

# Global Challenges and TA

Bernd Schmid 2008

1. We have invested years, money and tears in learning how to build up a classical TA-frame of reference and it is still sufficiently plausible or rewarding to somehow work with it and inviting people into it.

## 2. Back to Berne' Intuition

Berne developed TA using intuitive pictures, he got from his patients or others got from each other. Because the situation was Psychotherapy and Berne's Profession was Psychotherapy and it was the middle of the 20<sup>th</sup> century, we got the classical TA, we know. ( Ego States, Games, Rackets, Scripts and so on) And in many ways classical TA is still usefull for this kind of situation.

TA for the 21st Century could be more than that, because we could develop TA for many situations and Professions other than Psychotherapy.

We also need a TA for managers, for Coaches, for Organizational consultants, for politicians, for teachers, for administrators etc. And many of us use and develop TA for this.

But is it represented in the basic self definition and main focus of TA? We should start a process of defining essentials and identity of TA in a new way. About 17 years ago I had a long dialog with Fanita English around the tradition of TA, which is published (so far only in German) in my book: Systemic professionalism and TA.

I asked her for a hunch, which way TA would have developed, if Eric Berne had lived longer. She said: Fokussing more on creative life-stories and their mythical background, similar to some aspects of Carl Gustav Jung's work.

Fanita English has already pointed out, that a life script can be a draft for a positively desired life story. People are always busy with creating their life and identity. And interactions with others can be understood as interest in creating something together.

Even when we encounter problematic life drafts, they are still an attempt to tell a life story in a meaningful way and to involve others in it.

The hypnotherapist Milton Erickson assumed that problems arise when a creative life story becomes smothered by habitual realities.

Consequently, his aim was to suspend habits and reactivate a person's original potential and creative energy.

My encounter with Erickson in 1979 deepened my understanding of unconscious processes and their influence by methods in which conscious-methodical and unconscious-intuitive elements interact, e.g. by working with metaphors and storytelling.

### **Global challenges and TA**

Facing the overwhelming problems of our world and the necessity to create new solutions for new and very complex problems, TA could play a more important role. This could mean :

1. focussing more on the **creative side of personality and of life plans**
2. focussing on **co-creative relationships** on experimenting and studying together. *What brings co-creative power to relationships?* Being free from psychic restrictions is good, but not enough.
3. How can we **introduce shared reality and co-creativity more to professionals** in many fields and to all kind of organizations?
4. How can we help to build up organizational cultures, so that they are a powerfield for creativity. ( It is not enough to instruct just individuals)
5. How can we -beyond the classical TA-approaches- **not only** teach and train this knowledge **but also** call it part of the **essence of TA**.
6. What do we have to change in our associations to make that happen?