or threats in order to have others view them as dangerous).

The strategies are assertive IM strategies and are used to acquire and promote favorable impressions. In addition to assertive strategies, there is also a variety of defensive strategies designed to protect or repair one's image. The two major types of defensive strategies are accounts and apologies. Table 1 contains a list of the most prevalent IM assertive and defensive strategies that individuals use within organizations and the desired and undesired images that may result (Gardner, 1992; Gardner & Martinko, 1988; Jones & Pittman; 1982).

Assertive Strategies

Of the various assertive IM strategies, researchers have focused on ingratiation and self-promotion. In general, when studying the use of ingratiation

TABLE 1. Impression Management Strategies and Associated Image Outcomes

Strategy	Behavior	Desired image	Undesired image
		Assertive	
Ingratiation	Flattery, favor-doing	Likeable	Sycophant
Self-promotion	Performance claims, boasting	Competent	Conceited
Exemplification	Going beyond call of duty, appearing busy	Dedicated	Feels superior
Supplication	Asking for help, playing dumb	Needy	Lazy
Intimidation	Making threats, displaying anger	Intimidating	Bossy
		Defensive	
Innocence	Denial of involvement or connection to situation	Face-saving, repair of image	Liar, deceitful
Excuses	Admission of actions but with claims that one is not as responsible as it seems	Face-saving, repair of image	Liar, incompetence
Justifications	Acceptance of responsibility but denial that actions led to adverse outcomes, or ends justify means	Face-saving, repair of image	Liar, incompetence
Apologies	Taking responsibility, falling on sword, asking for punishment	Face-saving, repair of image	Perceived as insincere, weak

strategies, researchers found that ingratiation results in positive performance evaluations and perceived likeability for the individuals using it (Kacmar & Carlson, 1999). However, Gordon (1996) found the effectiveness of ingratiation to be influenced by the type of ingratiation tactic used, the transparency of its use, and to whom one directs the ingratiation. In many cases, individuals may not even be conscious they are using ingratiation, especially when interacting with supervisors. Although ingratiation can be an effective IM strategy, it does come with some risks. For example, if the ingratiation is readily transparent, it can be perceived as disingenuous and could actually hurt the individual's image. Gardner (1992) suggests that one of the great ironies of ingratiation is that the situations in which actors are most tempted to use it are also the ones in which it is most obvious. That is called "the ingratiator's dilemma." To be effective, ingratiation must be subtle, not obvious or lavish.

Researchers on self-promotion determined that that too can lead to desirable (Kacmar & Calrson, 1999; Stevens & Kristof, 1995) or undesirable (Rudman, 1998) outcomes, depending on the tactics used and the situation. Typical self-promotional tactics include boasting about one's skills and accomplishments or associating oneself with someone or something that is viewed positively by the audience. Some researchers concluded that effectively used self-promotion can result in a job offer for the applicant, despite his or her lack of the credentials needed for the job. Like ingratiation, however, self-promotion can also have downsides, which are called the "self-promoters paradox." The paradox is that the situations in which the rewards for self-promotion are the greatest are also the situations in which the tactic is most obvious. Therefore, individuals must be careful not to over exaggerate, causing the audience to become suspicious.

Another irony of self-promotion is that those who are generally in the best position to use it are often very reluctant to do so. For example, women often refrain from using self-promotion, which is sometimes called the "feminine modesty" effect. Yet, empirical evidence suggests that that modesty may be costing women important career opportunities (Gardner & Martinko, 1988). Moreover, researchers found that when women do use self-promotion, they may be perceived by the observers of their actions as more competent but also as less socially attractive (Rudman, 1998). Thus, and unfortunately, it appears that women may be "damned if they do, and damned if they don't" when it comes to engaging in IM strategies.

Much less research has been conducted on exemplification, supplication, and intimidation; however, researchers on those IM strategies report some interesting findings. For example, some found that exemplification can result in undesired outcomes, including the individual being perceived as hypocritical (Gilbert & Jones, 1986). In studies on supplication, researchers have found that it is most often used when an individual lacks (or feels he or she lacks) a

particular skill or resource that he or she needs and that the audience possesses. The supplicant tries to exploit his or her own weakness to gain a desired outcome. The strategy can be effective but can also have severe drawbacks. For example, it places the actor in a weak position compared to that of the audience. If the supplicant falls into disfavor, the audience can remove support. Moreover, individuals using this strategy may, over time, suffer from decreased self-esteem, unhappiness, or alienation as a result of using this IM strategy (Gove, Hughes, & Geerkin, 1980). Those same researchers assert that a large number of individuals use supplication, particularly when "playing dumb with their bosses." Therefore, researchers point out that the short-term benefits derived from using supplication are far outweighed by its negative long-term consequences.

Finally, researchers studying the use of intimidation as an IM strategy report that it occurs most often when relationships are non-voluntary or contractual, such as those between employer and employee; when the intimidator has the ability to inflict hardship; when the target has weak retaliatory abilities; and when the intimidator is not concerned about being liked by the target. The problems with intimidation are clear: fear and distrust between organizational members. Some researchers, however, believe that intimidation may be appropriate when an organization requires immediate action and unquestioning obedience to a leader. That may occur in such organizations as the military.

Defensive Strategies

In addition to assertive IM strategies, there are also defensive strategies that are designed to protect or repair one's image (Ellis et al., 2002). Sometimes called face-saving strategies, the two major types of defensive strategies are accounts and apologies (Gardner & Martinko, 1988). Accounts are explanations of a predicament-creating event, designed to reduce the apparent severity of the predicament. Three general types of accounts include innocence, excuses, and justifications. Innocence is used to disassociate the actor from the event. The actor will simply deny involvement. When it is clear, however, that the individual was involved in the event or situation, the actor sometimes makes excuses for the behavior. With the excuse, the actor admits that his or her actions in some way caused the negative event but might contend that he or she was not as responsible as it appears. The actor usually invokes unintentionality or extenuating circumstances. With a justification strategy, the individual accepts the responsibility, but he or she can deny that the behavior led to real negative consequences or make a claim that the ends justified the means. Apologies are another IM defensive or face-saving strategy. The individual uses an apology to persuade the audience that the undesired event is not

a fair representation of himself or herself or acknowledges that the behavior was unacceptable and asks for a fair punishment (Tedeschi & Melburg, 1984).

Researchers suggest that defensive IM strategies are commonly used by individuals throughout organizational settings (Ellis et al., 2002; Turnley & Bolini, 2001; Stevens & Kristof, 1995; Tedeschi & Melburg, 1984). Investigators report that the strategies are often used by poor-performing workers to persuade their bosses to attribute less responsibility to them, to be less personal in their responses, and to be less punitive. However, defensive or face-saving IM strategies, like their assertive IM strategy counterparts, can be risky and costly to the individuals and organizations who use them. Those strategies can soon wear thin; repeated excuse-making, for example, can create a perception of incompetence (Gardner, 1992).

Conclusions and Implications

Researchers demonstrated that IM strategies can result in desired or positive outcomes but also possibly in undesirable or negative outcomes for individuals and their organizations. The key to effective use appears to be contingent on knowing not only the right IM strategy to use in a particular situation but also on using it correctly, including avoiding overuse (Bolino & Turnley, 2003). Moreover, because IM can have such a tremendous impact on an organization's culture, corporate character, and long-term performance, managers need to become more cognizant of IM strategies and the motivations behind them (Gardner, 1992; Giacalone & Rosenfeld, 1989; Leary & Kowalski, 1990). Only through insightful and discriminating analysis can members of organizations help foster appropriate use of IM strategies and mitigate the inappropriate use of manipulative or destructive IM strategies.

Several experts in the field offer practical advice concerning the use of IM strategies in organizational settings, for both organizational audiences and organizational actors (Gardner, 1992; Giacalone & Rosenfeld, 1989; Girard, 2003; Leary & Kowalski, 1990). In general, they suggest that organizational audiences adhere to the following guidelines with regard to IM strategies:

Management recognizes the situational factors that encourage the use of IM strategies by employees. For example, managers with status and power are likely to encourage the use of IM by an individual attempting to influence them. Recruiters, for instance, are exposed to candidates who deploy IM strategies, particularly self-promotion. The recruiters must separate legitimate claims of competence from hype or dishonest self-promotion. Similarly, supervisors must recognize that employees typically ingratiate themselves during interactions and, therefore, must consider the motivation behind such ingratiation attempts.

Organizations reduce the situations that encourage undesirable IM strategies. Organizations where tasks are often ambiguous or where resource scarcity exists tend to foster high levels of ingratiation. Subordinates who recognize such situations attempt to leverage personal relationships with their bosses in order to increase their probability of receiving rewards. To minimize such ingratiation, organizational managers need to construct clear, objective, and documented performance criteria and job-evaluation systems that can reduce the employees' use of ingratiation.

Managers consider the employee's motives or goals and avoid being influenced by IM behavior. Some level of impression management is always present in an organization. The key is for managers to differentiate between honest and manipulative strategies. If managers cannot do that, the true behavior of individuals in organizations is not assessed properly. For example, a manager who is able to discern the difference between an employee's pure self-promotion and real competence is less likely to be biased by an invalid claim when making a performance appraisal.

Employees need to adhere to the following guidelines with regard to their use of IM strategies:

Be conscious of the image that you wish to project to your audience. Employees often engage in IM without even knowing it or considering the consequences of its use. Nonetheless, employees must scrutinize their behavior carefully to avoid projecting an undesirable image. Because employees' reputation and career success may depend in part on the image others have of them, employees must examine their images and carefully craft the verbal and nonverbal messages that they wish to convey and to attend to the verbal and nonverbal messages conveyed by the audience during the interaction process.

Before engaging in IM, know your audience and the situation. Both the audience and the situation affect an employee's perceived IM performance. Many people are aware that individuals engage in IM and therefore may view a particular performance as manipulative. Supervisors tend to look for and recognize ingratiation attempts by employees, especially in situations involving rewards. Therefore, supervisors are sensitive to such IM strategies. With a subtle use of IM strategies, an employee can avoid the appearance of manipulation.

Provide your organization with a good, honest, and believable performance. IM strategies are no substitute for real job performance. The best impression you can make is actually to be a high performer. In short, deliver what you promised; loyalty, discipline, work ethic, and results that genuinely help advance the organization.

Stress authenticity. Present your real self and not a false front. Crafting a false image for yourself is likely to be counterproductive for both you and your organization. Avoid artificiality and manipulation and make every effort to project an honest image.

Impression management is a real phenomenon that permeates an entire organization. Careful and constructive use of IM can pay short-term and long-term dividends for any organization. However, careless and destructive use of IM can seriously and negatively affect an organization internally and externally. It is honest actors with honest scripts who achieve effective impression management. When that is accomplished, the play (organization) goes on to rave reviews.

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The Personal Attitude Scale-II: A Revised Measure of Spontaneity

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ABSTRACT. In this study, the authors report a revision of the Personal Attitude Scale (PAS), a 58-item spontaneity measure, developed by Collins, Kumar, Treadwell, and Leach (1997) and test for its reliability and validity. After an item analysis (n = 544), the authors retained 66 of the 88 items to form the new scale, called the PAS-II, for which they found high internal consistency reliability and test-retest reliability coefficient (n = 167). The authors present evidence of construct validity for the PAS-II. Using Bonferroni p = .003 (overall ∂ = .05 to test for significance) as hypothesized, the authors found that the PAS-II correlated positively with self-report measures of self-actualization, extraversion, creative capacity, and playfulness and negatively with measures of neuroticism and depression. The PAS-II did not correlate (Bonferroni $p > .003$) with either the Lie (faking good) or the Marlowe-Crowne Social Desirability scales.

Key words: measuring spontaniety, Personal Attitude Scale-II, revision of PAS

> When God created the world, He started off by making every being a machine. He made one machine push the other and the whole universe ran like a machine. But then he thought it over. He smiled and put just an ounce of spontaneity into each of the machines and this has made for endless trouble ever since—and for endless enjoyment. (Moreno, 1953, p. xvii)

MORENO (1944, 1983) MIGHT HAVE BEEN THE FIRST to propose a test of "spontaneity." He required participants to give impromptu responses to given "life" situations of varying levels of difficulty and had jury members estimate a "spontaneity quotient" to reflect the speed of reaction to the situation. Later, Moreno (1953) described a test for spontaneity "to explore the range of spontaneity of individuals in their exchange of emotions. By its means, we ascertain the spontaneous reaction of the subject toward each

person placed opposite him, the type and volume of their emotions and the spontaneous reaction of each of them towards the subject" (p. 347). Neither Moreno or any other investigator (see also Haas, 1949) appears to have made any effort at standardization of any particular set of scenarios or the scoring system by either. In fact, Moreno (1968) had argued that psychodramatic situations may have "existential, and not scientific" validity in the sense that the behaviors "are taken as they are expressed and . . . no pretense is made that the future of the participants can be predicted from the events that have been produced or that generalizations can be drawn from whatever the events demonstrated" (Moreno, 1968, p. 3). Since Moreno's conceptualization of a spontaneity test, however, several standardized personality inventories have included a subscale to measure spontaneity. Among those are the 16 Personality Factors Questionnaire (Cattell and Krug, 1986), the California Psychological Inventory (Gough, 1987), and the Personal Orientation Inventory (Shostrom, 1966). Some have used existing instruments to measure spontaneity; for example, Kumar and Patel (1990) used the Rorschach Inkblot Test (Rorschach, [1921] 1942) to measure a person's spontaneity and naturalness in their responsiveness to the outside world. Harris and Brown (1992) used the Myers-Briggs Type Indicator (Myers & Briggs, [1943] 1962) to measure preferences for spontaneity and flexibility.

Scales that include spontaneity, as a related factor, include the Children's Playfulness Scale (Barnett, 1990), the Adult Playfulness Scale (Glynn & Webster, 1992), the Microcomputer Playfulness Scale (Webster & Martocchio, 1992), and the Himaya Intuition Semantic Scale (Himaya, 1991). Barnett (1990) found spontaneity to be an important factor in children's play. Her five components of play were (a) physical spontaneity, (b) social spontaneity, (c) cognitive spontaneity, (d) manifest joy, and (e) sense of humor. Likewise, Himaya found spontaneity to be a factor in intuition, and he labeled the factors of intuition as (a) wholeness, (b) approximation, (c) spontaneity, and (d) personalization.

In the aforementioned scales, spontaneity is surveyed in a subscale of a lengthy, costly, and complicated personality assessment or only referred to as a factor related to the main concept being measured; thus, the scales' usefulness in a focused study of spontaneity appears limited. More recently, Collins, Kumar, Treadwell, and Leach (1997) developed the 58-item Personal Attitude Scale (PAS) to measure the capacity for spontaneity in a variety of situations. They reported adequate reliability but mixed evidence for its construct validity. They also found an overall difference on the PAS between men and women, with women scoring significantly lower than men. They concluded, however, that because the men and women differed significantly on only three items, the gender difference on the overall score did not appear to be related to any systematic selection of gender-biased items. That overall

score difference might be related to cultural factors that promote greater risk-taking in men than in women or to different interpretation of the meaning and implications of the spontaneity items by men and women.

Collins et al. (1997) assessed the validity of the PAS by correlating it with the Sensation Seeking Scale and its subscales, the Beck Depression Inventory-II, and the Self-Monitoring Scale. As they expected, the General Sensation Seeking Scale and its subscales, Thrill and Adventure Seeking and Experience Seeking, were significantly positively correlated for both men and women. Depression was significantly and negatively correlated with the PAS in women, but not in men, and the correlation with depression for women was significantly higher than for men. Collins et al. concluded the "evidence of construct validity . . . was mixed, somewhat better for women than for men" (p. 154).

Development of the PAS-II: A Revised Measure of Spontaneity

After a careful examination of the PAS, we concluded that there were several items that were ambiguous, redundant, and too situation-specific, thus limiting the scope of the instrument. We added 29 new items, retained 31 items as originally worded, and modified others to improve their clarity. Our basic guide in the development of the items was the five components often used in the definition of spontaneity: A person's behavior is spontaneous when (a) it is novel and creative; (b) it is immediate; (c) it is adequate and appropriate; (d) it occurs easily and effortlessly; (e) the individual acts with total involvement; and (f) the individual is in control of his or her actions, which are not impulsive (see Collins et al., 1997; Kipper, 2000; Csikzentmihalyi, 1975; Moreno, 1953). We subjected the modified questionnaire to item analysis with an intention to identify good items. We then evaluated the resulting instrument, called the PAS-II, for its reliability and construct validity.

We examined the reliability of the PAS-II by computing both internal consistency and a test-retest correlation. We evaluated its construct validity by correlating with the following measures: the Beck Depression Inventory-II (BDI-II) of Beck and Steer (1992), the Self-Actualization Scale (SAS) by Jones and Crandall (1986), the Adult Playfulness Scale (APS) of Glynn and Webster (1992), the Eysenck Personality Inventory (EPI) of Eysenck and Eysenck (1964); the Creativity Styles Questionnaire-Revised (CSQ-R) by Kumar and Holman (1997); and the Marlowe-Crowne Social Desirability Scale (MCSD) by Marlowe and Crowne (1960). Of those instruments, only the BDI-II was used in the previous study by Collins et al. (1997).

Moreno believed that spontaneity is essential to mental health and is necessary for joy and deep satisfaction in our lives (see Steitzel & Hughey, 1994). Spontaneity's influence on mental health can be conceptualized in terms of cognitive schemas. Cognitive therapists believe that the capacity for healthy

living is derived primarily from the use of flexible schemas (Beck, 1995). If the events that create a schema are traumatic, painful, pervasive, or dysfunctional, the resulting schema is likely to be rigid. Hollander (1981) also stressed the importance of spontaneity for positive mental health, stating that people experience varying degrees of impulsiveness, boredom, anxiety, fear, depression, or rage when their spontaneity level is low. Lack or low levels of spontaneity are often a symptom of mental difficulties and have been observed in schizophrenics (Kay, Opler, & Lindenmayer, 1989), delinquents (Maitra, 1987), and anorexics (Lucas, Duncan, & Piens, 1976). One might suspect that depressed individuals lack spontaneity. Collins et al. found that depression and spontaneity scores were correlated in women but not in men. Perhaps with an improved version of the spontaneity questionnaire, researchers can demonstrate the relationship in both men and women.

Maslow (1970) viewed spontaneity as an essential factor for becoming self-actualized. He viewed self-actualized individuals as being less restricted by cultural norms. The spontaneous aspect of self-actualized people allows them to be "ruled by the laws of their own character rather than by the rules of society" (p. 174). Because of Maslow's theories, we hypothosized that self-actualized people tend to be more spontaneous and thus expected to find positive correlation between the PAS-II and the SAS.

Related to the construct of spontaneity is the construct of play. Play and spontaneity share many of the same factors including, but are not limited to, the ability to take risks, express self, be childlike, be at ease, be relaxed, act quickly, and be creative. Many researchers have written about the importance and benefit of applying the theories of play and spontaneity to the workplace. Bordin (1979) discussed the "need to fuse work and play" (p. 5) and thought that could be achieved through the development of spontaneous leaders and spontaneous working alliances between leaders and employees. The works of Leiberman (1977) and Carroll and Mack (1984) suggest that the capacity to treat work as play characterizes successful adult learners and problem solvers. Glynn and Webster (1992) also found that playfulness was related to positive work outcomes. Thus, we expected the PAS-II to correlate positively with the Adult Playfulness Scale.

In the study by Collins et al. (1997), the researchers used the Sensation Seeking Scale, a measure of trait correlated with extraversion developed by Zuckerman, Eysenck, and Eysenck (1978), to correlate with the PAS. In the present study, we used the Eysenck Personality Inventory (Eysenck & Eysenck, 1964), which includes the Extraversion, Neuroticism, and Lie scales. High scorers on the Extraversion Scale tend to be sociable, excitement seekers, risk takers, impulsive, expressive of feelings, and not dependable. High scorers on the Neuroticism Scale tend to be anxious, worrying, and depressed, and often react in emotional and irrational ways. High scorers on

the Lie Scale are more likely to engage in dissimulation, pretending to be good, or giving responses that appear desirable (see Eysenck & Eysenck, 1968). Given those characteristics, we expected the PAS-II to correlate positively with the Extraversion Scale and correlate negatively with the Neuroticism Scale. We decided that there is no reason to believe that the Lie Scale will correlate with the PAS-II.

Moreno (1953, p. 18) used the phrase, Doctrine of Spontaneity and Creativity, to describe the relationship between spontaneity and creativity. He viewed spontaneity and creativity as different categories and processes that are strategically linked. Spontaneity serves as the catalyst for bringing creative ideas alive and into action (Steitzel & Hughey, 1994). Moreno (1953) asserted: "Creativity without spontaneity becomes lifeless; it's living intensity increases and decreases in proportion to the amount of spontaneity which it partakes. Spontaneity without creativity is empty and runs abortive" (p. 40).

Moreno (1953), Maslow (1970), and Dudek (1974) pointed to the child as an example of creativity personified because a child's creativity is spontaneous and free and not based on production, talent, or societal norms. A child paints a picture because the act of painting is fun. When one is creating, one often enters a state of optimal experiences or flow. Csikszentmihalyi (1975) said that when one is in a state of flow, the real pleasure comes from the process rather than from achieving a goal. Creativity, then, is not the generation of a final product per se but a process and a flow state of mind. That theory suggests several predictions concerning the relationships between self-report measures of spontaneity, creative capacity, and styles (beliefs about and approaches to being creative) of creativity. Kumar, Holman, and Rudegeair (1991; see also Kumar, Kemmler, & Holman, 1997) defined seven styles of creativity as follows: Belief in Unconscious Processes, Use of Techniques, Use of Other People, Final Product Orientation, Environmental Control and Behavioral Self-regulation, Superstition, and Use of Senses (see the Method section for definitions of the style subscales). Kumar and Holman (1997) measured the various styles and self-perceived creative capacity by the CSQ-R.

Based on the theorization of Moreno and others (e.g., Maslow and Csikszentmihalyi) reviewed earlier, we expected the traits of spontaneity and creativity to correlate positively and thus the PAS-II to correlate positively with the Self-Perceived Creative Capacity Scale of the CSQ-R. Given that spontaneous people are more likely to act without much conscious deliberation and to be extraverted or people-oriented and that they are not so motivated by the production of final products and do nothing to regulate their creativity when engaged in creative efforts, we expected the PAS-II to correlate positively with CSQ-R style subscales of Belief in Unconscious Processes and Use of Other People but negatively with the subscales of Use of Techniques, Final Product Orientation, Environmental Control, and Behavioral Self-regulation and possibly with

Superstition. Because there is no basis to believe that more, relative to less, spontaneous people are more or less likely to use their senses when engaged in creative efforts, we made no prediction about the correlation between PAS-II and the style subscale of Use of Senses. We included the Marlowe-Crowne Social Desirability Scale (Marlowe & Crowne, 1960) to see if the responses to PAS-II correlated with the tendency to give socially desirable responses and to help select items unrelated to the social desirability response set.

Method

Participants

Five hundred and seventy students from West Chester University participated in the study, in which we tested two separate samples. Sample 1 consisted of 347 students enrolled in various sections of an Introduction to Psychology course who participated in the study to fulfill a departmental research requirement. Participation was voluntary inasmuch as the students can meet the research requirement either by partaking in any ongoing research project or by completing an alternate assignment. The participants can terminate participation at any time without penalty. Sample 2 consisted of 223 students enrolled in various undergraduate courses at West Chester University—abnormal psychology, cognitive psychology, learning and psychology, psychology and the Internet–senior seminar, psychodrama 1, evolution of organizations, and introduction to sociology.

Instruments

Modified PAS for the Development of Personal Attitude Scale-II (PAS-II). The modified PAS measure of spontaneity contained 88 items scored on a 5-point Likert-type scale from strongly disagree (1) to strongly agree (5). A higher total score reflects higher tendencies to be spontaneous. The modified PAS served as the basis for the development of PAS-II.

Self-Actualization Scale (SAS). The SAS (Jones & Crandall, 1986) is a 15-item index of self-actualization. Test takers respond to items, using a 4-point scale: disagree (1), disagree somewhat (2), agree somewhat (3), agree (4). Higher scores reflect higher self-actualization at that point in a person's life. This index is based primarily on modified items from the most widely accepted measure of self-actualization, the Personal Orientation Inventory (Shostrom, 1966).

Eysenck Personality Inventory (EPI). The EPI (Eysenck & Eysenck, 1964) consists of three scales: Extroversion (E), Neuroticism (N), and Lie (L). The scale contains 57 items that require a "yes" or "no" response. Higher scores reflect higher trait scores on the EPI.

Creativity Styles Questionnaire–Revised (CSQ-R). The CSQ-R (Kumar & Holman, 1997) consists of 78 items scored on a 5-point scale from strongly agree (1) to strongly disagree (5). The CSQ-R measures seven styles of creativity (i.e., beliefs about and strategies for being creative): Belief in Unconscious Processes (extent of belief in the creative process to be based on inspiration and insight), Use of Techniques (extent of use of strategies and techniques, e.g., brainstorming), Use of Other People (extent of consulting, working, sharing ideas with other people), Final Product Orientation (extent of extrinsic motivation), Environmental Control and Behavioral Self-Regulation (extent of setting up of discriminative stimuli to facilitate creative effort), Superstition (extent of engaging in superstitious behaviors), and Use of Senses (extent of the use of the five senses). It also contains a measure of Self-Perceived Creative Capacity (labeled as the Global Measure of Creative Capacity in prior studies, Kumar et al., 1997).

Marlowe-Crowne Social Desirability Scale (MCSD). The MCSD (Marlowe & Crowne, 1960) consists of 33 statements to which test takers respond either "true" or "false." Higher total scores indicate a greater need for a person to obtain approval by responding in a culturally appropriate and acceptable manner.

Beck Depression Inventory–II (BDI-II). The BDI-II (Beck & Steer, 1992) is a 21-item self-report instrument for measuring the severity of depression in adults and adolescents age 13 years old or older. The items (symptoms present during the past one week including today) are rated on a 4-point scale ranging from 0 to 3.

Adult Playfulness Scale (APS). The 32-items of the APS (Glynn & Webster, 1992) are rated on a 7-point scale. Respondents indicate how closely one member of a polar adjective pair relates to their concept of self. Higher total scores indicate greater playfulness.

Procedures

We tested students in Sample 1 in small groups of 20 to 25. They met in a classroom according to the time slot for which they had signed up. We informed the students about the nature of the study and gave them a consent form to sign along with a demographic information form to complete. They then completed seven questionnaires in the following order: SAS, PAS-II, EPI, CSQ–R, MCSD (labeled as Personal Reaction Inventory in this study), BDI–II, and APS. To facilitate machine scanning of data sheets, we administered the tests in the same order to all students. The students completed the tests in about 2 hr.

When the students in Sample 2 met in their respective classrooms, we informed them of the nature of the study and gave them a consent form to sign and a demographic information form to complete. The participants in this sample completed only the PAS-II. After a 4-wk interval, we re-administered the PAS-II to those participants and gave them a debriefing statement. At the completion of the second testing, we destroyed the master key linking the subjects' name to their identifying number. We had collected names for this sample simply to match the test and retest data for each participant.

Results

Item Analysis and Reliability

We conducted an item analysis on the Modified PAS data from Sample 1 (n = 347) and on the results from the first administration of the same instrument from Sample 2 (n = 223). Although the total number of students tested in the two samples was 570, we obtained usable data from 544 individuals. We removed a total of 22 items, using an iterative procedure in which items with near zero or negative corrected-item total (excluding the item being correlated with) correlations were removed until there was no meaningful increase in the Cronbach alpha coefficient.

We analyzed the remaining 66 items further for the presence of a socially desirable response set, using the MCSD Scale and the Lie Scale from the EPI. The total PAS-II score based on 66 items was not correlated significantly (Bonferroni p = .003, overall ∂ = .05 for 15 tests in Table 1) with either the MCSD (r = .17) or the Lie scale (r = .02). Furthermore, none of 66 individual items were significantly correlated (Bonferroni p = .001, overall ∂ = .05 level for 66 tests) with the MCSD Scale. Thus, we used all 66 items to constitute the PAS-II. The final version of the PAS-II consisted of 29 newly created items, 31 items from the PAS, and 6 reworded items from the PAS. We based the remaining analyses reported here on the PAS-II.

The internal consistency Cronbach alpha reliability coefficient for the PAS-II was .92 for both men and women (overall *M*/item = 3.41; *SD*/item = .45, *Skewness* = -.017). The test–retest reliability (4-wk interval), computed for 167 out of 223 participants (Sample 2) who completed the questionnaire correctly, was .86.

Gender Differences

Of the 544 participants included in the analysis, 23.7% (n = 145) were men and 73.3% (n = 399) were women. Men (*M*/item = 3.52, *SD* = .45) scored significantly higher, $F(1, 542) = 11.23$, p = .001, on the PAS-II than women (*M*/item = 3.37; *SD* = .45). However, gender accounted for only 2% of the

TABLE 1. Correlation of the PAS II-R With Other Scales (n = 220)

Scale	r	p
Self-actualization Inventory	.40	.000*
Eysenck Personality Inventory		
Extraversion	.65	.000*
Neuroticism	–.47	.000*
Lie	.02	.682
Creativity Styles Questionnaire—R		
Global Creativity Scale	.37	.000*
Belief in Unconscious Processes	.12	.040
Use of Techniques	.05	.394
Use of Other People	.30	.000*
Final Product Orientation	–.13	.031
Environmental/Behavioral Control	.03	.675
Superstition	.08	.162
Use of the Senses	.06	.295
Marlowe-Crowne Social Desirability Scale	.12	.049
Beck Depression Inventory II	–.28	.000*
Adult Playfulness Scale	.62	.000*

*Significant at Bonferroni p = .003, two-tailed.

variance ($\mu.2$ = .018), suggesting a small effect size to be of little importance. Therefore, we did not consider gender in further analysis.

Validity

We evaluated the construct validity of the PAS II by correlating it with six other inventories and their subscales (15 total correlations). Data for that analysis came from 290 of the 347 participants in Sample 1 who completed the questionnaires. Given that there were 15 variables, we used Bonferroni p = .003 to establish significance, thus keeping the overall ∂ = .05 for the 15 tests (see Table 1). As expected, the PAS-II correlated (a) positively with the self-report measures of self-actualization, extraversion, self-perceived creative capacity, and playfulness; and (b) negatively with neuroticism and depression. The PAS-II did not correlate significantly with scales measuring lie (faking good) and social desirability.

The correlations of the PAS-II with the creativity style subscales were largely nonsignificant (Bonferroni p = .003), except for the expected finding that it correlated positively with the Use of Other People subscale.

Discussion

The PAS-II showed considerable improvement in reliability over its predecessor improvement, the PAS. Moreover, high test-retest reliability over a 4-wk interval suggested that the PAS-II is a measure of a relatively stable trait (note that the Collins et al. study did not test for test-reliability of the PAS).

The results in regard to gender differences were consistent with those found by Collins et al. (1997) in that the men scored higher than the women in both studies. However, the difference in both studies accounted for approximately 2% of the total variance, suggesting a small effect size to be little importance. It is possible that the small difference may reflect cultural expectations that encourage somewhat greater risk-taking on the part of men, relative to women (see Collins, et al., 1997).

There was fair support for the convergent and discriminant validity of the PAS-II. As expected, the Self-Actualization, Extraversion, Self-Perceived Creative Capacity, and Playfulness scales correlated positively with the PAS-II. Also, as expected, the Neuroticism and Depression scales correlated negatively with the PAS-II. The Lie and Social Desirability scales did not correlate significantly with the PAS-II. Although, the expectations that the PAS-II correlates significantly with the creativity style subscale of Belief in Unconscious Processes and with the subscale of Final Product orientation were not borne out, their directionality was as expected (see Table 1). As we also expected, a positive correlation was obtained between the PAS-II and the creativity style subscale Use of Other People.

The results of the present study provide support for the reliability of both test–retest and internal consistency for the PAS-II. The study also demonstrated some degree of construct validity for the PAS-II. We believe the following are three potential uses of the spontaneity instrument:

1. It may be seen as a beginning point to stimulate interest in pursuing studies to gain a better understanding of the concept of spontaneity in terms of its correlation with other personality measures.
2. It can be used in psychodrama groups as a way of introducing the concept of spontaneity and to test if the group is responsive to specific training in spontaneity.
3. It can be used in individual or group clinical settings where the client's resistance to therapy may be understood within the framework of spontaneity.

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BOOK REVIEW

Psychodrama and Systemic Therapy, by Chris Farmer, with foreword by Zerka T. Moreno. 1995. London, UK: Karnac Books.

This is a short book of just over 100 pages plus references, but the author makes it clear that there will be a sequel that will expand on the interesting ideas that he puts forward in this volume. Dr. Farmer is a psychiatrist who is skilled in family therapy and is also a psychodramatist, well known in the United Kingdom. He lives and works in a hospital in Guernsey, and it is that factor that gives an added dimension to his book. In that small island community, families are often well known to each other, and it appears that professionals in mental health care may take multiple roles. The author, for instance, describes himself as the psychiatrist for one patient and also as her director in psychodrama, and then he appears to take a community role as he makes a visit to the patient's grandmother. Perhaps the emphasis on family and community makes the use of systemic family therapy most appropriate in that setting.

In the foreword to the book, Zerka Moreno points to J. L. Moreno's work on sociometry in the 1930s and reminds us of his published work in psychodrama with marital pairs and with a marital triangle. I am also reminded of the work of Erica Hollander (2002) who works in psychodrama with young offenders and their families. Farmer describes his book as narratives—his accounts of other people's stories. It seems to me that the narratives had been acted out by his patients in psychodrama and that Farmer then applied systemic analysis to those psychodramas. With that knowledge, he is more able, as a psychiatrist, to help his patients. He states that he assumes that the reader will be acquainted with systems theory, but he does not presuppose any prior knowledge of psychodrama. In keeping with Moreno's dictum, "Show me," the psychodramas in the book are illustrated with helpful drawings (cartoon style), and the systems are illustrated with diagrams.

Farmer begins with a brief description of systemic family therapy, suggesting that the aim is to provide a picture of the family system that is congruent for each member of the family. His description of psychodrama is also fairly brief, and he quotes Holmes (1992), who stated that the protagonist in psychodrama explores the family system that he or she has internalized. The descriptions of psychodramas are explained in detail, and the director makes no apology for making specific suggestions to the protagonists about which scenes to explore. It seems to me that the director assumes his psychiatrist role at that point and uses the information he already has about his patient. Then he assumes his role

as psychodrama director as the drama progresses, and finally, he takes the role of systemic analyst, looking at complementary themes, relationships, and so on.

In a later chapter, the author takes a more investigative role as he makes a domiciliary visit to his patient and supplements information gathered there with his local knowledge that a family member had been detained by the police. He then describes the subsequent psychodrama with the patient. He explores the transgenerational situations. Here I was reminded of the work of Anne Ancelin Schutzenberger (1998), although Farmer does not refer to her work.

In another description of a psychodrama, Farmer indicates how psychodrama is clearly goal orientated and refers to Antony Williams, whose work with strategic psychodrama has many similarities to his own. After Farmer makes a video of that psychodrama and after the patient and her key-worker see it together, they decide to show it to the patient's social worker. That has the specific effect of explaining the patient's feelings to her social worker.

The final two narratives show how psychodrama can be a source of information in the management of a patient's care. Farmer reports making a systemic hypothesis about the management of a case, and that he tested out on the ward with the patients, one of whom is diagnosed with schizophrenia and another with posttraumatic stress disorder.

The author summarizes the effects of his diverse roles in his work and presents psychodrama as the therapy of choice for many people who have mental health difficulties. I was particularly impressed with his comments about the alternatives available to one of his female patients. He explained why drug therapy or individual psychoanalytic work could have helped her in limited ways but that psychodrama enabled her to have a wider view; her predicament was both subjectively and objectively apprehended. It seemed to me that that allowed her to have more control over her situation and that from an ethical point of view, psychodrama was much more desirable.

This is a useful book for psychodrama students and practitioners interested in different applications of the method in a hospital setting. It would also be of interest to those who are not psychodramatists but who work with similar patients. The possibilities for psychodramatic work are infinite, and this book expands that theme and Moreno's original vision.

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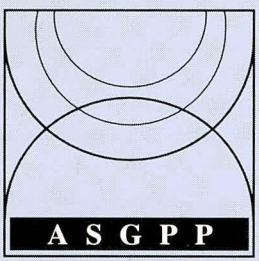

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