

# GROUP SUPERVISION IN PSYCHODRAMA

## ABSTRACT

*Psychodrama is a form of action group work in which the protagonist on stage has significant relationships with others. During psychodrama, its protagonists encounter their own difficulties and try to find solutions. Supervision in psychodrama, helping to train future therapists, has its own developed methodology. The key condition for learning in the supervisory process is to achieve a good supervisory relationship between the supervisee and the supervisor or supervisory group. It is important that the supervisor provides such a work methodology that will create the conditions for the development of relationships within the supervision group. Psychodrama supervision is part of a wide range of group and interdisciplinary supervision and is closest to group supervision applied in the artistic professions. As an action method of group work, psychodrama, with its basic technique - role changing, enables the advancement of the empathy of the supervisee in the supervised working environment. Also, the application of psychodrama methods in supervision facilitates a clearer acquisition of integrated insight at the cognitive and emotional levels. The aim of this paper is to present the possibilities of psychodrama application in a group supervision environment whilst working with the assistance-giving professionals. Moreover, we aspired to show the possibilities of psychodrama application in the area of social welfare supervision.*

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## INTRODUCTION

Supervision plays a significant role in the learning process of practitioners and the professional development of future therapists in psychotherapy training. Although there is little empirical research, supervision is increasingly central to the focus of the psycho-therapeutic literature. In his book on group psychotherapy techniques, Irvin Yalom points out that »... without continuous supervision and assessment, initial mistakes can be amplified by repetition« (Yalom and Lescz, 2014: 576). Psychotherapy practitioners and educators reflect on their experiences during supervision to gain insight into what has been achieved and to understand what to do when things are not going according to plan, and what can be done differently, regardless of theory and methodological approach. In this sense, Bernard and Goodyear define the practice of supervision as »interventions that an older and educated member of the profession provides to a younger member or members of the same profession. This relationship is evaluative and hierarchical, its duration expands over time and aims to improve the professional work of young people: it monitors the quality of professional services offered to clients and serves as a gatekeeper to those entering a particular profession« (Bernard and Goodyear 2009.: 7). As learning is a process, supervision contributes significantly to building the foundations of the supervisee's personal growth, developing their clinical competencies, and creating a professional identity (Lezcz 2011).

A good supervisor skillfully guides young colleagues who are in the process of supervision through clinical dilemmas and guides them in overcoming their own blockages, regardless of whether they arise due to a lack of knowledge or counter-transference issues. Alonso emphasizes that a supervisor »should listen like a clinician and talk like a teacher« (Alonso, 2000.:57), and Yalom emphasizes that »a good supervisor should be as personal and transparent as possible, because in that way the power hierarchy is slightly reduced, and it helps the supervisee to understand that it is not a shame not to know the answers to all questions « (Yalom and Lešč: 2014: 577). However, if the supervisor shows excessive criticism, introversion or possible ridicule in his work, he risks his professional failure, but also possible discouragement of the younger colleague.

Therefore, regardless of the discipline, approach, or format of supervision, most supervisors share the same general aim and are responsible for similar tasks and learning goals. The goals of supervisory learning must guarantee a professional level of work with clients and supervisees, ensure the acquisition of the necessary skills and knowledge, their personal growth and the development of their professional competencies (Falander and Shafranske, 2014.).

Psychodrama supervision belongs to the spectrum of interdisciplinary supervision. It is a form of group supervision because psychodrama is an action method of group work. It is close to the creative types of supervision that are carried out in the

artistic professions, but it clearly separates itself from them, because it has its own established identity and methodology of work. In clinical supervision, psychodrama is applied in a wide range of health and social occupations, primarily mental health (Borders, 2014.). The role of the supervisor is complex, and the tasks and responsibilities of the supervisor are multiple (Shohet, 2008.). Overall, the role of the group supervisor includes facilitating the process of shared learning in the group. Enabling effective group supervision requires competence in interdisciplinary skills, professional knowledge, and clinical experience (Borders, 2014.; Falender and Shafranske, 2014). Supervisor's responsibilities are multiple and include »observing, evaluating, providing feedback, facilitating supervisory self-assessment, and acquiring knowledge and skills through teaching, role modeling, and mutual problem solving« (Falender and Shafranske, 2014.: 3).

The role of the clinical supervisor as an educator is crucial to the supervisee's learning process. Effective supervisors must be thoroughly trained, competent clinicians, skilled in disciplines, ethically bound by professional good practice guidelines, respective of standards and codes of conduct, knowing and experienced in monitoring groups' dynamics and processes, and be professional educators (Bernard and Goodyear, 2009.).

Insufficient supervision can result in unwanted consequences that hinder or even discourage the supervised learning process.

## **PSYCHODRAMA, SOCIOMETRY AND SOCIODRAMA**

Psychodrama is an experiential and scenic modality of group work, which integrates aspects of group psychotherapy and role-play techniques in order to externalize intrapersonal or interpersonal problems. The creator of psychodrama, Jakob Levi Moreno defines psychodrama as »the science that explores truth by the dramatic method. It deals with the interpersonal relations and the private world of the protagonist« (Moreno, 1969.: 7). The early development of psychodrama is related to Moreno's stay in Vienna in the second and third decades of the twentieth century, when he formed his »Theater of Spontaneity«, in which participants instead of talking about their problems, played their roles as well as the roles of significant others in their lives on a psychodrama scene. This theater was the forerunner of psychodrama, sociodrama, but also the theater of spontaneous encounter. From Moreno's initial Viennese sessions, psychodrama developed in two completely different directions: as a method of group-therapeutic work and the theater of spontaneous encounter. In the early thirties of the twentieth century, Moreno went to America, where he continued to develop psychodrama and group psychotherapy. Psychodrama, sociometry, and group psychotherapy represent Moreno's »triadic system«. The main difference between psychodrama and sociodrama is in their focus: while

the focus of sociodrama is a large group or society, the focus of psychodrama is the individual and one's personal story (Veljković i Despotović, 2017.).

Sociometry deals with the study of group dynamics, evolution, and the network of relationships within groups (Moreno, 1943.). Moreno's sociometric system offers a theory of society and interpersonal relationships, research methods for studying the nature of groups and their relationships, and experiential practices for assessing and promoting change within and between individuals and groups (Hale, 2009.). Sociometry facilitates group assessment using a number of new instruments. While psychodrama focuses on psychodynamics, sociometry emphasizes the sociodynamic area of experience. Most psychodrama sessions begin with the application of action-based sociometry to initiate group preparation, explore group dynamics, and find the dominant theme of psychodrama. Moreno's contribution to practices in different communities through his sociometric approach has often been neglected. His early work with communities included: work in the field of social pathology (work with Viennese prostitutes as well as an attempt to raise awareness about the job they chose to pursue); working with underage unwedded mothers who intended to give up caring for their newborn babies and place them in a shelter; work in refugee camps (on preventing violence amongst refugees); work in prisons (with persons who have repeatedly violated basic social and human moral norms); work in education (reformist proposals for a schooling system that emphasized direct communication between teachers and students); work in a psychiatric hospital (leading therapeutic communities and rehabilitation therapy groups with patients suffering from psychotic disorders). Moreno created his sociometric techniques in direct involvement with different communities and practically carried out direct social welfare in the community.

Sociometry came directly from Moreno's work at the Mittendorf refugee camp in Austria, after the end of World War I. In his autobiography, Moreno describes the camp as »more like a prison, holding over ten thousand Italians, children and elders who were interned in this newly formed community« (Marienau, 1994.: 193). Within the camp, social structures developed organically, and the sociodynamic effect influenced the distribution of food, clothing, lodgings, and other supplies. His study of the life of the refugee community in the camp highlighted different psychological currents (ethnicity, nationality, political affiliation, class, gender, identity), which he viewed as the basic factors of the main problems in this refugee community. Based on a new concept of psychosocial elements in the community »Moreno's methods provided opportunities for experiential empowerment and mutual assistance in communities or organizations, just as he did with group members in both group non-clinical and clinical work. Traditionally, social workers are involved in community assessments through surveys, data analysis, verbal discussions, case studies, and community observations. Experiential sociometric processes offer another way to assess the community using an embodied »here and now approach and the participatory approach « (Giacomucci, 2020.: 6).

The functioning of individuals is put in the foreground, while their private relationships are put in the background (Moreno, 1943.). There is no psychodrama sense without the use of sociometric techniques or the use of sociodrama. Sociometric techniques are most often used in the introductory part of a psychodrama session, when it is necessary to create group cohesion, release participants' spontaneity and develop group dynamics. The application of sociometric techniques leads to psychodrama or sociodrama group work. Moreno defined that sociodrama deals with »problems in which the collective or social aspect dominates« (Moreno, 1969.:25, Veljković i Despotović, 2017.:114). In fact, when individuals are treated as representatives of social relations and roles, they are no longer in their private roles, but a socio-psychodrama, or sociodrama in short. Of course, these two arrangements, personal and social, can never be completely separated from one another. In the context of therapeutic, as well as supervisory small groups, psychodrama and sociodrama are mutually interconnected and interrelated. In the context of large groups where membership is numerous, ranging from 25 to several hundred members, the socio-dramatic approach is the only one possible to apply in the sense that it excludes the use of psychodrama and dealing with the protagonist's personal world. The protagonists of sociodrama are not individuals but groups of people. »The identity of our Self in psychodrama, is explored through role-play. We seek and affirm our identity through role-play in sociodrama« (Veljković and Djurić, 1998.: 288). Many of Moreno's students continued to apply sociodrama in a broader social context and one of the most dominant sociodramatists of today is the Israeli psychotherapist Kellermann. He simply defines sociodrama as »a group method in which they share community experiences through action. The sociodramatic method applies psychodrama techniques in social situations in the community« (Kellermann, 2007.:15). This is built on Moreno's understanding that the difference between psychodrama and sociodrama is this: »when people are treated in their personal narrower and broader social context, it is psychodrama; when individuals are treated as collective representations of social roles and the relationship between those roles, then we no longer have psychodrama, but the transition from psychodrama to sociodrama« (Moreno, 1961.:118). In his review of the development of sociodrama in German-speaking countries, Geisler described different areas of application of sociodrama such as: application of sociodrama in the field of pedagogy, axiodrama, bibliodrama, large group workshops, the political scene, etc. (Geisler, 2005.).

## **THE CONCEPT OF MENTAL HEALTH IN PSYCHODRAMA**

Moreno bases his concept of mental health on the idea that each person is a series of roles and that in order for each person's goal to function to their full extent one needs to develop the widest possible repertoire of roles. He points out that there are three dimensions of roles: psychosomatic, which is expressed by physiological

and biological functioning; psychodramatic which is reflected through the psychological functioning of our personality and social which is expressed through our functioning in a social context. People who function in a small range of roles are cramped, insufficiently spontaneous, and less successful in a social setting. Also, people who function in a small range of roles may find it difficult to feel how other people feel, i.e. they lack the ability to empathize. Roles are established forms of human behavior and always take place in relation to the other person, such as: parent - child, social worker - his client, student-teacher. Mutual understanding and acceptance requires empathy that allows for identification with another person. Through such mutual communication, the process of learning and acquiring the knowledge and skills necessary for life within the community takes place. In relationships between people, different emotions related to the psychological needs of our being come to light. Moreno called social roles »cultural cans« because each culture prescribes according to its understanding how people must behave in certain social situations. This means that the same roles require different behaviors of people in different societies. All roles depend on the cultural environment in which a person lives (Moreno, 1969.) .Working on roles we learn about the repressed, we discover unconscious fantasies and emotions that affect our behavior in particular relationships. This allows for a role change and more appropriate behavior in relationships with others. »Working on roles inhibits parts of personality as well as facilitating internal conflicts to come to the fore. Role analysis through work on psychodrama is an important psychodiagnostic, but also psychotherapeutic tool. Working on roles by changing roles technique is the foundation of psychodrama work« (Veljković, 2014.: 19). Moreno's psychodrama, through the analysis of the relationship between people who play different roles, reaches highly individual or intrapsychic sites. Moreno develops his concept of mental health with the aid of his role theory, emphasizing that a man is a »role player« and that the emphasis is on a man playing »the right role at the right time« (Moreno, 1943.). A developed personality functioning using a large number of roles in one's repertoire. Functioning of individuals who have a reduced or significantly narrowed role repertoire is significantly impaired. In people with mental health difficulties, the number of roles is often reduced to only one or two (Moreno, 1943.). » Role analysis is key to understanding a person's inner dynamics. The psychodynamics of a person's functioning is explored in psychodrama by analyzing roles and sub-roles, their distribution and interaction.« (Veljković, 2014.: 20). When considering roles, we must always keep in mind the following questions: What dimensions of personality are suppressed? Does this create a functioning problem in a particular person? If some roles are over-expressed, are essential emotional needs recognized? Furthermore, it is possible to ask many questions but the essence is that the dynamics of roles invite the therapist and client to think flexibly about what needs to be supplemented or developed in the range of roles in order for that person to function better on certain levels.

## POSSIBILITIES OF APPLYING PSYCHODRAMA FOR CLINICAL AND NON-CLINICAL PURPOSES

The clinical application of psychodrama refers to the practice of psychodrama employment in a wide range of mental disorders. An Austrian professor of psychology and psychodramatist from the Klagenfurt University (Wieser, 2007.), made a meta-psychological analysis that dealt with the effectiveness of psychodrama on different categories of mental and behavioral disorders, analyzing a total of 52 studies by the American Psychological Association (Psyc INFO) and PsyNDEX database from English Universities a few decades back. The findings of this study point that psychodrama is particularly indicated in the treatment of the following categories of disorders: mental and behavioural disorders associated with substance abuse, schizophrenia, schizo-typal and delusional disorders, affective disorders, behavioural emotional disorders beginning in childhood and adolescence, and particularly in treatment of neurotic stress associated and somatoform disorders. Psychodrama is especially effective in dealing with different types of trauma, which was specifically written about by author Kate Hudgins (Hudgins, 2012.). Anne Ancelin Schutzenberger, a professor of psychology at the Sorbonne University, who was one of the first psychodrama therapists to graduate in Moreno's class, spent much of her professional life researching the transmission of transgenerational trauma (Schutzenberger, 1998.). She worked on transgenerational trauma therapy through an integrated approach to psychodrama and family therapy. More so, psychodrama can be successfully combined with other therapeutic approaches.

One pilot study on the application and integration of psychodrama with group analytical therapy was conducted at the day hospital for personal and neurotic disorders of the Institute for Mental Health in Belgrade in 2018. The aim of the pilot study was to examine whether the application of psychodrama techniques leads to an increase in the effectiveness of psychoanalytic group treatments if applied in a shorter time interval during one episode of day hospital treatment. Strict selection of patients was performed during group formation. The group was created based on: age (33–40 years old), diagnosis (all patients were treated for moderate depressive disorder F33.1 with or without comorbid symptoms of anxiety), and assessed ability for introspection. Patients were monitored for 12 weeks alternately: one week they attended a group during which volunteers, led by a therapist, explored their problem using psychodrama techniques; the following week they attended a psychoanalytic group during which they would process newly acquired insights. The idea was to facilitate and speed up access to repressed unconscious content by applying psychodrama techniques, which would thus become more accessible to psychoanalytic processing. The following was reported in all patients who participated in the study: reduction of depression and anxiety, and achievement of stable

initial remission. The application of psychodrama techniques has facilitated and accelerated access to subconscious contents, the further elaboration of which is necessary in order to reduce psychopathological symptomatology. It has been shown that psychoanalytic group treatment, enriched by the application of psychodrama techniques, is more effective in reducing symptoms in a shorter time interval than it would be without the use of psychodrama techniques in the same time interval (Grozđanić and Dukanac, 2018.).

In clinical social welfare, psychodrama is indicated especially in the treatment of addicts, and juvenile and adult offenders (Burne, 1976.), for the purpose of social rehabilitation in prisons and correctional facilities. »In the 1930s in New York, Moreno intensively conducted socio-psychological therapeutic treatment with delinquent girls. These treatments integrated psychodrama, sociometry, and sociodrama for the first time. The work was recorded on a videotape and this was the first proof of the value of implementing this method for the purpose of rehabilitation and resocialization of criminals« (Veljković i Despotović, 2017.: 98). The psychodrama scene becomes a field for the development of communicative symbols that are close enough to the world of action - and psychodrama is accepted as a form of treatment by adolescents who are in conflict with the law and apply it in their psychosocial rehabilitation and resocialization (Carpenter et al., 1985.). Psychodrama in the field of social welfare in the world is used in dealing with the perpetrators of domestic violence. In one original study (Bucuta, Dima and Testoni, 2018.), psychodrama was used to empower abused women in a way that they were encouraged to initiate new coping strategies that would lead to their resilience.

The non-clinical practice of psychodrama has a wide range of applications in various forms of education and psychological work with children (Savić, 2018.). Also, the application of psychodrama is indicated at universities in Europe, especially in working with academics studying the humanities and to prepare for future roles in the spectrum of Helping professions. A pilot study on the application of psychodrama and sociodramatic methods in the education of social welfare students was conducted at the Faculty of Political Science in Belgrade. This research highlighted the positive effects of psychodrama application because it »increases students' active participation, their sense of belonging to the group and allows them to learn new professional roles, that is model learning. It is also useful as a method of learning and developing empathic personality traits, using numerous and very specific techniques, the dominant technique being the role change« (Veljković and Hrnčić, 2017.). Precisely because of its many advantages, psychodrama is used worldwide in various forms of supervision in Helping professions. This primarily refers to supervision in psychotherapy, but also to supervision of case managers, especially those in the role of counselors in social welfare establishments.



## BASIC ELEMENTS OF PSYCHODRAMA

The basic elements of psychodrama are: the protagonist, the director of the psychodrama, the auxiliary ego, the audience and the stage.

*The protagonist* is a person who is the subject of a psychodrama process and is called a client or patient in other therapeutic approaches. In psychodrama, the protagonist presents his scene on stage. For example, a social worker on stage may, in a supervision session, present his client in the scene of a session when he meets him.

*The director* of psychodrama is the person who guides the protagonist by applying psychodrama techniques, in order to help the protagonist to investigate his problem. The director (leader) of psychodrama is a person who is: a group leader, therapist, educator, counselor or supervisor, who leads the group under the direct supervision of their supervisor who supervises the group leadership.

*Auxiliary ego* (auxiliary) is a word that denotes each member of an existing group that the protagonist has chosen to be in the role of significant other in their psychodrama. The auxiliary ego is chosen to be in the role of someone from the life of the main character. Only the main character can choose it. The auxiliary ego can also represent a significant inanimate object from the protagonist's life (a significant book, painting, musical instrument, or anything else).

*The audience* in psychodrama doesn't really exist and it's actually a group of audiences. Each member of the group can be invited to the stage to act a role by the protagonist of the psychodrama. Therefore, there are no spectators in psychodrama; all participants are in different roles, in different parts of the psychodrama session.

*The stage* is a special part of the room where the action of psychodrama always takes place and is only being used.

## PARTS OF THE PSYCHODRAMATIC SESSION

In all types of psychodrama groups, the main parts of a psychodrama session are: warm-up, action, and sharing. In educational-supervisory groups, a fourth part called the process is added to this.

Warming up is the first part of a psychodrama encounter and it serves to make the group that meets, usually after a week, »feel like a group« again. Warming up aims to increase spontaneity in the group and find a potential psychodrama protagonist. Action is the longest part of a psychodrama session. When the main character is chosen, he/she goes onto the stage and with the help of the psychodrama director, as well as the members of the group, builds his/her drama on the stage. The protagonist builds the stage by initially creating a physical space that corres-

ponds to the life event to be presented. The three questions that the director of a psychodrama always asks the protagonist are: Who (participated in that scene), Where (the scene in question took place) and What (is in that scene). The protagonist first introduces all the characters who will participate in the scene. He/she positions the body as these characters, as well as the voice, movements, and attitude. The director of a psychodrama asks him questions, such as if he/she is the other person he/she represents. After that, the protagonist selects people from the group (therapeutic, educational or supervisory) who will represent significant others on stage. In the further course of the psychodrama session, the personal work of the protagonist takes place on the stage, led by the director of the psychodrama. The drama takes place in a rhythm that follows the needs of the protagonist and respecting the rules of the »psychodrama spiral«. This means that each drama takes place in the direction from the present, towards the recent and then the distant past, to the moment when the basic conflict of the protagonist of the psychodrama takes place on the stage. We call emotional abreaction on the stage in psychodrama a catharsis, after which follows a process of processing which aims to gain cognitive insight into the origin and meaning of the abraded emotion. At the end, the process of integrating this experience into the real life of the protagonist follows. When the work of the protagonist is over, it is important to return to the current present, to the scene from which we began our psychodrama work. The point of this is to apply the acquired insight into the current life situation. Group members who have been in the roles of »significant others« need to be dealt with in the view of the roles that they have played on stage. For example, a member of the group who was in the role of the protagonist's father on stage, before going back to his chair, needs to »take off« the previous role. The director of psychodrama, for example, tells him: »Take off the role of the father you were in, you are not in that role any longer.« The person denies himself in order to shake off and take off the previous role, then steps forward and says - I am now in my own role. The sharing of feelings is the last part of a psychodrama therapy session, in which, after the psychodrama is over, the group sits in a circle and shares their own feelings that appeared during the protagonist's work on stage. »It is a moment of unity between the group and the protagonist. The unity of the group is the moment of the most pronounced individuality of the individual in the community.« (Djuric, Veljković and Tomić 2003.: 13).

## **PREREQUISITES FOR PERFORMING PSYCHODRAMIC SUPERVISION**

People who are in supervisory training are adults and mature personalities, professional helpers who have personal qualities, life experiences and their own values. Their »social« and »cultural « substance is different. The foundation of Mo-

Moreno's role theory is the notion of the cultural environment, which is a pattern of the relationship of the roles of one person and other persons with whom one is in a relationship. A visible and tangible aspect of what is known as the »Ego« is the roles in which a person actually acts, how he manifests himself through his relationships with others. Through relationships with others, a person fulfills their roles. A role without a counter-role, i.e., a person with whom one will realize the role in a real human relationship, does not exist. The social substance represents all social relations of a person. The group supervisor actually establishes relations with »social substance«. They work and talk about them whilst supervised, but also with all the groups to which they as persons belong. It is a very complex task and it is multiple relationships in group supervision by psychodrama (Fontaine and Furst, 2013.).

The group process that develops in large contributes to the mutual (horizontal) identification and learning according to the model, and the development of professional identity. It is necessary to check the quality of contact with each supervisee when starting a group supervision session. The question arises - what types of contacts does the psychodrama group supervisor check? First of all, the quality of contact between members of the supervisory group, the relationship with the group as a whole, and also with each member of the group individually. With the help of action warm-ups that strengthen the cohesion of the group, the spontaneity of the members of the supervisory group which is a basic condition for the beginning of the supervisory group work is achieved.

Australian psychologist and director of the Australian Association of Psychodrama, Sue Daniel, points out that any psychodrama training as well as supervision relies on: spontaneous learning theory, sociometric theory and role theory (Daniel, 2013.). Within the theory of spontaneous learning, it is understood that learning is primarily the acquisition of spontaneity and not some content. The process of »warming up« in psychodrama, which also takes place in both therapeutic and supervisory groups, allows us to achieve an optimal level of spontaneity so that the supervisory process begins to take place in a cohesive group free of anxiety. Moreno pointed out that increasing and decreasing student spontaneity has major learning effects (Moreno, 1946.).

What is a prerequisite for group supervision is the establishment of a relationship of trust with the group. Supervision plays an important role in shaping future therapists and developing their professional competencies. The use of psychodrama in supervisory groups encourages self-expression, self-awareness, empathy, and a deep understanding of intersubjective relationships (Blatner, 2000.; Dayton, 1994.; Kellerman.: 2000.; 2007.; Moreno, 1943). Krall, Furst, and Fontaine point out that integrating psychodrama into supervision leads to many additional problems and challenges and often complicates the role of the supervisor. Yet, despite this additional complexity, supervisors who teach in psychodrama training programs typically choose to apply the psychodrama method, especially in clinical supervision (Krall,

Furst and Fontaine, 2013.a). We must point out that supervision in psychodrama is an interactive learning process, not a direct intervention in one direction (from supervisor to supervisee). It is a hierarchical relationship, but the degree of hierarchy depends on the level of training and primarily involves a relationship that should lead to an equal relationship between the two professionals, with the progress of education. Psychodrama supervision refers to - how to work with a client or group in interactive reflection in the research of individual problems in order to raise the quality of work.

## **SUPERVISION IN PSYCHODRAMA TRAINING**

Today, it is known that every type of work of assistance professions (psychologists, social workers, pedagogues, etc.), involving relationship with the client requires recognition of what belongs to the professional practitioner and what to the client. The goal of supervision in the most general sense is precisely to recognize the practitioner's own feeling that is triggered in communication with the client. Defining the notion of countertransference, Freud was the first to point out the need for supervision in training in psychoanalytic psychotherapy, the importance of countertransference analysis, and the importance of emotional support to supervisees (Freud, 1990.). At that time, countertransference was primarily considered a disruptive factor, i.e. the resistance of analysts to the acquisition of internal conflicts that lead to the creation of »blind spots«. This affected the conduct and flow of the analysis. Later, countertransference is defined as a means of understanding the patient. Starting from the thesis that the therapist unconsciously understands his patient, it was believed that the patient's projections are reflected in the therapist's emotional response and the therapist can see and understand the way his patient functions (Ilić, 2005.). Supervision in psychodrama has its own specifics. Moreno believed that action supervision was necessary in the process of training a psychodrama psychotherapist. This means that a student of psychodrama at the beginning of his education leads a psychodrama group directly in the presence of his coach, who has the right to intervene while working with the protagonist on stage. Moreno also required his supervisors to follow the rules of psychodrama relating to: a clear three-part structure of the session (warm-up, action, sharing of feelings). He also believed that every psychodrama therapist should find and create their own style and way of working, but also that it is necessary to adapt them to the group system and the goal of group work. Due to its importance for the development of the future therapist, supervision in psychodrama training occupies almost one-third of the total number of hours of education, on an equal footing with experiential work and theory. Supervision is very important in the development of a young reflective practitioner. This means that significant space is rendered for thinking. Each

psychodrama session for educational groups is followed by a section called the process.

The process exists exclusively in educational or supervisory groups. It is an assessment of the psychodrama work of the one who leads the psychodrama session. The process also represents sharing the opinions of the members of the educational group and the supervisor about his work, as well as exchanging ideas of what could have been done and what could have not. The process also represents gaining insight from the psychodrama leader who is in training about the protagonist's own feelings triggered by the psychodrama, the feelings he had towards the protagonist, and the people who played the roles on stage and in the group. The process takes place as follows: after the end of the psychodrama session, an agreement is made within the group about a break of sufficient length in order for person who conducted the psychodrama session under direct supervision to write an evaluation of their own work according to certain prescribed requirements. Thus, the supervisor records and communicates an insight into their conduct of the psychodrama session. It is especially important to point out the reasons for taking certain interventions, whether supervisor thinks the aim was achieved or not. A special request refers to the feelings that the supervisor had about: the protagonist, the group as a whole, individual members of the psychodrama group who were in roles playing on stage; and whether there were problems communicating with the psychodrama presenter. This means that the supervisor is asked to share with the supervisory group freely and without fear what it is that he wanted to do and not to do, which thoughts came to his mind and which thought or feeling stopped him from working. After the supervisor's report, which presented everything they wanted about their work with the group and the protagonist, the members of the supervision-educational group openly shared their ideas about what they would have done if they had conducted the same psychodrama work on stage. If it is a supervisory group in which the members of the group practice the application of psychodrama under the supervision of a coach, then the process is attended by a person who was the psychodrama protagonist. The protagonist should report how they felt in contact with the psychodrama director and how their collaboration went during the psychodrama session, was the contact between them lost, as well as whether there was pressure or any kind of discomfort felt in contact with the psychodrama director. After that, the members of the supervision group as well as the supervisor directly ask questions to the leader of the psychodrama session. If there have been critical events during the session, the »reverse" technique is used in supervision. This means that the problematic or the most complicated part of the psychodrama session is considered in such a way that, with the help of the members of the supervision group, a certain scene is set on the psychodrama stage and played again. The other members of the supervision group and the supervisor who led the scene look at this scene »as in a mirror«, that is, the supervisor sees on stage an authentic depiction

of his own conduct of a psychodrama session. Then, looking at himself, he/she can see what he/she has not been able to notice until then. In that way, it is faced, not only what was or was not done, but also how did he/she done it. Then the opportunity is given to see one own mistakes and blockages in work. The process usually takes about a full hour or 60 minutes. It is a common way of gradually developing a psychodrama reflexive practitioner, through process group action supervision. Supervision is a process in which the supervisor is in a dependent relationship with the supervisee at the beginning of the work, and after the journey, that relationship changes quality and ends as a relationship of two independent persons, two practitioners. In this process, both parties gain experience and new knowledge. The reflection of all members of the group after such a psychodrama reflective process is rich and useful for the learning and development process.

A very explicit requirement in psychodrama education programs is the educational standards within FEPTA (Federation of European Training Associations of Psychodrama).

Officially, there are several different types of supervision applied in psychodrama during the educational process but the basic division is: individual supervision which takes place through protocols and group supervision, which takes place directly in the presence of the supervision group and the supervisor who is the psychodrama coach. What is specific to psychodrama is group action supervision, which takes place in a group of supervisors who are educated in psychodrama and whose main occupation is in the domain of assistance professions (psychologists, doctors, social workers and special educators). The tasks and roles of supervisors in supervisory groups are multiple. At the same time, the supervisor in psychodrama is in the role of facilitator, consultant (or coach), teacher, and evaluator (Williams, 1989). These roles are variable and depend on the main task of supervision and the stage of the supervision process. Supervision groups are held once a week for the duration of the psychodrama education, and in the case of supervision work with assistance-giving professionals, supervision groups last as long as the supervision program lasts.

Canadian authors (Bogo, Globerman and Sussman 2007) surveyed five supervisors and their 20 graduate students in social welfare by comparing perspectives on the benefits and challenges of group supervision, through group supervision work, which took place through modeling and role swapping, which are methods derived from psychodrama. One of their main findings was that most supervisors in this study believed that establishing trust and security in the group was the most important thing that enabled students to learn. Students provided good feedback on this type of supervision. One of the main difficulties in this type of work was certain problems in group dynamics, which occasionally distracted from supervision, a problem that occurs in all supervision groups, regardless of the type of basic methodology of group work. Yalom drew attention to this problem that we encounter in

group supervision, when the dynamics of the supervision group becomes so intense that the focus of the group shifts from the main goal of the group (supervision) to their mutual relations (Yalom and Lezcz; 2014: 576). When such problems appear in psychodrama supervisory groups, they are directly »played out« on the stage, i.e. the task of the supervisor, who is also the leader of the supervisory group, is to provide an opportunity to investigate on stage with the help of psychodrama techniques what contributed to shifting the focus of the group from supervision to interpersonal relationships of group members. Very often, what is shown on the psychodrama supervision stage is a mirror of the problems in working with clients, which the supervisees bring to the supervision session.

## **SUPERVISION IN SOCIAL WELFARE IN SERBIA**

The main goal of supervision is the development of a practitioner who can integrate his thoughts and feelings that arise within him about working on a case, as well as to separate what belongs to him, what to the supervisor and what to the client. The reality is that supervision in social welfare in Serbia is still a new and underdeveloped discipline. In this context, Veljković states: »The introduction of supervision in social welfare centers in Serbia is one of the elements of the reform of the social protection system that began in 2005, with the adoption of the Social Protection Development Strategy. One of the basic goals of this Strategy is the introduction of a system of evaluating the quality of services, which again requires the introduction of new standards and new work organization, strengthening the professional capacity of employees, granting licenses and certificates of professional advancement, accreditation of educational programs and services.« (Veljković, 2018.: 15). Due to the reform of social protection in Serbia, in 2008 the Rulebook on the organization, norms and standards for social welfare centers was adopted, which envisages the introduction of a case management method in social protection in Serbia. Nevenka Žegarac published a case management manual for practitioners, in 2015, which greatly facilitates the work of practitioners (Žegarac, 2015.). To ensure the efficiency and effectiveness of case managers in working with social protection service users, supervision has also been introduced as a type of support to case managers in order to enable them to understand what is actually happening between them and the users. »Speaking of the model of supervision implemented in Serbia, we are talking about the Anglo-Saxon model, known as Kadushin's model, which combines all three functions of supervision; administrative-control, educational and supporting function« (Samardžija, 2019.: 20). According to Veljković, »although legal frameworks have been created for the introduction of supervision in social welfare centers, we encounter the situation that supervision in some centers is a daily practice and in some other centers, unfortunately, it has not yet

taken root, for the simple reason that there is not enough trained supervisor staff. In many centers for social welfare, supervision is ineffectively applied, which is a serious problem, given its purpose and importance.« (Veljković, 2019.: 16). It should not be forgotten that supervision must have a protective function for professionals from the consequences of burnout syndrome at work, which often happens with case managers in social welfare centers in Serbia. The findings of the research of quality master's theses of social workers indicate the great importance of supervisory support and the effects it can have on reducing the emotional exhaustion of case managers (Branković, 2015.). The reality is that the job of a case manager in social welfare is demanding and complex. It requires a lot of knowledge, skills and experience, which needs to be integrated in order to be able to respond to the job demands.

## **APPLICATION OF PSYCHODRAMA IN SOCIAL WELFARE**

A review of research studies related to the application of psychodrama in the field of social protection identified positive outcomes related to the stabilisation of client feelings. Through therapeutic decision-making, clients involved in interpersonal and action-oriented processes have successfully addressed a wide range of issues, including personal and group trauma, grief and loss, interpersonal conflicts, problems of origin, institutional violence, work or employment-related issues (Westwood, Keats and Wilensky, 2003.). Similarly Blacker, Watson and Beech provided empirical data from a combined drama program from cognitive-behavioral psychodrama therapy in the United Kingdom, suggesting that psychodrama helped clients explore the root causes of anger and aggression Blacker, Watson and Beech, 2008.). This study involved 62 clients from six prisons who were bullies. Evaluations before and after the course revealed a significant reduction in anger, suggesting that a drama-based approach could be a beneficial addition to anger management programs for violent offenders. Efficacy has also been reported in sexual abuse research, particularly concerning self-perception restoration (Avinger and Jones, 2007). They found that two out of 10 empirical studies from 1985 to 2005 specifically addressed the effectiveness of psychodrama therapy for reducing depressive symptoms in sexually abused girls (aged 11 to 18 years). In another psychodrama treatment program in a high school, efficacy was demonstrated when 12 girls used their five senses to reconstruct and process past traumas (Carbonell and Partelino-Barehmi, 1999.). In these reconstructive experiences, therapists reshaped traumatic events in adaptive ways, empowering clients to modify and repeat the end of their story as a positive experience. The outcome of the assessment was measured by a sense of self-control, it gave very positive outcomes.



## THE BEGINNING OF THE APPLICATION OF PSYCHODRAMA IN SUPERVISION IN SOCIAL WELFARE IN SERBIA

The application of psychodrama in supervision in social welfare offices in Serbia is still at the level of „experiment”, starting in 2017 when the first „pilot” training for supervisors in social welfare was conducted through the application of the psychodrama method. This training was held in cooperation with the Faculty of Political Science, the Department of Social Policy and Social Welfare in Belgrade and the Republic Institute for Social Protection. Psychodrama was the dominant form of work of the participants in this training. The training was attended by 25 supervisors in the field of social protection in Serbia. This was a completely new form of work for them, as most of the participants had no experience with the application of this method until then. The evaluation of the application of the psychodrama method in working with this group of twenty-five supervisors gave encouraging initial results. Most of the participants in this workshop were satisfied with the application of this method in supervisory work. A number of participants perceived the application of this method as too revealing. This experience of „discovery” referred primarily to objections to the psychodrama method as too confrontational, as well as to the basic rule, which is the postulate of the psychodrama method: „Don’t tell me that, show it, do it” (Moreno, 1946.: 21). Anxiety of the unknown, although in a different context (the relationship between the therapist and the patient) was discussed by another of the creators of the group work, W. Bion (Bion, 1983.). Accordingly, in the field of the application of psychodrama as a creative method of group supervisory work, there are silent but significant resistances. Psychodrama is one of the two most common modalities of group work in the world, both in terms of the number of graduate psychodrama therapists and psychodrama supervisors and trainers. In ex-Yugoslavia, and later in Serbia, the application of the psychodrama method in therapeutic clinical and non-clinical work has gone from complete non-acceptance, and then emphasized ambivalence, to reaching its place as an equal and recognized therapeutic modality. Therefore, we cannot officially talk about psychodrama supervision in the context of social protection, because it does not exist as a registered and recognized method in the social protection system in Serbia. The only method that is recognized in the social protection system in Serbia is systemic family therapy, for which most case managers in social welfare receive training during their working life. Experiences in the application of psychodrama in the supervision of case managers in social welfare are currently sporadic and relate primarily to self-initiated participation in education in the psychodrama of persons who are by profession involved in the scope of auxiliary occupations and social welfare. For now, this is the only way in which social workers can officially have psychodrama supervision.

The reasons for the application of psychodrama supervision in auxiliary occupations in the field of social protection are numerous and are found in the essential characteristics of psychodrama as a supportive, creative and effective method of work that contains various models of „feedback”. Psychodrama as a method in its work with supervisees especially emphasizes teaching and supporting functions of supervision. As an action and creative method of group work, psychodrama primarily improves and sharpens the empathy of assistants, because it acts not only on a cognitive but also an emotional level. It also aims to integrate the supervisee’s experiences at several of the levels already mentioned. Thus, it enables not only a complete insight into one’s own work with the client but also, above all, an insight into one’s shortcomings and obstacles of a personal nature that appear in working with users of social welfare services.

## **METHODOLOGY OF PERFORMING ACTION SUPERVISION BY PSYCHODRAMA**

Our goal in the following lines is to summarize the steps of performing action supervision with psychodrama. It should be noted that there are two types of psychodrama action supervision depending on whether it is:

- 1) an action supervision group of professional assistants (doctors, psychologists, social workers) or
- 2) a supervisory group of educators who are educating future psychotherapists.

The introduction of supervision in the social welfare centres in Serbia is one of the elements of the reform of the social welfare system that began in 2005, with the adoption of the Strategy for the Development of Social Welfare. One of the main goals in this Strategy is the introduction of a system for evaluating the quality of social welfare, which again requires the introduction of new standards and new organization, strengthening the professional capacity of employees, granting licenses and certificates of professional advancement, accreditation of educational programs and services. At the external level, the advisors of the Republic Institute for Social Welfare trained with supervisors from the centers for social welfare. Since 2008, the Republic Institute for Social Welfare has been conducting basic training for supervisors and providing supervisory support to service providers. Unfortunately, this training, although very important, is insufficient and of very short duration. It lacks continuous process monitoring and the results of the work of trained supervisors, but also their supervisees. Therefore, today in the centers for social welfare, supervision by service providers is often perceived more as quality control and less as support, which often produces resistance (Veljković, 2019.:16). In addition, social welfare case managers in Serbia do not undergo their own psychotherapeutic

experience unless the institution in which they are employed requires them to undergo comprehensive training in systemic family therapy, which includes personal therapeutic experience in their program. Usually, those are professionals employed in social welfare institutions as counselors (in marital and family counseling centers) and a number of case managers employed in social welfare centers. In this case, apart from the education in family therapy, which is necessary for their professional development, they do not have the opportunity to choose another education that will take place within the institution they are employed in. If they want to deal with another therapeutic modality, as well as have supervision within that modality, they are forced to bear the costs of education or supervision within their own choice of a particular modality.

When it comes to psychodrama supervision of professional assistants, who come to the supervision of their own free will and not by order of the institution in which they are employed, such as case managers employed in social welfare, it is necessary that in addition to supervisory support, they are supported by personal work psychodrama. Thus, psychodrama supervision also implies the personal work of professional assistants. In psychodrama supervision, which is always group supervision, because psychodrama is primarily an action method of group work, the supervisee is present through stage work: themselves in their professional environment, their clients, their relationships with clients, their feelings, always with the help of members of the supervision group. The supervisee acts the situation he had in relation to his client or a group of clients, depending on whether it is individual or group social welfare, with the help of one or more members of the supervisory group. Since the client speaks not only about himself but also about his family, colleagues, etc., in the session with the assistant, many people from the client's immediate and wider social environment are often present on the stage. A special psychodrama supervisory technique used in these types of supervision is the previously mentioned „*reverse enactment*” technique. This is a type of play in which the supervisee (if employed in the field of social welfare) plays himself in the role of case manager, and most often then plays the role of his client. Placing the supervisee in the role of his client has proven to be very useful for gaining the insight of a professional assistant into his relationship with the client. Also, the supervisee enters the roles of significant others from the client's life that the client informs him about during the session. This type of work significantly affects the improvement of empathy in relation to the client, but is also the acquisition of the supervisee's insight into the possible existence of „blind spots”, i.e. the impossibility of prior insight into significant things communicated to him by his client through verbal or non-verbal communication channels. The humanistic psychodrama methodology provided by the psychodrama supervisor is based on several steps (Apter, 2013.). The following is an example of what the steps look like in constructing a „*reverse enactment*” process in the psychodrama supervision of professional helpers:

The first step: the supervisee is asked questions at the supervision session regarding the relationship with clients, with whom they worked in the previous days. Of all the clients communicated to that week, he/she selects one for supervision. Then he explains to the supervision group why it was „brought-up” to supervision. The supervisor, together with the supervision group, should identify the expectations from that supervision: goals, realistic needs that are achievable and measurable.

Second step: the supervisee goes on the stage and presents the situation he wants to investigate in relation to his client. The first role for the supervisee is his own role of assistant. The application of psychodrama techniques as a role-swapping technique, but also the application of other basic psychodrama techniques, takes place in the following steps.

Third step: the supervisee is placed in the role of his client through the application of the role swap technique. Through the application of role-swapping techniques, as well as the application of many psychodrama techniques (primarily mirroring and dubbing techniques), the supervisee has the opportunity to expand awareness of his feelings towards the client, as well as come into contact with his own fears, prejudices and limitations.

Fourth step: the supervisee returns to his role and for the role of the client and significant others he chooses people from the supervision group that he personally chooses to play those roles. Members of the supervisory group have the right to accept but also refuse to play certain roles. It is especially present as a problem when it comes to negative roles (bully, abuser, etc.). In such a situation, it is advisable that for such roles there is a person who is an assistant supervisor. That is why psychodrama supervision always takes place in a co-therapy pair, that is, there is a supervisor and an assistant supervisor present, who will, if necessary, play roles that none of the members of the supervision group want to play.

Fifth step: when the play is over, the supervisee sits in a circle of the group and receives a sharing of feelings from the members of the supervision group, on the two levels mentioned. The first level of sharing of feelings refers to the supervisee, when in the role of case manager. Thus, members of the supervisory group share their feelings derived from their own roles as professional assistants or case managers, within the scope of social care. The second level of sharing of feelings refers to the supervisee when in the role of the client. Then the members of the group communicate their feelings for the client's role. This gives the supervisee a better picture and insight into his own work but also about how the client felt in contact with him/her as a case manager. Then, allows exploring possible next steps at work that have not been taken before, as well as to determine why some subjective experience things while working with the client should not be done.

Step Six: Feedback from members of the supervisory team is very significant, followed by feedback from the supervisor.

This type of supervision is quite revealing and advancing because it confronts the supervisee with his current limitations. The ethical aspects of the work concerning the principles of goodwill and discretion are therefore very important here. All aspects of this way of working are defined by the supervision contract, which protects the supervisee, the supervisor as well as the supervision itself.

## **SUPERVISION EXPERIENCE IN WORKING WITH A SUPERVISEE - A YOUNG SOCIAL WORKER**

The following review refers to one's own experience in the role of a psychodrama group supervisor with a supervisory psychodrama group. Professionals in the field of social and health care are present in this group of ten members. There are social workers, psychologists, and doctors. The supervisor in question in this vignette is a graduate social worker. She is a beginner in her work. She is a member of the psychodrama supervision group, employed at the Social Welfare Center. She comes to the group voluntarily and on her own initiative, as well as pays for his supervision and personal work by herself. Her goal is personal growth and development as well as increasing professional competencies. She is also studying psychodrama.

*A young social worker, who is a member of the psychodrama supervision group, wants to show how uncomfortable she feels when going on an announced home visit, which she is obliged to do ex officio. She has only been employed for a year and is often sent to the „field“. Before each home visit, she says that she feels “very tense” and that she is in some indefinite kind of fear, which she defines in a way that she has a feeling „that something bad can happen“. She says that when she goes to a home visit, she has a bad feeling about the task she needs to fulfill, she is afraid that she will not be able to do it as befits a professional employed in social care. The reality is that she has to go far outside the city to some suburb where there is no city traffic. She is not a driver and will be driven by a professional driver who also drives other social workers when they go to home visits. The settlement to which she is to go is known for being inhabited by people whose lives and living conditions are very modest. In the psychodrama action, using the technique of soliloquy (communicating thoughts by loudly verbalizing them), she talks about the difficulties that really followed that path, but also about her own unpleasant feelings that she had during that journey. The driver could not find the place, so they wandered, because there were no street name signs or house number signs, they did not seem to exist. She describes in words the dilemmas she had while travelling with the driver, as well as her own thoughts and feelings. She does all this with the help of the psychodrama presenter, who requires her to present her thoughts and feelings in an action, psychodrama way. She is asked to set the stage. She sets up the first scene of chairs lined up in a row and sets them on either side as if making a tunnel. In this way, she*

*engages very physically on the stage and makes a narrow path out of those chairs, when she gets out of the car that stops because there is no more road, she walks by herself. On that narrow path, she feels cramped ... There are some people moving around, who seem to her to be very poor, looking at her somehow strangely. She is decently dressed and has the impression that she differs from them in appearance, she awakens a feeling of discomfort, she feels as if she is in a „wasp nest“... Further elaboration of the scene, with the help of members of the supervisory group, the supervisory group that she chose, represents those other people, that is, the wasp nest... In the next scene, she doesn't even know exactly how she finally finds the family house. Then, she sets up a scene in which some members of the family she is visiting are present. The setting of a scene requires the installation not only of the persons participating in that scene but also of the physical objects, that is, the space in which that scene actually took place. In the further presentation of the scene, it follows that she did not find the main ones in the home whom she came to visit (the father and mother of the children). For the roles of significant people who were in that scene, she chose the members of the group that she put in the roles of family members that she previously presented in a psychodrama way. A lively conversation takes place on the stage between her and members of the family she visited due to a report of child neglect. It is especially touching to talk to children. According to the rules of playing psychodrama, she enters the roles of both children, a boy who is in the sixth grade of primary school and a younger child not yet of school age. From the conversations with the children, she got very important information about how those children feel about their abandoning parents. Being in the roles of neglected children is not easy and those roles evoke many emotions of a personal nature. After this scene, the protagonist deals with her own emotions that are triggered by the encounter with the children. This is followed by the process of working on and dealing with the reality of the given situation.*

The goal of this type of work is to get in touch primarily with one's own feelings related to situation. In such situations when the social worker is emotionally overwhelmed and highly anxious, they are not able to think rationally. In the background of such situations, our personal, repressed emotions are most often present, which do not have to be similar to a given situation, but are connected according to the principles of emotional association. Here we mostly touch the border between supervision and therapy, when it can happen that supervision „slips“ into therapy. Supervision is similar to therapy because „it strives for behavior change, personality development, maturity; meetings have a uniform frequency, there is transmission and the possibility of parallel processes with the supervisor. Therapy and supervision have similar goals in techniques.“ (Sherry, 1991.; according to Yeeles, 2004.: 109). It is possible to talk about that in another paper.

The psychodrama approach to supervision offers different approaches, depending on the goals of the work of the supervision group, the stage of supervision and

the needs of the supervisees themselves. A special feature of psychodrama is direct action supervision in which the supervisees have the opportunity to lead the personal work of a member of their supervision group in front of the supervisor. Also, in psychodrama the supervisees have the opportunity to be in the roles of their clients or group members and thus develop their relationship with them by applying many psychodrama techniques. The psychodrama supervision session goes through all phases of work, as well as the psychodrama therapy session. In the process, the last stage, which is applied exclusively in psychodrama groups, the supervisees receive several types of feedback: from group members, protagonists, supervisors, and themselves. Supervision of psychodrama over professionals employed in mental health as well as applied in both non-clinical and especially in clinical social welfare, serves not only to encourage the development of professionals, but is also of great benefit to clients. In fact, everyone benefits from it: the institution, the professional, the members of the supervisory group and the clients.

## CONCLUSION

Psychodrama is an experiential method of group work and uses action techniques to explore psychological and social problems. Viennese psychiatrist J.L. Moreno developed psychodrama in the early second decade of the twentieth century. The main goals of this method are: to encourage communication, clarify problems, improve physical and emotional well-being, and encourage the development of social skills. As a method focused on action and role-play, psychodrama provides a safe context in which individuals examine common patterns of responding to specific problems and discover alternative ways of responding in a safe and stimulating environment. Psychodrama is an integrated treatment based on humanistic approaches and contains methods of different theoretical approaches, such as: cognitive, behavioral, gestalt, empowerment, psychoanalytically oriented approaches. As an action method of group work, psychodrama is used for clinical and non-clinical purposes. In social welfare, psychodrama appeals to social workers because of its proven possibility of application in various environments of social protection. The psychodrama approach is strength-based and the psychodrama framework always takes the client's perspective as a frame of reference. In the literature, we rely on a number of empirical studies that support the applied method of psychodrama and its effectiveness based on outcomes and utility in social welfare. Several outcomes also confirm its educational function, where the supervisory function of psychodrama is especially emphasized in this paper. Psychodrama as a method has a very clear structure, which significantly contributes to the participants' sense of security. The psychodrama session consists of three parts: warm-up, action and sharing of feelings, while in the supervision and training psychodrama groups there exists a fourth part, called the process.

It is important to point out that there are two types of action supervision with psychodrama depending on whether it is an action supervision group of professional helpers (doctors, psychologists, social workers) or a supervision group of educators, that is, future psychotherapists. Supervision of psychodrama in Serbia in the official institutional sense has not yet taken root in the social welfare system. Supervision in the field of social welfare in Serbia started development only in 2008 and the Republic Institute for Social Welfare is responsible for the educational training of supervisors in Serbia. A significant number of case managers in social welfare have no personal psychotherapeutic experience, which directly contributes to the reduced capacity to gain insight into their work with clients in social welfare. Supervision in psychodrama is action-packed and rather confrontational. The feedback that is obtained in psychodrama supervision, and thus from several sources, is very important. Supervisees have the opportunity to be in the roles of their clients or group members and thus increase their capacity for empathy as well as develop a better relationship with them. In fact, psychodrama is beneficial for the institution, professionals, members of the supervision group and, above all, the clients themselves.

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## GRUPNA SUPERVIZIJA U PSIHODRAMI

### SAŽETAK

*Psihodrama je oblik rada akcijske grupe u kojem glavni junak na sceni igra značajne odnose s drugima. Tijekom psihodrame njezini se protagonisti susreću s vlastitim poteškoćama i pokušavaju pronaći rješenja. Supervizija psihodrame, koja pomaže u osposobljavanju budućih terapeuta, ima vlastitu razvijenu metodologiju. Ključni uvjet za učenje u supervizijskom procesu je postizanje dobrog supervizijskog odnosa između superviziranog i supervizora ili supervizijske grupe. Važno je da supervizor osigura takvu metodologiju rada koja će stvoriti uvjete za razvoj odnosa unutar supervizijske grupe. Psihodramska supervizija dio je širokog spektra grupne i interdisciplinarne supervizije i najbliži je grupnoj superviziji koji se primjenjuje u umjetničkim profesijama. Kao akcijska metoda grupnog rada, psihodrama, sa svojom osnovnom tehnikom – promjenom uloga, omogućuje rast empatije supervizora u superviziranom radnom okruženju. Također, primjena psihodramskih metoda u superviziji olakšava jasnije stjecanje integriranog uvida na kognitivnoj i emocionalnoj razini. Cilj ovog rada je predstaviti mogućnosti primjene psihodrame u okruženju grupne supervizije, radeći uz pomoć stručnjaka koji pružaju pomoć. Štoviše, težili smo pokazati mogućnosti primjene psihodrame u području supervizije u socijalnoj skrbi.*

**Ključne riječi:** psihodrama; sociodrama; supervizija; grupna terapija; socijalna skrbi.



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