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Arts in New Directions
The Development and Application of a Construct
That Uses the Arts to Promote Transformation and Self-Actualization in
Health Care and Education/Therapy

by

Alexxis Avalon

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
Department of Curriculum and Instruction
College of Education
University of South Florida

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Dedication

This dissertation, *Arts in New Directions*, is dedicated to everyone, as the arts are for everyone!

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ABSTRACT

Artistic methods to evoke relaxation, spark creativity, and change self-perceptions are already being used by therapists, educators, and scientists. Interdisciplinary collaborations among researchers are developing to create new paradigms that incorporate the use of arts to empower individuals. By describing various connections between the arts and participants, researchers are looking at the expressive arts (including dance, music, drama, poetry, and visual arts) for transformation and self-actualization.

The problem is that no construct is available to describe the transformation, “the conscious move from one deep structure of knowledge to another” (Wilber, 2004), that occurs when using the arts in health care and education/therapy, particularly in curriculum and instruction.

This study developed a construct that integrates and describes how the arts assist with transformation. With analysis and description of two arts-based models, each with two programs, this dissertation shows how the arts function as a means of transformation.

These arts-based Models are: Arts in Health Care and Arts in Education/Therapy. The Arts in Health Care Model sustains programs in settings such as hospitals, medical centers, and clinics. The Arts in Education/Therapy Model presents programs in counseling centers, rehabilitation, therapeutic settings, and expressive arts facilities.

This study breaks new ground by using *Maslow’s Hierarchy of Needs* to define change, transformation, and self-actualization. Within each Model, two Programs are described as curricula using George Posner’s *Curriculum Analysis*. In the Health Care Model, Arts in Medicine programs at Shands Hospital at the University of Florida in Gainesville and Moffitt Cancer Center at the University of South Florida in Tampa are the two Programs reviewed. The Education/Therapy Model’s two programs are Natalie Rogers’ *Creative Connection*, based on her psychotherapeutic process, and Paulo Knill’s *Minstrels of the Soul*, an inter-modal approach to expressive arts therapy. The final outcome, expressed as a Construct based on *Maslow’s Hierarchy of Needs*, synthesizes, condenses, and explains how the arts are being used for change and transformation, is termed *Arts in New Directions*.

Chapter I.

Introduction

Educators, artists, and scientists are utilizing interdisciplinary collaborative research to create new paradigms and programs that explore the empowerment of individuals to transform and self-actualize. Researchers are looking at the arts as a means of transformation – by learning through a creative and educational process that allows for individuals to initiate change. Theologian Ken Wilber describes “transformation” as an “Ascent of Consciousness,” wherein, “each emergent level is not so much a total negation of the previous level, nor does it come from the previous level, but rather is a transformation (and transcendence) of the previous level. As transformation involves the vertical transition (differentiation, transcendence, operation) or move from one deep structure, the “defining form of a level” to another” (Reynolds, 2004, p. 106).

With these collaborations, researchers are delving into unique and creative means to educate individuals by integrating education, the arts, and public health so that individuals can access more creative, “healthy and balanced life styles” (Rogers, 1993, Knill, P., Nienhaus Barba, H., & Fuchs, M. N. (1995). , 1995, and B. W. Kazanis, personal communication, 2004). The key point of this study is to examine interdisciplinary theories and their relationship to models and programs that use the arts to support personal and social change and transformation.

Most forms of art require the mind and body to focus mentally, visually, physically, and kinesthetically. Activation of these various senses can induce change and help reshape an individual’s mindset. This type of education is proactive because it accesses many different aspects of the self, which in turn activates the mind and body toward a new way of thinking/feeling.

By sharing their knowledge with scientists and educators, artists are demonstrating that the arts have a potential to unfold self-discovery and transformation through various artistic means including dance, drama, music, poetry, and the visual arts. Presently, the arts are not only being used to teach individuals about their *potential* in art classes, but also within self-help classes, therapy sessions, hospitals, and health care settings (Rogers, 1993). The arts are now being seen as significant as a *discipline*. Thus, the arts are now seen as a means to “activate expression” in everyone – they are no longer reserved for the highly trained fine artist. With the “arts for everyone” concept -as a view of human experiences, new “disciplines” are emerging with unique ways of integrating various artistic methodologies in their settings.

This study looks at transformation and how the arts can be utilized to assist in the process of change and self-actualization within two relatively new areas of artistic integration: Health Care, and Education/Therapy. The goal of this study is to further develop a construct that synthesizes two distinct models that use the “arts” as a means of “self-actualization and transformation” for participants within those areas. Arts in Health Care and Arts in Education/Therapy are the two models that are examined and are shown in Table 1.

The Arts in Health Care Model includes programs in settings such as hospitals, medical centers, and clinics. The Arts in Education/Therapy Model concerns programs in areas such as counseling centers, rehabilitation, therapeutic settings, and expressive arts facilities.

This study is organized according to a research paradigm that includes model and program analyses and the researcher's own observations of both, all of which are grounded in humanistic and cognitive theories, as applied to research in curriculum and instruction. The purpose of using both humanistic and cognitive theories is to produce order and to synthesize the complex and dynamic occurrences of the arts so that patterns and relationships between phenomena can be established. A construct has been developed in order to synthesize two Arts-based Models and their Programs within Health Care and Education/Therapy for future use as an evaluation of curricular instruction.

Within each Model, two Programs are qualitatively described as curricula using George Posner's *Curriculum Analysis* - totaling 4 descriptors. In the Health Care Model, Arts in Medicine programs at Moffitt Cancer Center at the University of South Florida in Tampa and Shands Hospital at the University of Florida in Gainesville are the two Programs reviewed. The Education/Therapy Model's two programs reviewed are Natalie Rogers' *Creative Connection*, based on her psychotherapeutic process, and Paulo Knill's *Minstrels of the Soul*, an inter-modal approach to expressive arts therapy. The final outcome, expressed as a construct based on *Maslow's Hierarchy of Needs*, synthesizes, condenses, and explains how the arts are being used for change and transformation within these two models.

In the literature review, multiple theories are considered, as noted in Table 2. Each theory reflects Maslow's hierarchical levels in order to present concepts and how they relate to the arts. This unique mix of theories provides an integral vision that assist with the development of the construct. In this Introduction, the organization and purpose of the study were presented. The next section discusses the justification for this study.

Table 1. Arts in New Directions: Theory and Method.

Theory and Method:

- *Maslow's Hierarchy of Needs* is used as the theory to define change and transformation for Arts-based Models.
- Within each of the two Models, 2 Programs are described using George Posner's *Curriculum Analysis* - totaling 4 descriptors.
- Multiple theories are analyzed and show how they interrelate to *Maslow's Hierarchy of Needs* and the development of a new construct.

Program: Maslow's Hierarchy of Needs:

- 8. Transcendence:**
Integral Self
 - 7. Self-Actualization:**
Activation of Aspect of Self
Through the Arts
 - 6. Aesthetic Needs:**
Self Reflection of Creative Process
 - 5. Need to Know and Understand:**
Action within the Artistic Event
 - 4. Esteem Needs:**
Methods Used to:
 - Process
 - Activate
 - Transform
 - 3. Belonging Needs:**
Individual and Group Needs
 - 2. Safety Needs:**
Physical Location of Event
 - 1. Physical Needs:**
The Program and the Creator
- Portal of Entry into Each Program:*** Actions to Initiate, Develop and Complete

The following 2 Models and their 2 Programs are reviewed:

1. HEALTH CARE MODEL

- Shands Hospital at University of Florida
- Moffitt Cancer Center at University of South Florida

2. EDUCATION/THERAPY MODEL

- Creative Connection- Rogers
- Minstrels of the Soul - Knill

Justification of Study

“Interdisciplinary Studies” is the educational “buzz word” of today and is readily seen as part of many curricula throughout various colleges and universities, both nationally and internationally. The integration of unique and different studies creates new horizons in which the educator, scientist, and artist can all relate to one another beyond their typical settings. It is now possible to find an artist and doctor in the same room assisting the very same patient. The use of the arts within various disciplines is this study’s focus.

The challenge of this study is to define the process by which individuals can possibly reach their highest potential by integrating the arts into their lives. The arts include, but are not limited to: dance, music, theatre, and the visual arts. Most recently, a blending of the arts is occurring to capture more creative avenues for expression. The creative process that an individual goes through is as unique as the individual. However, there are parallel and similar veins of knowledge shared by those who participate within the arts. Through this knowledge and process, this study delves into two areas where the arts are relatively new: Health Care and Education/Therapy. With these unique models, it is necessary to document the process as it unfolds through humanistic and psychological theories. In so doing, Abraham Maslow’s humanistic theory facilitates the examination of how humans transform themselves into transcended individuals.

Psychologist Abraham Maslow was interested in the phenomena of self-actualization and transformation. His research resulted in the creation of the “Hierarchy of Needs” diagram. Maslow believed that once all of the lower needs had been met - physiological, safety, love, and esteem needs - an individual would then be “free” to further the self by discovery of values beyond these basic survival necessities. According to Maslow, the process of self-actualization and transcendence could then begin and ultimately be achieved. He saw self-actualization as the natural biological next step in the evolution of humankind (Maslow, 1962).

As part of Maslow’s hierarchy, “Aesthetic Needs” represent the sixth level of his theory. Physiological, Safety, Belongingness and Love, Esteem, and the Need to Know and Understand all must be first met, according to Maslow, before the Aesthetic Need can be fulfilled. Maslow describes Aesthetic Needs as the need to express oneself creatively and spontaneously – and how to become creative, what creativity is, and to reflect upon the process of creativity in an aesthetic way. He sees the creative process as an epi-phenomenon of health, of a found self, and an expression of it (Maslow, 2000). Hence, Maslow believes in the necessity of the arts and creativity for a complete and healthy individual.

We are now seeing how the arts are integrated into relieving the pain of trauma victims, the ailing and dying, and individuals suffering from abuse. The arts are being integrated as modalities to help individuals with their traumas. According to Susan Hedlund, LCSW, who has been working with individuals and families dealing with cancer, other life-threatening illnesses, loss and bereavement at the Oncology Program at Oregon Health Science University, “the use of art is one way to explore one’s own inner world. Art therapy allows individuals to express the many cancer-related feelings and experiences that may be difficult to put into words.” (Hedlund, 1998).

The trauma that children suffer from experiencing war can lead to develop post-traumatic stress disorder (PTSD). When the war in Croatia occurred in 1991, many children started to show symptoms of PTSD (Ricchiardi, 1996). During observation of the children in cramped basements doubling as bomb shelters, Dr. Arpad Barath of the

University of Zagreb Medical School noted that the grassroots art therapy program focused on helping children heal the immediate wounds of war and prevent long-term impact on their psychological development (Ricchiardi, 1996). This discovery then led to an extensive prevention-intervention program run by teams of psychologists, art educators, and UNICEF consultants to decrease PTSD among children in the former Republic of Yugoslavia (Kazanis, 2000).

Barbara Kazanis brought to the Tampa Museum of Art an exhibit of the children's work entitled *"Children and War: Images of My Childhood in Croatia"* where the nonverbal expression of images showed the children's feelings, fears, hopes, and dreams. "The arts are another language. The more languages you know, the better you can express yourself. This is important for confused children of war, especially young children whose verbal skills have yet to mature," Kazanis stated. "What is really important about this exhibit is that it can be used as a public health model. The pieces prove how therapeutic the arts can be and how they can help in the prevention of psychological illness when dealing with trauma" (Kazanis, 2000).

After the United States citizens experienced the terrorist attack on September 11, 2001, there needed to be a visual response – a creative outlet to act as a buffer for processing their inner psychology about that reality (Orr, 2002). Therefore, art educator and art therapist Penelope Orr of Purdue University decided to deal with the crisis by integrating a lesson plan with her students in an attempt to make sense of the events and feelings they experienced surrounding the event. She instructed her classes of college sophomores, juniors, and seniors to use their art to create an intermediate space in which to explore and react to the tragedy. "The students in these classes needed to express themselves during this time of crisis and I as their teacher needed to help them determine how to shape and form their expressions," stated Orr (2002). She decided to have them create a wall mural in order to create this space for processing the trauma. As one of her students wrote about the effect of the mural,

When I came to class, I did not feel like doing art. I was too upset. But when Penny said that we should work together to make a project about our feelings, I felt better. I was able to see how other people felt about the situation. Before, I felt alone. Then, I felt a sense of relief that I wasn't the only one who had feelings of anger and sadness. I'm especially happy that other people are adding their thoughts to our mural. It makes us more complete. Surprisingly, I found the mural making activity to be a very effect and therapeutic way to cope with the tragedies that happened. This activity allowed me to verbally discuss my thoughts and feelings with others, and to visually represent these thoughts and feelings. It was comforting to talk with others and know that they felt the same way I did. This activity showed me the value and power of art (Orr, p. 9).

Unfortunately in the educational school systems, the arts are the first programs to be removed from the curricula. The removal is due to budget constraints and the government withdrawing funds. Jerold Ross's argument (2005) for keeping the arts in education was emphasized by two major assertions; he stated that the arts both reflect and lead society and create imagination – a compelling outcome of the arts experience. He feels that the arts illuminate society by reflections and leadership, thus continuing to stimulate and excite life. However, he mentioned that the States are slashing financing for theaters, museums, and performance groups – an example was given of Florida's budget of \$30 million being cut to \$6.7 million in 2003. Ross feels that, "our schools are taking on an increasingly "imagineless" character in their curricula, causing the

continuing problem of how to keep our children excited about learning and how, in part, to stem the tide of dropouts in our large urban areas” (Ross, p. 4).

Ross commented on the National Assessment of Educational Progress (NAEP) report card on arts education by quoting Secretary of Education Richard W. Riley’s remark in that “as a nation we are falling far short of the opportunities we provide our students for quality arts instruction.” Ross highlighted a quote from arts researcher Elliot Eisner:

As Elliot Eisner has warned, we must challenge the commonly held assumption that knowledge consists of true assertions about empirical states of affairs. Therefore, what students cannot say, they do not know,” he complains, adding, “as long as the nonlinguistic expression of human intelligence is marginalized in school programs, our programs will fail to develop the rich varieties of human potential that our students possess. We will also continue to emphasize curricular content and aims that create educational inequities for students whose areas of greatest potential are either marginalized or absent from school programs” (as cited by Ross, 2005, p.5).

Ross presented John Dewey’s comment to sum up the need for the arts to remain as an experience within the curricula: “Works of art...concentrate and enlarge an immediate experience...The meanings imaginatively summoned, assembled, and integrated are embodied in material existence that here and now interacts with the self... This fact constitutes the uniqueness of aesthetic experience, and this uniqueness is in turn a challenge to thought” (2005).

According to Ralph Smith (2005), “Aesthetic education may imply arts education programs that develop aesthetic literacy in matters of creating and appreciating art, the fostering of distinctive sensibility irrespective of the subject or context of teaching, or combined arts programs unified by aesthetic concepts and principles.” He believes that, “most important is that attempts to clarify the purposes of aesthetic education should be based on some understanding of the inherent values of art.”

The justification of this study is to continue to examine how the arts can act as a vehicle for a change in consciousness and creativity. With the prevalence of Interdisciplinary Studies as the future, there is a need for educational integration of ideas. The two models used in this study - Arts in Health Care and Arts in Education/Therapy – facilitate the creation of a construct that matches the outline that is intelligent, practical, and useful. Thus, Maslow’s theory is used as a reflection of how the arts act as a process of development and self-actualization. Through various processes and content, this study explores how the arts can be a means of transformation and self-actualization for the participants within these settings.

This section proposes a justification of this study based upon the development of a construct that assists in understanding how the arts impact education and health care. The next section considers the statement of the problem of this study.

Statement of the Problem

Within the area of medicine and public health, the active promotion of one’s health is important. Why else would there be health clubs, healing centers, and hospitals? Maintaining one’s health is each individual’s responsibility and a proactive choice and process (Holland, 2002). Physicians, counselors, and scientists concur using the new slogan “Self care is Healthcare” (Benson, 1996). It is now advocated that

we take care of ourselves and respect what we do to our bodies to keep healthy. The challenge is to understand how this process is self-initiated and maintained.

A new dimension of health and self-care has come into focus. Americans have more technology and more knowledge about their environments than ever before; however, studies indicate that they are suffering from stress, work burn out, emotional-induced cancers, and trauma (Benson, 1992; Adler, 1999). Researchers have documented ailments caused by stress and are beginning to look for methods of healing and reducing stress by analyzing various connections including the relationship between the arts and wellness (Adams, 1993, Knill, P., Nienhaus Barba, H., & Fuchs, M. N. (1995). , 1995, Rogers,1993, and Samuels, 1998).

The arts are, therefore, considered as possible modalities to assist with the achievement of transformation and act as catalysts of change. Currently, researchers are looking at the ways that the arts can be integrated into various clinical programs to achieve positive health outcomes such as the programs from Duke University Medical Center, Moffitt Cancer Center, and Shands Hospital (Samuels, 1998).

Therefore, the *problem* is that there has been no construct available to describe the transformation that occurs when using the arts in health care and education/therapy, particularly in curriculum and instruction. We have little information about the topic to guide and inform us of how the arts can be used in such a way.

This study examines the processes by which arts act as an exploration of the senses including the multi-dimensional nature of the arts. This study reviews extant literature and theories to explain why the arts are considered - by clinical, educational and therapeutic settings – to be transformational, and perhaps, even healing. This segment reviewed the statement of the problem, the following segment presents the purpose of the study.

Purpose of Study

The *purpose* of this study is to develop a construct that analyzes information on how the arts assist with self-actualization and transformation of individuals by evaluating the connections of two arts-based programs, *seen as curricula*, across two different models: Arts in Health Care and Arts in Education/Therapy.

The construct evaluates the possible connections of two programs across two models that use the arts in Health Care and in Education/Therapy. Repetitive themes and patterns within each model and its respective programs --*seen as curricula* --as reflected upon using George Posner's *Curriculum Analysis* and qualitative research methodologies (Posner, 1992). As these two models and their programs suggest possible parallel and overlapping themes, a construct assists to present the research findings and cohesive interrelationships shown between the two models and how the arts are being used in new and innovative ways within the distinct settings.

Maslow's Hierarchy of Needs is used as the theory for the development of the construct. Reoccurring concepts that relate to Malsow's eight levels of "needs" have been generated and compared across the two models. Hence, the *purpose* searches to show that a *construct can be developed* to demonstrate how the arts can be used for transformation and self-actualization.

After the construct has been created, other researchers and educators could use it as a teaching tool to show how different arts-based models and their programs assist in the process of self-actualization and transformation. Hence, the importance of such a construct could create a dialogue that would assist art teachers, teachers, and artists in the maintenance of the arts within the nation's curricula. It could benefit the school

system and present the arts a constructive manner as to demonstrate how the arts are a needed educational requirement, not just a pastime.

The focus of this study entails *Maslow's Hierarchy of Needs*, the analysis of various theories and literature, and the presentation of two models and their two programs via the qualitative analysis of Posner's questionnaire. The next segment defines terms that the reader may want as clarification for the further understanding of this study.

Definition of Terms

In an effort to establish a common basis of understanding, the following terms are defined:

Art – a culturally significant meaning, skillfully encoded in an affecting, sensuous medium (Anderson, p.238). Human effort to imitate, supplement, alter, or counteract the work of nature. The conscious production or arrangement of sounds, colors, forms, movements, or other elements in a manner that affects the sense of beauty; specifically, the production of the beautiful in a graphic or plastic medium. (Morris,1974, p.74)

Arting –The full meaning of the intentional, personal act, that makes up the expressive act of making and responding to art (Kazanis, 1973, p.1).

Body – The entire material structure and substance of an organism; the very physical nature itself of the human body. (Morris,1974, p. 148)

Change – To cause to be different; alter. To give a completely different form or appearance to; transform. To lay aside, abandon, or leave for another; switch. (Morris,1974, p.224)

Construct – Something synthesized or constructed from simple elements, especially a concept. (Morris,1974, p.286). A concept that represents relationships among things and/or events and their properties (Ornstein, p. 177)

Development – The act of developing: to expand or realize the potentialities of; bring gradually fuller, greater, or better state. (Morris,1974, p.360)

Discipline –Training that is expected to produce a specified character or pattern of behavior, especially that which is expected to produce moral or mental improvement. (Morris,1974, p.375)

Emotional Intelligence – abilities such as being able to motivate oneself and persist in the face of frustration; to control impulse and delay gratification, to regulate one's moods and keep distress from swamping the ability to think, to empathize and to hope. (Goleman, 1997, p. 34)

Expressive Arts Therapy - using various arts - movement, drawing, painting, sculpting, music, writing, sound, and improvisation – in a supportive setting to facilitate growth and healing. It is a process of discovering ourselves through any art form that comes from an emotional depth. (Rogers, 1993, p. 2)

Integral Psychology– The endeavor to honor and embrace every legitimate aspect of human consciousness (Wilber, 2000, p 2).

Inter-modal – the mutual joining together of multiple modes. (Morris,1974, p. 843)
For this research, it shall refer to the multiple models that overlap in use – such as multiple expressive arts and processes in a creative act.

Mind – The human consciousness that originates in the brain and is manifested especially in thought, perception, feeling, will, memory, or imagination. The totality of conscious and unconscious processes of the brain and central nervous system that directs the mental and physical behavior of a sentient organism. The principle of intelligence; the spirit of consciousness regarded as an aspect of reality. (Morris,1974, p. 834)

Model – Serving as the plan from which a finished work, usually larger, will be produced. (Morris,1974, p. 843). The development of the holistic model will integrate two models that use the arts in new directions: Arts in Health Care and Arts in Therapy/Education.

- The Arts in Health Care Model sustains programs in settings such as hospitals, medical centers, and clinics.
- The Arts in Education/Therapy Model presents programs in areas such as counseling centers, rehabilitation, therapeutic settings, and expressive arts facilities.

Multiple Intelligences – The various intelligences reflecting the different aspects of an individuals learning experience- enabling the individual to resolve genuine problems or difficulties that he or she encounters and to create an effective product- and must also entail the potential for finding or creating problems – thereby laying the groundwork for the acquisition of new knowledge. Intelligences should be thought of as entities at a certain level –hat operate according to is own procedures and biological bases. The following are Gardner’s Seven Intelligences: Linguistic, Musical, Logical-Mathematical, Spatial, Bodily-Kinesthetic, and Inter- and Intra -Personal Intelligences. (Gardner, 1993 p. 68)

Phenomenological –A philosophical movement based on phenomenology, originated by Edmund Husserl wherein the study of all possible appearances in human experience based upon any occurrence or fact that is directly perceptible by the senses. (Morris,1974, p. 983)

For this dissertation, it is the use of the senses as they relate to the tactile and expressive qualities of the arts studied through rich research and developing patterns that keep reoccurring through phenomena.

Psychology – the study of human consciousness and its manifestations in behavior. (Wilber, 2000, p. 1)

Program – a listing of the order of events and other pertinent information for some public presentation. Serving as the plan from which a finished work, usually larger, will be produced. (Morris,1974, p. 1045)

For this dissertation, it is an exemplary curriculum that uses the arts within one of the models.

Psychoneuroimmunology (PNI) - the Mind/Body Connection that scientists are now defining as *psycho* for the mind, *neuro* for the nerve nets of the brain, and *immune* for the immune system, to describe how thoughts or images in the mind affect the immune system. (Dacher, 1996, p. 15)

Relaxation Response – the response evoked for relaxation wherein a bodily calm occurs within the body – in which blood pressure is lowered, and heart rate, breathing rate, and metabolic rate are decreased. The relaxation response yields many long-term benefits in both health and well-being and can be brought on with very simple mental focusing or meditation techniques. (Benson, 1996, p. 17)

Remembered Wellness – the act of remembering the state of wellness and peace within an individual. The calm and confidence associated with health and happiness that is not only an emotional or psychological state, but also a physical state. (Benson, 1996, p.20)

Self-care – the aspect of caring for one’s own person through physical exercise, nutrition, but especially the inner development of beliefs that promote healing. (Benson, 1996, p.23)

Self-expression – Expression of one’s own personality, as through speech or art. (Morris, 1974, p.1177)

Spirit – That which is traditionally believed to be the vital principle or animating force within living beings. (Morris, 1974, p. 1245)

Soul – The animating and vital principle in humans credited with the faculties of thought, action, and emotion and conceived as forming an immaterial entity distinguished from but temporally coexistent with the body. (Morris, 1974, p. 1234)

Transcend – To pass beyond a human limit. To exist above and independent of. To rise above or cross; surpass, exceed. (Morris, 1974, p. 1362)

Transformation – an “Ascent of Consciousness,” wherein, “each emergent level is not so much a total negation of the previous level, nor does it come from the previous level, but rather is a transformation (and transcendence) of the previous level. As transformation involves the vertical transition (differentiation, transcendence, operation) or move from one deep structure, the “defining form of a level” to another.” (Reynolds, 2004, p. 106)

Maslow’s Hierarchy of Needs – a two-dimensional pyramid that describes the process of human development, self-actualization, and transcendence based upon the completion and fulfillment of certain needs. (Maslow, 1998, p. xx)

Maslow’s Hierarchy of Needs:

- Physiological Needs - the first level of *Maslow’s Hierarchy of Needs*. The needs that are usually taken as the starting point for his motivation theory. The fulfillment of the

concept of homeostasis and appetite: food, water, and a means for the body to maintain a constant, normal state of the blood stream. (Maslow, 2000, p. 253)

- Safety Needs - the second level of *Maslow's Hierarchy of Needs*. The need to seek and maintain safety from illness, hazards, and emergencies. (Maslow, 2000, p. 259)
- Belongingness and Love Needs - the third level of *Maslow's Hierarchy of Needs*. The fulfillment of an individual's need for love, affection, and the sense of belonging to a person or group. (Maslow, 2000, p. 260)
- Esteem Needs - the fourth level of *Maslow's Hierarchy of Needs*. The need for a stable, firmly based, high evaluation of themselves, for self-respect, or self-esteem, or for the esteem of others based upon real capacity, achievement, and respect. (Maslow, 2000, p. 261)
- Need to Know and Understand - the fifth level of *Maslow's Hierarchy of Needs*. The need to acquire knowledge and systematize the universe for the expansion of the intellect – in the role of curiosity, learning, philosophizing, and experimenting. (Maslow, 2000, p. 263)
- Aesthetic Needs - the sixth level of *Maslow's Hierarchy of Needs*. The need to express oneself creatively and spontaneously. To understand how to become creative, what creativity is, and to reflect upon the process of creativity in an aesthetic way. As seen as an epi-phenomenon of health, of a found self, and an expression of it. (Maslow, 2000, p. 215)
- Self Actualization – the seventh level of *Maslow's Hierarchy of Needs*. The developmental process of understanding one's growth and potential to the fullest, once all other needs have been met (Maslow). The total, essential or particular being of one person; the individual's realization of self in action. (Morris, 1974, p. 1177)
- Transcendence - the eighth level of *Maslow's Hierarchy of Needs*. The final stage of the hierarchy – to have risen above and to have transcended beyond the other seven levels of needs: achieving the highest level – as a means of self-reflection and wholeness of spirit:
 - To seek out and have peak experiences and plateau experiences – as the most important things in life – a means of validating life.
 - To understand the language of "Being" - the language of poets, mystics, and artists.
 - To perceive the sacredness in all things at the same time.
 - To become more consciously and deliberately meta-motivated.
 - To recognize others who are also transcended.
 - To be more responsive to beauty and aesthetic qualities of life.
 - To become more holistic and healthy and practical self-actualizers – not only of themselves, but also for others.
 - To transcend the ego and the Self – or identity.
 - To become a better person – one that is revered.

- To focus upon new innovations and ideas.
- To allow the human experience to be completely felt (Maslow, 2000, p.174-180).

The terms for this study have been defined in this segment. The next chapter is the Review of the Literature that uses *Maslow's Hierarchy of Needs* as a structure to delineate the various theories presented in relationship to each level of need.

Chapter II.

Review of the Literature

No prior connections have been made to Maslow and his *Hierarchy of Needs* in the present literature as to what has been established for change, transformation, and the arts. In keeping with the theme of Maslow and his theory, key researchers, their theories, and their major contributions in this new area of knowledge have been identified. A specific need from *Maslow's Hierarchy of Needs* is associated with each theory to illustrate the linkages of change and transformation through the arts. This integration of theories, their relationships to specific needs, and their relationship to the arts are the basis of this study and the construct.

The means in which the author selected the theorists to represent each of *Maslow's Hierarchy of Needs* was through a process known as "Reflection-in-action" (Schon, 1987). Schon's work of reflection responded to the process of how thinking actually occurs – and how humans go about this thinking process to meditate upon the notions of connecting thoughts, ideas, and phenomena together:

Reflection-in-action has a critical function, questioning the assumptional structure of knowing-in-action. We think critically about the thinking that got us into this fix or this opportunity; and we may, in the process, restructure strategies of action, understandings of phenomena, or ways of framing problems. We consider both the unexpected event and the knowing-in-action that led up to it, asking ourselves, as it were, "What is this?" and at the same time, "How have I been thinking about it?" Our thought turns back on the surprising phenomenon and, at the same time, back on itself. (Schon, p.28)

The author uses this method of "reflection-in-action" to make the assumptions that each Need relates to a specific theorist. That way, there is some fluidity to the presentation and connections can be made to each theorist and each need.

An examination of Maslow and what he believed were the *Aesthetic Needs* begin the review of the literature. Maslow's focus on aesthetics and the arts indicates his insistence for research of this nature as early as the 1960s. By integrating his entire research with extant literature, this study continues Maslow's promulgation. An overall reflection of Maslow and his view on the arts is also discussed, especially his view of the creative process as a tool for transcendence.

Along with Maslow's research, the unique theoretical contributions of the following authors are incorporated into this study (as noted in Table 2):

- Herbert Benson (1997) and Elliot Dacher (1991) present research on the science of the mind and body connection, known as psychoneuroimmunology, and how they are related to the arts and creative visualization.
- Carl Jung's active imagination and the beginnings of the first expressive arts experiments are then contrasted in relation to the unconscious and conscious minds (Chodorow, 1997).
- Daniel Goleman's Emotional Intelligence actively invites the use of the arts as a means of expressing emotions and felt art meaning (1997).

- Viktor Lowenfeld's Artistic Stages are looked at as a means of growth and development for children. His stages reflect individual's developmental art processing skill sets (1959).
- Howard Gardner's Multiple Intelligences are presented as another means of knowing and how the arts are used for these various ways of learning (1993).
- John Dewey's "Art as Experience" (1941), sets the foundation for the arts as a necessity for emotional and intellectual experiences. His commentary has sparked contemporary researcher Elliot Eisner (1998) to continue the research and call for support with Art Education. Eisner has made the request for the arts to become established and sustained in the curricula of schools.
- William Cleveland's call for the arts as a necessity for the individual and the community's infrastructure are presented as a means of introducing the positive effects of aesthetics (1992).
- Harold Anderson's nature of creativity and how he sees creativity as both individually and culturally significant are documented as part of the need for aesthetics (1991).
- Ken Wilber's integral vision of the arts as an understanding of self-actualization and transcendence is disclosed. His organization of a diagram for the paths of knowing are presented in relation to the how the arts can assist individuals in that knowing (2000).

Hence, the previous theorists are connected, via Schon's method of "reflection-in-action" (1987), to each of the specific needs found in *Maslow's Hierarchy of Needs* (2000) in their relation to the arts.

Table 2. Arts in New Directions Literature Review: The Key Researchers Theories Related to Maslow's Hierarchy of Needs in Relationship to the Arts.

Theory	Psychoneuroimmunology (PNI)	Active Imagination	Emotional Intelligence
Theorist/s	Herbert Benson Elliot Dacher	Carl Jung	Daniel Goleman
Major Concepts	<ul style="list-style-type: none"> • Described the science of the mind/body connection in relation to health and healing. • Introduced multiple ways to connect to the mind and the body. • Relaxation Response and Remembered Wellness. 	<ul style="list-style-type: none"> • Created the first expressive arts experiments. • Contrasted arts in relation to the unconscious mind and knowing. • Presented a safe space for delving into the unconscious mind and connecting it to the conscious mind and ego. 	<ul style="list-style-type: none"> • Researched how emotions play a key role in self-awareness, self-discipline, and empathy. • Connected emotional intelligence to the mind and medicine phenomena.
Maslow's Hierarchy of Need Emphasized in Relation to Theory	<p>1. Physical Needs</p> <ul style="list-style-type: none"> • Emphasis on the physicality of the mind and body experiences in relation to artmaking 	<p>2. Safety Needs</p> <ul style="list-style-type: none"> • Emphasis on the creation of a space to allow the artistic experience to occur within conscious or unconscious mind 	<p>3. Belonging Needs</p> <ul style="list-style-type: none"> • Emphasis on emotions and relationships in the art making process

Table 2. Arts in New Directions Literature Review: The Key Researchers Theories Related to Maslow's Hierarchy of Needs in Relationship to the Arts (Continued).

Theory	Artistic Stages of Growth and Development	Multiple Intelligences Arts as Experience	Art as Culturally Significant Arts as Infrastructure	Integral Vision
Theorist/s	Viktor Lowenfeld	Howard Gardner John Dewey Elliot Eisner	Harold Anderson William Cleveland	Ken Wilber
Major Concepts	<ul style="list-style-type: none"> • Developmental Model • Analyzed and described the various stages of creative and mental growth associated with the arts: • Scribbling • Pre-schematic • Schematic • Realism • Pseudo-realism • Adolescent Art • Examined how, at each stage, children related to the human figure, space, color, and design images. • Noted artistic characteristics specific to age groups or developmental mind-sets. 	<ul style="list-style-type: none"> • Cognitive Model • Emphasized various ways of learning and knowing called Intelligences: • Linguistic • Musical • Logical-Mathematical • Spatial • Bodily-Kinesthetic • Inter-/Intra-Personal <p>The use and application of the arts as educational and developmental to the intelligences. Methodology and Evaluation to create consistent art experiences.</p>	<ul style="list-style-type: none"> • Looked at the arts as a significant aesthetic necessity for the individual and the community as a: • Positive economic influence • Educational skill • Symbolic bridge to the community - a common language • Technology that incorporates multiple media • Strategy for healing, prevention, and self-empowerment • Communication of transcendent values and issues 	<ul style="list-style-type: none"> • Designed a four-quadrant diagram that allows for the integration of multiple realities to occur simultaneously. • Included paths that are communal for knowledge that is learned objectively and/or subjectively. • Developed a holistic methodology for analyzing the process of self-actualization and change.
Maslow's Hierarchy of Need Emphasized in Relation to Theory	<p>4. Esteem Needs</p> <ul style="list-style-type: none"> • Emphasis on the stages of growth and development – being able to relate to the artistic event 	<p>5. Needs to Know and Understand</p> <ul style="list-style-type: none"> • Emphasis on various ways of knowing and understanding through the arts 	<p>6. Aesthetic Needs</p> <ul style="list-style-type: none"> • Emphasis on the need for artistic expression as part of humankind's development for individual and community 	<p>7. and 8. Self-Actualization and Transcendence</p> <ul style="list-style-type: none"> • Emphasis on how the integration of the arts - as well as other areas of life - affect self-knowing and transformation

The Need for Creative Individuals

Maslow expressed the need for aesthetics when he made the following comment:

Creative art education, or better said, Education-Through-Art, may be especially important not so much for turning out artists or art products, as for turning out better people. If we have clearly in mind the educational goals for human beings that I will be hinting at, if we hope for our children that they will become full human beings, and that they will move toward actualizing the potentialities that they have, then, as nearly as I can make out, the only kind of education in existence today that has any faint inkling of such goals is art education. So I am thinking of education through art not because it turns out pictures but because I think it may be possible that, clearly understood, it may become the paradigm for all other education...This is why I am interested in education through art- simply because it seems to be good education potential (2000, p. 187-188).

His statement emphasized his promulgation for the use of the arts as a means of educating individuals to become more creative, to develop new pathways of learning and understanding, and to keep up with future technologies. Maslow also believed that the arts could keep an individual's creativity constantly in the present with a focus on the task at hand:

It is always described as a loss of self or of ego, or sometimes as a transcendence of self. There is a fusion with the reality being observed (with the matter-in hand, I shall say more neutrally), a oneness where there was a twoness, an integration of some sort of the self with the non-self. There is universally reported a seeing of formerly hidden truth, a revelation in the strict sense, a stripping away of veils, and finally, almost always, the whole experience is experienced as bliss, ecstasy, rapture, exaltation (2000, p.192).

The following *18 Moments of Creativeness* show that Maslow clearly thought about the many aspects of creativity and how they could relate to an individual's self-actualization. His thoughts on the various moments of creativeness correlate with this study's analysis of his *Hierarchy of Needs* and the construct that has been developed from his research.

Maslow (2000) came up with "18 Moments of Creativeness" – wherein the following experiences happen in the moments of creativeness:

1. *Giving Up the Past* – "The past is active and alive only in so far as it has re-created the person, and has been digested into the present person. It is not or should not be something other than the person. It has now become Person, and has lost its own identity as something different and other."
2. *Giving Up the Future* – "We don't treat the person as merely a means to some future end thereby devaluating the present. This kind of forgetting the future is a prerequisite to total involvement with the present."
3. *Innocence* – Being naked in the situation, without "shoulds" or "oughts" without fashions, dogmas, habits, as being ready to receive whatever happens to the case without surprise, shock, indignation or denial.
4. *Narrowing of Consciousness* – "This means dropping masks, efforts to influence, to impress, to please, to win applause. If we have no audience to play to, we cease to be actors."

5. *Loss of Ego: Self-Forgetfulness, Loss of Self-Consciousness* – “When you are totally absorbed in non-self, you tend to become less conscious of yourself – less self-aware.”
6. *Inhibiting Force of Consciousness (of Self)* – “In some senses consciousness (especially of self) is inhibiting in some ways at some times- it sometimes is the locus of doubts, conflicts, and fears. It is sometimes an inhibitor of spontaneity and expressiveness.” (It is also true that the self-observing ego is necessary for “secondary creativeness.”)
7. *Fears Disappear* – “For the time being, we are courageous and confident, unafraid, unanxious, not sick.”
8. *Lessening of Defenses and Inhibitions*
9. *Strength and Courage* – “Becoming more courageous makes it easier to let oneself be attracted by mystery, by the unfamiliar, by the unusual and unexpected, etc....”
10. *Acceptance: The Positive Attitude* – Giving up criticism (editing, correcting, skepticism, evaluating) – this is like saying that we accept.”
11. *Trust vs. Trying, Controlling, Striving* - “To permit oneself to be determined by the intrinsic nature of the matter-in-hand here-now necessarily implies relaxation, waiting, receiving.”
12. *Taoist Receptivity* – “...in the primary or inspirational phase of creativeness, some degree of receptivity or non-interference or “let-be” is descriptively characteristic and also theoretically and dynamically necessary.” “...using the artist’s respect for his materials as a paradigm, we may speak of this respectful attention to the matter-in-hand as a kind of courtesy or deference which is akin to ‘taking it seriously.’ This amounts to treating it as an end with its own right to be, rather than as a means to some end other than itself.”
13. *Integration of the B-Cognizer (v. Dissociation)* - “Creating tends to be the act of the whole man; he is then most integrated, totally organized in the service of the fascinating matter-in- hand.”
14. *Permission to Dip into Primary Process* - “Part of the process of integration of the person is the recovery of aspects of the unconscious and preconscious...”
15. *Esthetic Perceiving Rather than Abstracting* – “Abstracting is more active and interfering (less Taoistic); more selecting-rejecting than the esthetic (Northrop) attitude of savoring, enjoying, appreciating, caring, in a non-interfering, non-intruding non-controlling way.”
16. *Fullest Spontaneity* – “If we are fully concentrated on the matter-in-hand, fascinated with it for its own sake, then it is easier to be fully spontaneous, fully-functioning....”
17. *Fullest Expressiveness (of uniqueness)* – “Both words, spontaneity and expressiveness, imply honesty, naturalness, truthfulness, lack of guile, non-imitativeness, etc. because they also imply a non-instrumental nature of the behavior, a lack of willful ‘trying,’ a lack of effortful striving...”
18. *Fusion of the Person with the World* – “I think that this spider web of inter-relationships that I have been teasing apart and discussing can help us to understand this fusion better as a natural event, rather than as something mysterious, arcane, and esoteric.” “I think it can even be researched if we understand it to be an isomorphism, a molding of each other to each other...a melting into one” (p.201-202).

These 18 *Creative Moments* relate to the multiple layers of *Maslow's Hierarchy of Needs*. Each of these moments reflects the creative expression that is necessary when beginning the transformation process through Maslow's theory. And, to better understand how each of Maslow's needs relate to other literature, the following literature reviews present how various researchers' works interrelate with a specific need to assist with the development of the construct.

Maslow's Hierarchy of Need: Physical Needs

Physical Needs is the first level of *Maslow's Hierarchy of Needs*. These needs are usually taken as the starting point for his motivation theory of survival. The fulfillment of the concept of homeostasis and appetite with food and water – act as a means for the body to maintain a constant, normal state of the blood stream and to keep the body alive (Maslow, 2000, p. 253). Herbert Benson and Elliot Dacher present research that connects to Maslow's base need theory underscoring how the mind and body develop a relationship in order for human survival.

Herbert Benson and Elliot Dacher: The Mind-Body Connection

The findings regarding the relatively new concept of an old scientific theory that is finally being validated with modern research. This phenomenon is termed as "Psychoneuroimmunology" – or PNI for short. Psychoneuroimmunology is a term that puts together *psycho* for the mind, *neuro* for the nerve nets of the brain, and *immune* for the immune system, to describe how thoughts or images in the mind affect the immune system (Samuels, p.32). Hence, the area of research in psychoneuroimmunology brings together the disciplines of the mind (psychology), the brain (neurology), and the natural healing system of the body (the immune system) (Dacher p. 15).

Through the scientific mind-body connection of PNI, researchers are documenting how the mind and body communicate to each other. This mind-body connection and its relationship to the arts are now being studied as interdisciplinary research (Kazanis). However, it is first important to understand what psychoneuroimmunology is and how the brain functions with the body and how it can be related to this study with the research of Elliot Dacher and Herbert Benson.

Elliot Dacher, MD examined psychoneuroimmunology (PNI) as a means of merging ancient healing traditions and knowledge with contemporary medical technology. He has provided a new model for self-healing through a program that works on disease prevention, risk reduction, and recovery. His research also follows up with applications using imagery, meditation, and biofeedback research to assist in this process (1991).

Dacher (1991) reveals how the benefits of the mind and body self-regulation affect the healing/recovery processes as, " ...images can have a very powerful effect on the mind and body. A fearful image results in stress, a relaxing image in relaxation. By recognizing the power of imagery we can use it to self-direct our minds and bodies."

In conjunction with this researcher's goals, a quote by Dacher sums up the new inter-disciplinary approach that is occurring:

Imagery is now being used by athletes, actors, musicians, artists, and others to self-regulate physiologic function, facilitate creativity, and enhance learning. The former results from the effect of images, either external images (such as exercise) or internally created images, on the synthesis of neuropeptides (the area of the brain that generates imagery appears to be well endowed with

neuropeptide-synthesizing cells), and the stimulation of other mind-body messenger systems in the brain. In this way, it is possible to create specific mental states and their physiologic equivalents through the use of imagery (p.83).

How the Brain Functions

Benson's research on the brain as a mechanism shows how its neurological wiring reveals how human perceptions, opinions, and emotional values are all inter-related. According to Benson:

The brain is so complex, so constantly in motion, so mega-faceted and super-connected that all of our attempts to describe its actions are, by nature, simplistic. Every remarkable discovery we make only further elucidates how astonishingly powerful and elaborate is the brain and its circuitry – that which affords us life and health, movement and memory, intuition and wisdom (Benson, p.69).

The brain is composed of approximately 100 billion neurons or nerve cells (Benson, 1997, p. 69). Nerve cells act as communicators that send messages back and forth from the brain to throughout the body. Each of these nerve cells acts as a component of a major macrocosm – enabling the body to regulate itself and establish patterns that govern all aspects of the body's- and mind's activities. Benson states, “The faculties we usually think of as “the mind,” interpreting signals and deciding what they mean to us, emerge from this macrocosm” (p.69).

Benson believes that the brain functions as “an extraordinary switchboard with immense numbers of calls being transferred, connected, interpreted, and returned simultaneously.” He describes the interaction of the nerve cells as “firing” - each with their own axons to transmit messages to other nerve cells and with their own dendrites to receive the inputs from other surrounding axons. Various chemicals within the body called neurotransmitters enable this communication to occur at synapses – junctures between the axon and dendrites- to assist in every move, every thought, and every emotion (Dacher, 1991, p. 18). These events are then recorded within the brain – responding to and interpreting from three different sources: the environment, the body, and the brain itself (Benson, 1997, p. 72). These aspects are related to phenomenological experiences and our senses.

The Relaxation Response and Remembered Wellness

According to Benson (1997), individuals learn in their own way - dependent upon what sense is predominate. Visually oriented individuals can remember images more clearly than persons who are more auditory-oriented – who readily recall sounds (p. 74). However, Benson believes in multiple senses to record events that occur in an individual's lifetime. Part of Benson's theory is to recreate pleasant events that have occurred in the past and bring them into the present as creative visualization - or mental focusing – to elicit the “relaxation response.” He has defined this mental and physical trigger that creates a connection of the mind and body interaction as the “relaxation response.” He believes that in order for an individual to become healthy, negative thoughts and self-criticisms need to be removed and replaced with positive images and memories, thus opening the way to create “remembered wellness.” His research is tied into *psychoneuroimmunology* as he suggests that humans can control diseases by

remembering wellness and calling upon the relaxation response – which can be in the form of a meditation, prayer, or creative visualization (p.74).

The Arts and Mind-Body Connection: Physical Needs

How the arts serve to activate Benson's term of "remembered wellness" and the use of Dacher's self-healing applications are inter-related with the mind/body connection. The physicality of the arts brings very real and defined actions in order for transformation to occur through phenomenological experiences. The first layer of knowing and understanding the arts is in relation to *Maslow's Physical Needs* level. The individual must use the body to create, and in order to create, the mind must be activated – with all of its axons, dendrites, and neurotransmitters functioning - to assist the body into action. This mind/body chemistry enables the individual to manifest images and attend to the creative process – both mentally and physically (Chodorow, 1997; Rodgers, 1993).

Maslow's Hierarchy of Need: Safety Needs

The connection of the mind and body relates to Maslow's second need – *Safety Needs*: the need to seek and maintain safety from illness, hazards, and emergencies. (Maslow, 2000, p. 259). Carl Jung's research ties into Maslow's hierarchy by way of the unconscious with unique methodologies that assisted his patients in the development of their mind and the need to feel safe with a concept called "active imagination."

Carl Jung and Active Imagination

Psychologist Carl Jung was an active proponent of the arts who defined his own process of delving into his unconscious mind to bring forth imagery into consciousness in order to achieve a sense of transformation and to create a dialogue with his inner self - or ego. His desire to understand his own unconscious and consciousness lasted his whole life as he developed methodologies that would not only assist his practice, but also create revelations that would effect him personally. His concept of "Active Imagination," the brain, and how they related to the arts were all part of his research. (Chodorow, 1997).

Art and the Unconscious

In Jung's early practice as a psychologist, there was a point in his life that he felt the need to reorient himself from his lethargy, fears, and moods that threatened to overwhelm him. He searched for a method to heal himself from within, and finally decided to engage the impulses and images of his unconscious. Jung was able to re-connect with his creative spirit by the re-discovery of the symbolic play of his childhood. With his experiments during this time, he began his own self-healing. He learned to develop an ongoing relationship with his remembered childhood's creative spirit and gave in to the power of his imagination and fantasies. Carl Jung's work on the unconscious thus began. He termed this therapeutic method as "active imagination" (Chodorow, p.1).

He remembered that when he was a child he used to love to create games. Recalling his past and embracing it as an adult, Jung was able to delve into his dreams,

memories, and unconscious mind. Through quieting the mind and various meditative procedures, he was able to tap into his dreams and began to explore strange inner landscapes with a series of inner figures. Images of his unconscious reflected personal fears and emotions. With time, he realized he was able to translate his emotions into visual images. It became his task to find the images that correlated with his emotions. He continued his experiments, trying different ways to get into his unconscious and read his fantasies voluntarily (Chodorow, p.1).

Jung used imagination, creative visualization, and writing techniques along with painting to try and find symbolic forms from his experiences. For Jung, the great benefit of active imagination is to “distinguish ourselves from the unconscious contents” (Chodorow, p.2).

According to Jung, “Active imagination is a natural, inborn process. Although it can be taught, it is not as much a technique as inner necessity” (Chodorow, p.3). Jung tested the active imagination concepts empirically and scientifically. His own confrontation with the unconscious was driven by an inner need to understand himself as well as complete his own scientific experiment. When he realized that his experiment in self-healing was successful, he began to teach the method to some of his patients and write about his findings.

Jung linked active imagination to work with dreams and the transference of relationships to his early concepts of the “transcendent function” - ideas that arose out of his attempt to understand how to come to terms with the unconscious. He found that there is an inborn dynamic process that unites opposite positions within the psyche – the very nature of Yin and Yang of the oriental philosophies. He drew upon the unconscious mind of polarized energies into one common channel resulting in a new symbolic position -containing both perspectives rather than just one perspective.

Hence, “either/or” choices became “both/and” – creating new energies that were played with in an unexpected way. This was labeled as “Transcendent Function” - a function that facilitates a trend position from one attitude to another. The movement arose out of the suspension between two opposites and lead to a new level of being - a new situation, and a new way of understanding (Chodorow, p. 5).

Jung realized that through the action of symbolic play, healing could occur - creating developments that would be used in the therapeutic mainstream. The joy of play, fantasy, and the imagination were used as spontaneous means to free the imagination. In such a state of play, no thought is unthinkable and nothing is unimaginable allowing any repressed thoughts to be brought forward into the conscious mind. In the spontaneous dramatic play childhood, upsetting life situations are enacted *symbolically*, but at this time the “child” is in control. Through play, the reenactment of a past situation or drama is looked at as a means of incorporating new and creative resolutions (Chodorow, p.6).

Artistic purposes such as dialoguing, painting, or dancing help the participants to reverse their role from passive to active. The key is to transform and the transformation healing process is play and fun. Symbolic play is based on inborn psychological process that heals emotional pain. For Jung, imaginative activity is identical with the flow of psychic energy. Imaginative activity goes on all the time, whether or not the conscious mind recognizes it: it is expressed in play, dreams, creative and active imagination. And by using the expressive arts to ignite this transformation, Jung’s patients could begin to heal themselves (Chodorow, p. 7).

Expressive Arts and Jung's Process of Active Imagination

To begin using the expressive arts as a means of transformation, the process involves getting into the unconscious mind. The material of the unconscious is mainly emotions, impulses, and images. Jung noted that individuals processed differently: some began with a vague mood or maybe irrational emotional outburst. "Active imagination" has two parts as to stages: first, letting the unconscious come up; and second, coming to terms with the unconscious. Through symbolic expression and giving the unconscious form, it can be part of either stage, or both. The goal is to get in touch with the unconscious and bring the information forward into the conscious mind. Jung believed that in order for the unconscious mind to reach the conscious mind it must be achieved in a form of meditation or psychological approach.

The best way to deal with the unconscious was through the concentration on the emotional disturbance until a visual image or a symbol appeared. Another way was to choose an image from a dream or a vision and concentrate on it. It might be a visual image, an inner voice, or even a psychosomatic symptom (Chodorow, 1997). The use of a image or object – such as an item from nature or one's own resources – can be used as a concentration tool until it becomes alive in the mind of the individual. Jung's comment reflects this concentration:

Looking, psychologically, brings about an activation of the object; it is as if something were emanating from one's spiritual eye that evokes or activates the object of one's vision. That is the case with any fantasy image; one concentrates upon it, and then finds that one has great difficulty in keeping the thing quiet, it gets restless, it shifts, something is added, or it multiplies itself; one fills it with living power and it becomes pregnant. (Chodorow, 1997).

By suspension of one's own rational and critical faculties, one is allowed a freedom to inner fantasies. Jung uses the idea of letting things happen – a Taoist concept called "wu wei" that allows his patients to "go with the flow" rather than be hindered by trivial worries. The unconscious is allowed to open up while the conscious serves as an inner witness and gains access to the contents of the unconscious. Then, the unconscious opens itself to consciousness allowing for an inner dialogue to occur where consciousness takes the lead. This opening allows for the ego to enter the dialogue and create new symbolism through "active imagination" that can be translated into an image or an idea such as a painting, sculpture, dance, or poem.

One topology often leads into another when developing a creative process. Some people begin with a nonverbal medium such as clay, painting, Sandplay, or movement and then they write about the process and reflect on its meaning. A nonverbal dialogue sometimes develops between the person working with the various mediums and their own body - as a means to move in motion as to what is being created. The ability to understand the tension between the conscious and the unconscious is the essence of "active imagination". As Jung said, "A product is created which is influenced by both conscious and unconscious, embodying the striving of the unconscious for the light and the striving of the conscious for substance" (Chodorow, 1997).

The Arts and Active Imagination: Safety Needs

The connection of the arts to *Maslow's Hierarchy of Needs* at the *Safety Level* is supported by Jung's psychological research findings in that individuals need a safe place to allow for the unconscious mind to meet the conscious mind in order for the artistic

experience to occur. Creating a safety zone where the individual can “open up” to the artistic process is an engaging task. The space should allow for a sense of comfort and vulnerability so that the experience is truly a felt experience (Chodorow, 1997). As we shall see the emotions play a key role in creating art and how they effect the overall intelligence of an individual according to Daniel Goleman (1997).

Maslow’s Hierarchy of Need: Belonging Needs

Belonging Needs is the third level of *Maslow’s Hierarchy of Needs*. The need to belong relates to the fulfillment of an individual’s need for love, affection, and the sense of belonging to a person or group. (Maslow, 2000, p. 260). The research of Daniel Goleman’s emotional intelligence connects to Maslow’s understanding of how once the physical and safety needs are met, the need to relate to one’s self and to others can be discovered and fulfilled. This aspect of the arts is important, as art reflects a particular timeframe that establishes relationships within a culture/s.

Daniel Goleman’s Emotional Intelligence

Daniel Goleman sees “emotional intelligence” as being an active component of how the mind/body operates. His applications of emotional intelligence are connected to the mind and to medicine. He researched the nature of intelligence and how emotions play a key role in the research that includes self-awareness, self-discipline, and empathy. Through family relationships, traumatic events, and the individual’s own temperament, Goleman believes that the experiences are “windows of opportunity” towards self-discovery. His analysis of the cost of emotional illiteracy and how it affects individuals and groups are shown to be definitive studies of how the emotional self operates. Goleman suggests that understanding and relating individuals to their own emotional intelligence is a means of reconnecting to the self for benefits to health, relationships, and work (1997).

Emotions and Psychoneuroimmunology

Perched above the brainstem of the human brain, the amygdala is an almond shaped cluster of interconnected structures that regulates emotions – all passion depends upon it. If the amygdala would become separated from the rest of the brain, the result would be the inability to gauge the emotional significance of events – a term called “affective blindness” (Goleman, p.15).

Like Dacher and Benson, Goleman uses psychoneuroimmunology to demonstrate the relationship of how the mind and body communicate - and how emotions play a significant part to the immune system. This circuitry explains why emotion is so crucial to effective thought, both in allowing an individual to make wise decisions and think clearly. Goleman reflected upon the 1974 research of psychologist Robert Ader:

Ader discovered that the immune system, like the brain, could learn. His result was a shock; the prevailing wisdom in medicine had been that only the brain and central nervous system could respond to experience by changing how they behaved. Ader’s finding led to the investigation of what are turning out to be myriad ways the central nervous system and the immune system communicate – biological pathways that make the mind, the emotions, and the body not separate, but intimately entwined. (Goleman, p.166)

The Emotions and Education

Classrooms are introducing emotional intelligence as new education through “emotional literacy” classes. They learn emotional skills that enable them to have more emotional self-awareness, manage their emotions, harness their emotions more productively, be able to read other’s emotions, and handle their own relationships more effectively (Goleman, p. 283-284).

Understanding the emotional intelligence and how it applies to education is of great significance. Concrete benefits of this knowledge are now being assessed through multiple evaluations. According to Goleman, “Pooling such assessments reveals a widespread benefit for children’s emotional and social competence, for their behavior in and out of the classroom, and for their ability to learn” (p. 283).

The Arts and Emotional Intelligence: Belonging Needs

Phenomenological senses connect to the emotional center of the brain. The very nature of art and creation is a sensory experience. The physicality of the art making process, the access to the unconscious mind, and the reflection involved with the art created – they all are related with Goleman’s emphasis on emotional intelligence. These relationships are tied into *Maslow’s Hierarchy* at the *Belonging Needs* level. Self-esteem plays a key role in the progression of self-discovery and transformation. The next level involves how the self develops in its relation to the creative process.

Maslow’s Hierarchy of Need: Esteem Needs

Esteem Needs is the fourth level of *Maslow’s Hierarchy of Needs*. The need for an individual to have a stable, firmly based, high evaluation of self, for self-respect, or self-esteem, or for the esteem of others that is based upon real capacity, achievement, and respect (Maslow, 2000, p. 261). A positive self-esteem can be developed through the arts at various age levels – this process was documented by the research of Viktor Lowenfeld. Artistic stages of growth are presented with Lowenfeld’s developmental model – which coincides with the Gardner’s cognitive theory on intelligences and Goleman’s theory on emotional intelligence.

Viktor Lowenfeld’s Artistic Stages of Growth and Development

Viktor Lowenfeld was a major proponent of the arts and his research propelled the 20th century in the understanding of how, at each stage of development, children were able to be mentally and emotionally distinguished by their artistic abilities and creative thinking processes. Through the stages of Scribbling, Pre-schematic, Schematic, Realism, Pseudo-realism, and Adolescent Art, he examined how children related to the human figure, space, color, and design images with various materials used. He had children create visual examples that related to his model to show how children develop through the arts. With the analysis of each stage of creative and mental growth through the arts, Lowenfeld noted characteristics specific to age groups or developmental mind-sets (1959).

Lowenfeld showed a strong correlation to the children’s developmental stages through the interaction of the arts – not only as an educational model, but also as a creative model. He concluded that the arts are an integral necessity to the child’s

curriculum that could only assist in the cognitive development of the child. Lowenfeld's analyses are still being taught in college courses for both art teachers and elementary teachers in order to understand childhood development and growth through the arts (Kazanis).

Creative Intelligence

Lowenfeld felt that through creativity and the creative process, a new intelligence could be validated to the educational school systems. This intelligence, like Daniel Goleman's Emotional Intelligence and Howard Gardner's Multiple Intelligences, offered a new way for individuals to learn, grow, and show educational development. He stated:

It is needless to say that what is essential from the non-essential in creative activity, especially the arts, is highly subjective and in as much as it changes for each individual expression, it is most difficult to assess. It is then this highly differentiated form of activity, the ability to relate expression and medium so intimately and uniquely to each other that they are so essential to each other that none can be replaced, which constitutes *creative intelligence*." (Brittain, 1965, p.9)

Lowenfeld concisely presented the remainder of his thoughts on the arts in education:

What is surprising is the neglect of recognition of the meaning which creative intelligence has for education and society in general. It is indeed important for learning to assess facts objectively. But is it not equally important for education to emphasize what is essential for one's own individual expression? Does not life to a great extent consist of the eternal search for "what is essential to me?" And it is not equally important for our democratic thinking not to neglect the sagacity, the wisdom of the naïve, as well as the creativity of the unsophisticated? We have preached individual differences, and have too often served conformity. *Creative intelligence* is necessary for the differentiation of what is essential from what is unessential for the individual's own mode of expression. This may well be one of the unique contributions of art education to general education, for creative intelligence is essential for the creative expression during all stages of growth of the naïve as well as the sophisticated. (Brittain, 1965, p.9)

The Arts and Stages of Growth and Development: Esteem Needs

Lowenfeld's developmental model directly relates to esteem and growth. The patterns learned through the creative process include the physical nature of the project, the safe space needed for the emotional ideas to unfold, and the skill sets developed through processing. All of these aspects of learning assist in the self-esteem of an individual - and with each new task learned, more creative tasks can be developed. Being able to directly relate to the artistic event in a new and meaningful way fulfills this stage of *Maslow's Esteem Needs* through the use of the arts.

Maslow's Hierarchy of Need: Need to Know and Understand

The *Need to Know and Understand* is the fifth level of *Maslow's Hierarchy of Needs*, and reflects the need to acquire knowledge and systematize the universe for the expansion of the intellect – in the role of curiosity, learning, philosophizing, and

experimenting (Maslow, 2000, p. 263). This need is how the self becomes actualized with the furthering of knowledge and education – and the general “know how” something works or evolves. Howard Gardner realized the process with his theory of multiple intelligences – or various ways an individual can learn something. His research is most important for the arts - as there are so many unique ways to obtain knowledge that correlate to specific art processes.

Howard Gardner's Multiple Intelligences

Howard Gardner (1993) developed a phenomenological methodology of creativity through the senses - he termed as *Multiple Intelligences* - each unique and different as the individual who participates. His implications and applications of these intelligences are related to education and the future of mind/body connection as a cognitive theory.

Gardner developed a theory for a way of understanding how unique learning styles affect the development of thinking skills and creative problem solving through both the mind and the body. Each of these aspects of understanding and relating to how an individual learns is reflected in a specific “intelligence.” His theories on development of the various intelligences are analyzed from what he described as: Linguistic, Musical, Logical-Mathematical, Spatial, Bodily-Kinesthetic, and Inter- and Intra -Personal Intelligences.

The following describes each intelligence as condensed by *Kagan Cooperative Learning*:

- Linguistic Intelligence involves skills in reading, writing, sensitivity to sound, order, rhythm of words, verbal explanations, and using language to express ideas or thoughts.
- Musical Intelligence involves sensitivity to pitch, timbre, timing and rhythm of sounds.
- Logical-Mathematical Intelligence involves skills in inductive and deductive reasoning, recognizing and using abstract patterns and relationships.
- Spatial Intelligence is the ability to create visual representations and understand information best with mental pictures or creating a physical picture.
- Bodily-Kinesthetic Intelligence involves using the body to communicate ideas and emotions, solve problems, and create products.
- Interpersonal Intelligence refers to the ability to work effectively with others and the development of good communication and relationship skills.
- Intrapersonal Intelligence involves the ability to be aware of and understand one's own feelings, strengths, weaknesses, and overall behavior.

The Arts and Multiple Intelligences: Need to Know and Understand

Gardner's Multiple Intelligences are clearly related to *Maslow's Need to Know and Understand*. The various ways in which an individual can learn are reflected in the seven multiple intelligences – and all of them showing a relationship to the arts.

Linguistic Intelligence is needed to write poetry and words used in music. Musical intelligence is related to the production of music through instruments and/or singing. Logical-Mathematical intelligence is important when making selections and

categorizing various design elements such as shape and form. Spatial Intelligence is used for drawing, painting, and creating three-dimensional objects. Body-Kinesthetic intelligence is developed through dance, drama, and any movement-based art activity. Interpersonal skills and the understanding of others in a social situation are important if the artistic endeavor is a group activity. Intrapersonal skills are furthered with the engagement of an art activity – especially one that may require all of the intelligences to complete - such as a theatrical production.

John Dewey and Elliot Eisner: Art as Experience

Both educational researchers, John Dewey and his modern day counterpart, Elliot Eisner, have promoted the arts not only for educational means, but also for the expressive quality that the arts lend to the intelligences. Dewey's historic research has provided modern day educators the foundation for the inclusion of the arts in education as a necessary experience of the curricula in his book, *Art as Experience* (1941).

Using Dewey as his foundation for research, Eisner has collaborated with bringing educators, researchers in the arts, and artists together to create extensive data for the promotion of the arts as a quality experience in the educational curricula. His research has assisted with the development of methods for qualitative analysis for the creation of consistent art experiences in education (Eisner, et.al, 2004).

John Dewey's comment epitomizes how the arts allow for the interaction between emotions and thoughts on becoming realized actions in an artistic expression: ...when excitement about subject matter goes deep, it stirs up a store of attitudes and meanings derived from prior experience. As they are aroused into activity they become conscious thoughts and emotions, emotionalized images. To be set on fire by a thought or scene is to be inspired. What is kindled must either burn itself out, turning into ashes, or must press itself out in material that changes the latter form crude metal into a refined product. Many a person is unhappy, tortured within, because he has at command no art of expressive action. What under happier conditions might be used to convert objective material into material of an intense and clear experience, seethes within in unruly turmoil which finally dies down after, perhaps, a painful inner disruption. (1934, p. 65).

Dewey also noted that the arts are not just significant to the artist, but to the community as a group, "The remaking of the material of experience in the act of expression is not an isolated event confined to the artist and to a person here and there who happens to enjoy the work. In the degree in which art exercises its office, it is also a remaking of the experience of the community in the direction of greater order and unity." (1934, p. 81).

Finally, Dewey continued to support the arts in his book, *Art and Education*, where he made the following statement of the expressive quality of the arts and the intelligences:

Expression in art entails the same acuteness of perception and employment of relevant meanings as every other intelligent execution of purpose in the practical affairs of life. Like the "practical" man, the artist is moved by some object or situation to feel and to do. What he does is not an attempt to arrest or alter the course of natural events, but to depict them, to paint a picture, carve out a statue, write a poem or symphony. The art in his picture, statue, poem or music is a

record of an experience, an expression of his sensitiveness, intelligence, feeling, and personal individuality. (Dewey, et.al. p.166).

Elliot Eisner (1976, p. vii) reflected off Dewey's works in order to use the art as experience and human development in order to promote the arts in curricular requirements:

Although graduation requirements, standardized testing, and college admission criteria are the formal and empirical manifestations of educational priorities, there are other conditions in the schools, conditions that are ubiquitous and subtle that also need attention if the arts are to flourish within the structure of schooling. Take for example, the emotional-intellectual climate of the school and its disposition toward play, fantasy, and imagination. The arts are areas of human performance and experience that require a willingness to suspend the press of the "practical," to venture into the world of the imagination. To play with images, ideas, and feelings, to be able to recognize and construct the multiple meanings of events, to perceive and conceive of things from various perspectives...

Eisner's research focuses upon the possibilities and parameters of human development. He has continued his quest for the understanding of what needs to be changed in order to bring about change. His interests have still remained in the ability to create artistic and educational events in the schools, and to move from psychological and sociopolitical forms of understanding, to the forms of personal realization in and through the arts. (p. ix).

Eisner believes that the general neglect of the arts in American schools is due to politics since educational decisions reflect the concerns of what society wants for its citizens. He feels that the arts have not been given a fair place in education, as are seen only as Friday, after-school fun when the "real" work has been done during the week. His quote summarizes his thinking:

We do not have strong art programs in elementary schools largely because we have not demanded them. We have not demanded them because as a nation we have a limited and parochial conception of the human mind and do not yet understand the role of the arts in expanding our consciousness and understanding. Art, for too many of us, is for the talented. Art is considered the beauty parlor of our civilization. But with such a view neither beauty nor our civilization can feel secure. We live at a time when we desperately need people who are sensitive, who are sympathetic, who can read the metaphorical qualities of life, who can see beneath the surface of experience. The arts have, I believe, an extremely important contribution to make in developing such human qualities. We can learn to see, feel, and understand what people like Solzhenitsyn, Cummings, and Picasso have to say to us. What is more important, we ourselves can learn to construct the forms through which our own sensibilities can be expressed, in our speech, our home, in the kinds of lives we live. The arts in the lives of children will not guarantee the attainment of such ends, but I know of no human enterprise more centrally concerned with their realization. Art is, ultimately, not for art's sake; it is for the sake of all of us. (Eisner, p. 17)

Maslow's Hierarchy of Need: Aesthetic Needs

Aesthetic Needs is the sixth level of *Maslow's Hierarchy of Needs* (Maslow, 1971)). The need to express oneself creatively and spontaneously: to understand how to

become creative, what creativity is, and to reflect upon the process of creativity in an aesthetic way. As seen as an epi-phenomenon of health, of a found self, and an expression of it (Maslow, 2000, p. 215). This aspect is possibly one of the most important parts of Maslow's research in that creativity and aesthetics are seen as a need in order to self-actualize. Both Harold Anderson and William Cleveland researched how aesthetics and the arts are significant to the future cultural development of individuals and their community. They describe the arts as support for economics, education, community, technology, health care, and as a means to express transcendent values and issues.

Harold Anderson: Creativity and its Cultural Significance

All stages of creativity from inception of a thought to the final product – a painting, a dance, a song or even a poem – originates in the realm of the mind and the unconscious. The creative process parallels *Maslow's Hierarchy of Needs* – each idea or action showing a connecting to one or more of the levels – each level needing to be processed as a means to an end – and as a process unto itself. Creativity ties in the mind-body connection as a physical manifestation in order to embody a conscious or unconscious expression (Kazanis).

Harold Anderson discussed the nature of creativity and how it could be seen as a psychological importance within four aspects: 1. Creativity is a product, as well as a process; 2. Creativity is a primal, basic quality of life, like protoplasm; 3. Creativity is a new interpretation for individual differences, and, 4. Creativity is an expression of the Unconscious.

Commenting on a distinction between Creativity as product and Creativity as process, Anderson stated,

That the product exists only in the past: the process is instantaneous moment of now. The process is the flow between the past and the unknown, unpredicted and unpredictable future. The product not only belongs to the past; it takes on the characteristics of the crystallized closed system of static unchanging immobility. There is no Creativity or growth in the past, nor in copying, imitating or conforming to the past. Similarly, it is un-Creative to resist the flow of life into the open future or to fear the unknown. (Brittain, 1965, p.12)

Anderson also felt that Creativity is seen as “a quality of life in which the process is of a continuation of uniqueness, a flowing, moving, changing originality. It is the emergence of originals and is the quality of protoplasm. To stop this process, arrest it, inhibit it, restrict it is to retard Creativity” (Brittain, 1965, p.13).

According to Anderson, creativity is new interpretations of individual differences – it is the continuing process of originality and uniqueness in the individual person that cannot be measured or quantified. Hence, Anderson likened creativity to that of protoplasm of life – unique as the next individual's being:

Individual differences later became submerged in a vast testing movement that produced thousands of measurements of different kinds of abilities and performances, each presented as a cross-section of this process of life and growth. The research goal of the testing movement was primarily correlation and prediction. But only similarities can be correlated and only the defined can be predicted. The uniqueness, which can neither be predicted, nor defined in advance, and which is the evidence of Creativity, was generally discarded by the statisticians and the testers (Brittain, 1965, p. 13).

Finally, Anderson emphasized that creativity is an expression of the unconscious in regards to how it can provide positive, organizational, truthful functions in the revelation of new innovations and creative experiences. Anderson pondered the description of the unconscious and how it effects creativity:

Since the unconscious cannot be seen, it cannot be described by one person for another. Since the unconscious must be inferred, the idea of the unconscious must be constructed by each individual. Even so, some communication of these inferences is possible. At the same time the unconscious seems to be a place where one's real self can momentarily crawl away from the world and enjoy beauty, live simply and efficiently, and be truthful to himself and to others. Consciousness by itself does not seem to be able to produce things of beauty, truth, and harmony, or at least not to do it so well as when it can draw upon the so-called depths of the unconscious, the truth within the self. (Brittain, 1965, p. 15)

Art as a Culturally Significant Meaning

There are many cross-cultural applications with the definition of art. For this study, however, art uses the description of Anderson's *Art in Small Scale Societies*: as being "a culturally significant meaning, skillfully encoded in and affecting, sensuous medium" (p.238).

Anderson states that art distinguishes humans from other creatures on the planet as humans create meaning through the arts in a meaningful system of symbolic relationships through social structure. Art is used for the symbolic structure of illustrating a multitude of meanings that gives visual light to the human spirit, religion and myth, beauty, social values, truth, and as a meaning unto itself. Each of these qualities first constitutes a culturally significant meaning that deals with a code, a skill, and a medium (p. 239).

Anderson's description of art as "culturally significant" reflects how the arts are viewed by a society - and, in turn, demonstrates how the art can be used as a creative means. If the society is more open to the use of the arts, it will be more prevalent in its culture. And through various expressive mediums, the arts are either a major or minor part of that community (p.239).

Art as "skillfully encoded in an affecting, sensuous medium" is mirrored by the use of unique mediums and by encoding ideas into that medium to create symbolic meanings in either two or three-dimensional forms. For example, two-dimensional art forms can be paintings, drawings, or even photographs. Three-dimensional forms can be sculptures, found objects, and structures. Movement-based expressions such as dance, music, and theatre also lend themselves toward the creative process by physically involving individuals to participate.

All of these aspects denote the use of the senses: a key element to the arts in order to make meaning of existence – all reflecting a creative passage of time. The variance of mediums allows for individual and group reflection about creativity and expression with the use of phenomenological senses. Hence, the arts enable individuals to manufacture symbolism with unique, multi-faceted, and complex processes (Kazanis).

According to Anderson, there are multiple "meanings" in the Arts in which the artist finds an expression: Spiritual, Meaning as Meaning, Sacramental, Beauty, Social Values, Truth, Religion, Symbol and Icon. These meanings assist in the growth and transformation of the artist and for those who would view the piece of art (p.240).

The ancients believed to in order to present supernatural significance, they used the arts to embody the representational essence of human life and thought. Aztec philosophers believed that art alone was true, eternal, and meaningful. Images created by Japanese art provided the conveyance of profound truths in order to assist in their spiritual recognition and concentration as an aid in assisting religious seekers experiences in spontaneous and intuitive insights. In western traditions, art was - and still is - used as a message in order to create relationships for religious, ideal, or essential natures. Transcendence of the mundane can occur when art is reflected as meaning unto itself with the end result being concrete and definable – and, sometimes, less defined. Whether the art be used for utilitarian purposes or sacred purposes, it reflects the influence of the area or the people it was created by. Art conveys a multitude of meaning and sometimes several meanings simultaneously (Anderson).

Reflecting a way that transcends the rational and the explicit, is the fundamental nature of the arts. For example, by unifying art mediums – or materials - with a spiritual meaning of a religious concept, images can convey a sacramental abstract message (Anderson). Greek and Russian Orthodox icons are examples of the spiritual nature. With words painted directly on the saint's mouth, the icon's image depicts the communication that the saint wishes to place upon the viewer. Hence, a communion of sorts occurs between the image and the viewer as the viewer reads the words and sees the image.

Art's true meaning lies in its being a tangible embodiment of abstract norms of beauty and social goodness, as Anderson is quoted:

Since art is often related to beauty we would do well to ask about the source of standards of beauty. Art also reflects the ideas of social goodness to the connection between beauty and that which is good. Linking beauty and goodness focuses on a social dimension about bringing the personality of goodness to light in a model for everyone to emulate and revere. Art and truths are manifestations as a means of conversation and knowing. Expressing that which is truth must be looked upon as a great communicative power. Art relates to its religious zeal as its spirit often embodying goodness, beauty, and other principles of value to humankind. Transformation in communion through arts can be construed as a religious experience. The artist ought to elevate oneself to a higher spiritual plane (p. 244).

In certain cultures, the art created is thought of as bringing about miraculous, creative, and qualitative transformations. Art may also provide a means where individuals can come into intimate contact with the sacred. Significant meaning of art is the concept of “the transformer,” permitting communication between the sacred and the mundane in all levels of existence.

In certain cultures, not only does art provide communication with the spiritual realm, but also can compel spirits to act. The viewer or artist may contact various spirits of the supernatural that may include that of the ancestor, a plant or mineral being, and spirits of cultural heroes. In order to compel an action of a spirit, a work of art may be created: a song, a drama, a dance, or even a sculpture in order to make contact with the spirits. Not only would the work be used for a religious communication, but also used as controlling the supernatural:

In some societies, art not only transmits religious meaning, it also carries a message of a particularly deep and obscure nature. When religious concepts are so abstract that even initiates grasp them only with difficulty, art can serve as a

means whereby the people at large can gain some grasp of the religious principles. Through this, the arts provide a way to understand and even experience the divine essence of spirit (Anderson, p. 249).

Humans need to make meaning out of their lives. And through making art, they add meaning to their life. In Paleolithic times, cave people painted animals on their walls. Possible motives for painting on the walls have been described as “sympathetic magic” whereby artists depicted future hunting parties and the capture of desired beasts (Anderson, p. 253).

From these various motives, stem all sorts of debates on why humans create art wherein relative images of representational and non-representational art exist. The arts have become so stylized that pictorial subjects are lost and that the meanings are treated as purely non-representational figures. The innate pleasure of creating non-representational, stylized techniques have prompted people to make meaningless patterns within their work. As with the Expressionism movement of Jackson Pollock’s splattered paintings, some artists express themselves by making non-representational imagery for just the pleasure of it. Pablo Picasso distorted his figures with the Cubism movement as he was trying to relate three-dimensional African sculpture to the abstract concept of his two-dimensional paintings. His abstraction of the human form and the essence of non-representational art both led to new ways understanding and perceiving the arts (Anderson, p. 254).

Art can even go beyond what we typically think of as the arts – it can reflect the way we dress ourselves, cut our hair, tattoo our bodies – all showing membership in a certain group and is thought to add to one’s beauty as a person. Not only can art be something that is created outside of the body, but also can be created onto the body. All art presents some sort of meaning, whether it is representational or not (Anderson, p.256).

Anderson is quoted, “All art represents; the only difference is the degree to which an artifact’s referent is known to those outside the tradition that produced it and the degree to which the represented subject itself is either concrete or abstract” (p.258).

Psychologically, the arts are also used as a means of expression to represent doubt, chaos, and disorientation. As new patterns and lifestyles are forged in a changing world, the mystery can be experienced through the arts as a conduit of understanding. The arts allow various messages and even conflict to be presented at one time. Through sculpture, painting, dance, or even poetry, artists can embody these contradictory concepts in a multitude of ways. The arts accomplish an invaluable contribution to the community. Because the arts can convey unique meanings and symbols, new understanding can be developed which allow the world to relate to such phenomena in a different way than before. This effect reflects its cultural significance within the community and world (Anderson, p.261).

William Cleveland: Arts as Infrastructure

William Cleveland presented an article that called for the implementation of the arts in the educational curriculum so students can achieve a better overall education. In Cleveland’s *Bridges, Translations and Change: The Arts as Infrastructure in 21st Century America* (1992), he calls for the support of Arts in America. He sees the arts as an integral means to achieve higher educational standards by asking the question: “How will the arts contribute to our meeting the social, political, and economic changes facing our community?” Cleveland also argues that: “Art supporters cannot and will not find a

place at the table until they are able to communicate that the arts are a powerful resource that can be used for everyone's benefit" (p.86).

In order to support his question and argument, Cleveland highlighted six arguments and associated strategies of the reintroduction of the arts into community infrastructures. The arts are discussed as an essential resource, basic educational reform, common language, technological benefit, strategy for healing, prevention and empowerment, as well as a means of communicating values and issues. Cleveland related this knowledge to bridges, translations, and change within the United States and how these strategies can be achieved within the community.

First, Cleveland commented upon various studies that show the economic influence and positive impact that the arts have on a community – both large and small (p. 86). He emphasized that the arts act as a magnet for large businesses and assist in the revitalization of urban centers. From the selling of cultural tourist locations to the arts and entertainment industry, Cleveland noted how much economic revenue is generated within the arts to support the community for both tourism and the arts (p.86).

Within this arena of understanding, Cleveland touted how the government and big business are using the arts to increase creativity and build teamwork within the American workforce. He feels that the arts offer skill sets of:

Harnessing and synthesizing the qualities of logic, organization, flexibility and insight, creative teamwork, learning that problems are opportunities not obstacles, learning to discipline the imagination to solve difficult problems, and learning that "failure" is a functional aspect of discovery. (p. 86)

Within the second argument for the arts, Cleveland sees art in educational settings as a basic skill that needs to be developed by both young and old alike. He quoted the 1989 Assembly of Office of Research report, *Arts Education In California: Thriving or Surviving?* - and stated that the report found "evidence that 'a more balanced approach' emphasizing 'the arts as well as basic skills' would be more 'advantageous.'"

Cleveland noted that the inclusion of the arts in an academic curriculum is a "curricular necessity" that assists in an alternative success for those students who are visual learners and may struggle academically. He indicated that "the discipline and self-esteem these students acquire often carries over to their study of other academic subjects and provides motivation to stay in school." He said further:

Educators are only just beginning to acknowledge the complex mix of human intelligences and learning styles. In this context, arts education is educational reform. The pedagogy of the future should not be just arts inclusive, it should be arts-based. Teachers should know and employ the creative process in everything they do. Arts-based education is the laboratory for harnessing the power of the intellect through the discipline and vision of the creative process. Arts-based education will support the growth of the imagination and creativity as tools students must employ to succeed in a complex society. (p. 87)

Art is used within the community to bridge the creativity of the mind into the physical realm. And in order to create that bridge, art as an educational discipline is taught in many elementary and secondary schools, as well as colleges and universities. According to the North Texas Institute, art as a discipline – called DBAE (Disciplined-Based Art Education) – is defined as, "A comprehensive approach to learning in art that centers instruction on works of art and derives content from four foundational art disciplines: aesthetics, art criticism, art history, and art production" (North Texas Institute, p.91).

Through the DBAE concept, the four-area approach is a complete system in which students address critical aspects of the arts. Aesthetics is seen as discovering and understanding the varieties of meanings and values in art. Art criticism is responding to and making judgements about the properties and qualities that exist in works of art. Art History assists in acquiring knowledge about the contributions that the artists and art make to culture and society. And, finally, Art Production, or the making of art, shows how students learn to express their own ideas and feelings in a visual form (North Texas Institute, p.91).

In Texas elementary schools, they use these inter-relationships to connect their art-based classes to their "Texas Essential Elements" for art, math, music, physical education, science, social studies, and writing. By connecting the various disciplines in a work of art, Texas school children receive the benefit of understanding the arts at an early age and the concept of interdisciplinary education.

Cleveland's third argument for the arts focused upon the aspect of how the arts act as a symbolic bridge to the community as a common language that everyone can speak. Multiple cultures can equally share in this unique interaction and create "artistic dialogues and collaborations as models for new ways to interact as global citizens" (p.87).

For his fourth argument, Cleveland looked toward the competitive nature that the arts can imbue upon the technology. With the advances of interactive media such as film, video, photography, music, and graphic design, he looked to the technological edge that the arts are now melding into.

Multiple possibilities of how the arts can be used in unique ways create complex applications of a "new industrial age." Cleveland quoted John Scully, Chairman and CEO of Apple Computer, Inc. as saying:

As chief executive of a technology company that thrives on creativity, I want to work with people whose imaginations have been unleashed and who tackle problems as challenges rather than obstacles. An education enriched by the creative arts should be considered essential for everyone. (p. 87)

Cleveland's fifth argument for the arts denotes that they are a strategy for healing, prevention and self-empowerment: "Armaking- the study and practice of the creative process-is inherently empowering. Each day the artist engages the muse, he/she does battle with the new and unexplored. All artists- student or master, young, old or infirm- are creative pioneers and adventurers" (p.87).

Cleveland feels that this adventuresome spirit is contagious through the arts and that an art has valuable implications for educators, social service providers and community leaders (p.87). From problem solving and building self-esteem to the healing and transformational aspects of the arts, he noted that research has found the arts to be a therapeutic activity and effective "resource for reducing violence, recidivism, and psychopathology" (p.88).

Finally, Cleveland's sixth argument appeals to the research of this dissertation. He feels that the arts help us to communicate about transcendent values and issues. He stated that "Today, although the artist has been cast out from the center of community life, he/she continues to sustain a vital link to the transcendent- to provide the imaginative sustenance and vision for the quest for truth and meaning, beyond the material" (p. 88).

Due to the "trivialization of the arts in America," Cleveland feels that there has been an undermining of the connection between humans and an artistic illumination that needs exploring. He sees the artist as an individual that "mediates the moral, the rational

and the spiritual; the artist sensitizes us to the presence of social and material toxicity” (p. 88).

At the end of Cleveland’s article, he emphasized various ways to create strategies that would offer stimulus for brainstorming and action to include the arts. His ideas focused on bridging the arts into other areas, translating how it can be achieved, and showing that, with changed perceptions of the arts, new possibilities of cultural relationships can be co-created (p.89).

The Arts and Aestheticism: Aesthetic Needs

Maslow’s Hierarchy of Needs emphasizes the arts as the sixth level prior to self-actualization and transcendence. As a higher-ranking need, Maslow has noted the necessity of the arts and the need to express as part of the growth and development of the soul’s journey – as *Aesthetic Needs*. Both Anderson and Cleveland have noted that there are multiple avenues of arts that can assist in the empowerment of individuals and communities. And through the use of these avenues, a more fulfilled individual will contribute to a more aesthetic community.

Maslow’s Hierarchy of Need: Self-actualization & Transcendence

Self Actualization is the seventh level of *Maslow’s Hierarchy of Needs* and it is the developmental process of understanding one’s growth and potential to the fullest, once all other needs have been met (Maslow).

It is closely related to the eighth level of Maslow’s *Hierarchy of Needs of Transcendence*. As the final stage of the hierarchy, it reflects that the individual has risen above and satisfied the other seven levels of needs– as a means of self-reflection and wholeness of spirit. At this point the individual is capable of completing the following:

- To seek out and have peak experiences and plateau experiences – as the most important things in life – a means of validating life.
- To understand the language of “Being” - the language of poets, mystics, and artists.
- To perceive the sacredness in all things at the same time.
- To become more consciously and deliberately meta-motivated.
- To recognize others who are also transcended.
- To be more responsive to beauty and aesthetic qualities of life.
- To become more holistic and healthy and practical self-actualizers – not only of themselves, but also for others.
- To transcend the ego and the Self – or identity.
- To become a better person – one that is revered.
- To focus upon new innovations and ideas.
- To allow the human experience to be completely felt (Maslow 2000, p.174-180).

Through this developmental model, Maslow’s needs reflect a process of self-discovery and self-actualization. In keeping with the holistic view of Maslow’s pyramid, Ken Wilber has developed an integral vision that mirrors Maslow’s theories. Wilber’s “Integral Vision and Psychology” is used as an overall prevailing theme as a holistic paradigm of consciousness and how the arts act as a means of transcendence and transformation within the individual and community. Wilber has been developing a theory for “everything” wherein there are no boundaries set to contain individual phenomena,

rather a grid of thinking that allows the individual to partake in the overlays of the event occurring.

Ken Wilber: Art and The Integral Vision

Wilber created an integral vision that includes multiple disciplines – especially the arts - organized for analyzing experiences. He has furthered the research of how individuals understand and relate to their unconscious and conscious experiences both to themselves and to others. Wilber reflected upon his structure for “everything” in Alex Grey’s book called *Transfigurations*:

Integral or integrative simply means that this approach attempts to include as many important truths from as many disciplines as possible – science and religion, East and West, ancient and postmodern – and from every level of being: matter, body, mind, soul, and spirit. Physics deals with matter, biology deals with the living body, psychology deals with the mind, theology deals with the soul, and mysticism deals with the direct experience of spirit. So an integral approach to reality would include physics, biology, psychology, theology, and mysticism to name a few examples. (Grey, pg. 99)

What Wilber has done is created a multi-layered graphic description of the perception of consciousness that can be looked at from the inside and the outside of an individual’s reality. The subjective of an individual’s own consciousness is experienced as the first person “I” – the images, impulses, concepts, feelings and desires that float through one’s mind. The chart also allows for the study of consciousness in an objective, empirical, scientific fashion in the third person as an “it” - such as the brain’s chemical compositions. A “we” is also established with Wilber’s matrix as a collective form that also has an inside and an outside: the inter-subjective cultural values and external social systems (Grey, p. 99).

Thus, Wilber sees that each level of existence has an inside and outside in both individual and collective forms that the body, mind, soul, and spirit exist within. Thus, four dimensions or quadrants are created for each level – each seen as part of the “I,” “it,” the “its” or the “we.”

According to Wilber, “There is an easy way to remember these three basic dimensions. Beauty is in the eye of the beholder, the “I” of the beholder. The Good refers to the moral and ethical actions that occur between you and me, or “we.” Truth usually refers to objective empirical facts, or “its.” So the three basic dimensions of “I,” “we,” and “it” also refer to the Beautiful, the Good, and the True. Or art, morals, and science” (Grey p. 100).

Hence, Wilber has created an integral view that would not just talk about matter, body, mind, soul, and spirit – because, he believes, that each of those levels has a dimension of art, of moral, and of science. By placing these three dimensions together – the I, it, we - or art, morals, and science – or Beauty, Goodness, and Truth - as major levels of existence with the matter, body, mind, soul, and spirit, Wilber is trying to present an integral, or holistic approach to reality (Grey, p. 100).

Wilber sees that art or the making of art can express any of the levels of awareness found within in his chart from the sensory-motor reflections of the world of matter, to the feelings and ideas of the ego-self, to the socio-centric or world-centric self. However, he also believes for art to be transformative in the spiritual sense it must transform the artists and the viewer – to have it communicate its imagery in a way that forces individuals beyond where they are. The artist and the image “must reach beyond

the present limitations of their body/mind or ego to a higher level of consciousness and being. For the art to be spiritual, the artist has to be better person after finishing the work than when he began it" (Grey, 101).

The Arts and The Integral Vision: Self-Actualization and Transcendence

Maslow's Hierarchy of Needs of Self-Actualization and Transcendence are relative to Ken Wilber's integral system – in the sense that his one grand theory can provide a theoretical framework for this dissertation. Wilber's theory enables this study to incorporate multiple levels of reality allowing the models to overlay the arts concepts found within each of the programs. With Wilber's holistic philosophy and what he calls, "orienting generalizations" – big ideas that give shape and direct society's worldview – the integral approach would be a valid and expansive theory to hold all of the information found within the future research of this study.

The Expressive Arts

The Expressive Arts are kept as a separate section within the Literature Review to highlight the integrated theories with *Maslow's Hierarchy of Needs*. It is important to understand what the expressive arts are and how they serve as the building blocks for the creative process. Barbara Kazanis and Paolo Knill are two researchers who have dedicated their work to the understanding and use of the arts in various settings.

Accessing the arts to improve education, enhance life styles and reduce stress includes various methods, both ancient and modern. These methods called "Expressive Arts" include all of the arts from the visual arts to music, dance, drama, and poetry. The need to heal, relax, and spark creativity - the focus of today's conceptualization of health and self care – is being explored from the diverse professions' perspectives of therapy and arts (Kazanis).

Expressive Arts today are seen as part of a world-view and an integral view for interdisciplinary education and studies. Various art modalities are used by the two models and can be found in many programs under the settings of health care and education/therapy. These modalities are thought of as the resources in which a program can tailor their particular needs with specific expressive arts to achieve certain outcomes and measures (Kazanis; Knill, P., Nienhaus Barba, H., & Fuchs, M. N. (1995).).

Creating something tangible as an art piece that represents an "expression in process" reflects what this author considers "Emotional-Centering." Use of the two-dimensional arts such as painting, drawing, and the creation of collages enable the non-artist to communicate their expressions in a symbolic fashion. Three-dimensional arts that include sculpting with clay or other mediums, such as sand, physically engage the individual in a different dimension that bridges two-dimensional concepts into a three-dimensional reality. Both are valid and necessary for the expressive arts and reflect the uniqueness of each individual who comes in contact with the various mediums.

And, with the expressive arts, there is more than just the tangible creativity of mediums, also, there is movement-based arts that physically center the individual on a total body level. All senses are fully activated when the body is in motion - noted by the researcher as "Physical Centering." Dance, Tai Chi, Yoga, and use of a Labyrinth, wherein the body is in action, enable release of the mind to focus upon the physicality of the movement.

This researcher feels that "Spiritual-Centering" can be found through music for the senses by playing an instrument, singing, and listening to music. Research is now

being conducted to show various types of music affect the human body, and, perhaps the soul, as well. Classical, Jazz, and New Age all have various effects on the body and soul when listened to. According to British musician and researcher Jeff Moran, toning, humming, singing, and playing an instrument actually can change the vibration of the body. More and more research is going into this field, as musicians are becoming aware of how certain sounds affect the body. This unique phenomenon is being documented by researchers and labeled as the “Mozart Effect.” Don Campbell, the originator of the “Mozart Effect” is one of America’s leading authorities with this type of research (Campbell, 2001).

Drama and storytelling are used for what this author calls “Mental-Centering.” Poetry and humor are all tied into the theatrical arts wherein the participants are either the actor/actress or the audience. A special type of theatre has been developed called “Psychodrama” – a theatrical offshoot that captivates the actors and audience with real life stories - all enacted for the very sake of mental and emotional clearing needed to heal. Patch Adams is a leading medical doctor who uses humor and laughing to engage his patients and medical assistants in role playing and clowning around. He believes that with humor, all things are possible, even a speedy recovery with a smile (Adams, 2001).

The author does not want to limit emotional, physical, spiritual, and mental “Centering” to just these four artistic areas alone; however, she finds it easier to present the use of these arts for the development of the construct. The expressive arts can act as an interactive link to the promotion of better health. By tapping into the creative process of the inner self, individuals can allow for relaxation into a creative outlet (Kazanis). Using expressive arts as a means of stress reduction enables one to focus upon one’s mind and body on the artistic task at hand – to become present within that moment and realize one’s creative potential. According to Moffitt Cancer Center’s Frances Faulk, this process is called “entrainment” wherein the individual becomes “one” with whatever artistic event is occurring. This phenomenon is not a new notion to the artistic community as it stems from the Zen philosophy of the East. Rather, it is now being documented as part of the artistic process that can be traced back to the inception of the creative event (Kazanis,1973).

The overall process of the creative thinker and doer is becoming more and more a conventional topic of philosophers, artists, educators, scientists, and even those individuals in business. Individuals are trying to demonstrate holistic concepts of how everything is related and interrelated to one another. Multiple theories are cropping up due to new perceptions of how individuals think and create.

Art as the Container of Expression

Paolo Knill and his associates define an inter-modal approach to expressive art therapy by combining the arts with healing and psychotherapy through *Minstrels of the Soul* (Knill, et.al, 1995). They examine ancient cultures’ theories of expression and how they are related to modern expressive arts. Multiple realities dealing with the “literal, imaginal, and effective” are analyzed. Aesthetics as the essence for healing is discussed along with various structures of processing the expressive arts.

Knill sees art as the embodiment of expression and as a container to be used and accessed for processing emotions, creative ideas, and even traumas - a way to hold the image or idea in order to be creatively processed. Various theories/applications are using the arts to transform an individual – hopefully for the better. These methods are used by clinicians, doctors, healers, expressive artists, and artists all with a similar goal

in mind: to assist the individual in the process of releasing their creativity in order to achieve a better state of mind, body and spirit. Knill is one of the many proponents of the expressive arts movement as there are many more art therapists who promote the arts in therapy.

Global Art Therapy

Global art therapy training began in the early 1980s and has continued since with a variety of associations that represent art therapists (Stoll, 2005; Arrington, 2005). The British Association of Art Therapists (BAAT) and the American Art Therapy Association (AATA) are the two major associations from the two countries with the most developed standards for the profession (Stoll, 2005). Art therapy educational programs are being included in various settings such as institutes, colleges – with both undergraduate and graduate training, and expressive arts certifications. The countries that headway with the highest educational training include: Australia, Austria, Canada, England, France, Germany, Greece, Israel, Italy, Netherlands, Northern Ireland, Russia, Switzerland, and the United States of America (Stoll, 2005). According to Doris Arrington (2005), the reason that the associations and therapies exist is because:

The world, a place of beauty and wonder, can also be confusing, desolate and dangerous. In the last decade, the world, instead of moving its people toward a higher quality of life, has because of HIV/AIDS and international/cultural wars, put millions and millions of children and their families more at risk (UNICEF, 2005). Art therapists in the United States, wanting to help others and share a profession they love, are motivated to travel to reach out to at-risk populations. Teachers, counselors and art therapists in other countries are equally as interested in sharing their professional experience both in the United States and throughout the world (p. 193).

We are fortunate to make a living encouraging creative engagement, communication, inner healing and wellness. Art and image, created regardless of age or ethnicity, are some of humanity's first models for sharing experiences and communicating values and meaning. Art and image are universal and intrinsic. They promote curiosity and encourage a sense of discovery. They give individuals opportunities to learn about themselves as well as others (p. 194).

National Institutes of Health

Scientific research of the U. S. National Institutes of Health delves into clinical trials to connect the arts with healing and wellness (<http://clinicaltrials.gov>). Current studies such as the following show how the arts are being integrated in new and unique scientific experiments:

- Expressive Writing for Reducing Stress and Diabetic Symptoms in Diabetes Patients: This study will determine whether the psychological benefits of expressive writing extend to diabetic patients, how long the benefits will last, and whether additional expressive writing “booster” sessions will lead to greater and more sustained improvement in diabetes symptoms and well-being. (<http://clinicaltrials.gov/ct/show/NCT00233142>).
- Mind Engagement with Music for Non-drug Pain Relief: The purpose of this study is to determine whether engaging in music listening tasks can reduce

the perception of pain and provide nondrug relief.
(<http://clinicaltrials.gov/ct/show/NCT00103870>).

- Mindfulness-based Art Therapy for Cancer Patients: The purpose of this study is to determine whether cancer patients who receive the mindfulness-based art therapy (MBAT) program demonstrate improvement in health-related quality of life, a reduction in stress-related symptoms, and enhanced coping responses. (<http://clinicaltrials.gov/ct/show/NCT00034970>).

These trials are just the beginning of how the arts are being integrated with science. Many other research centers are generating new information regarding the arts and healthcare, and the Society for the Arts in Healthcare is one of them.

Society for Arts in Healthcare

The Society for Arts in Healthcare (SAH) was founded in Washington, DC in 1991, promotes the incorporation of the arts as an integral component of healthcare by:

- Demonstrating the valuable role the arts play in enhancing the healing process.
- Advocating the integration of the arts into the planning and operation of healthcare facilities.
- Assisting in the professional development and management of arts programming for healthcare populations.
- Providing resources and education to healthcare and arts professionals.
- Encouraging and supporting research and investigation into the beneficial effects of AIH. (National Endowment for the Arts and The Society for Arts in Healthcare (2003, March 19-20, p. 13).

The SAH has seen an increase in its membership and conference attendance since 1991. From twelve founding members, the 2003 membership now includes over 500 organizations and individuals, and represents an increasingly broad professional cross section including physicians, nurses, medical students, healthcare administrators, architects, designers, and artists. (National Endowment for the Arts and The Society for Arts in Healthcare 2003, March 19-20, p. 13).

In March of 2003, The Society for Arts in Healthcare administration and members of the National Endowment for the Arts (NEA) converged in Washington, DC. The NEA is a federal agency that supports a broad spectrum of professional arts programming in healthcare settings (www.nea.gov). Working with SAH reinforces the NEA's goals to make the arts more widely available and to improve the quality of life for all Americans through the arts. The meeting brought together experts in medicine, the arts, social service, media, and government to develop a strategic plan for advancing the arts in healthcare across the country (National Endowment for the Arts and The Society for Arts in Healthcare (2003, March 19-20, p. 1).

At the conference, the focus was to discuss the following:

- Describe the history, scope, and accomplishments of the arts in healthcare (AIH) movement, with primary focus on AIH programs that are incorporated into medical care and education,
- Provide examples of programs and resources, and
- Address challenges and opportunities of the field (National Endowment for the Arts and The Society for Arts in Healthcare (2003, March 19-20, p. 1).

The Society for Arts in Healthcare and the National Endowment for the Arts concluded the conference by stating:

The arts in healthcare movement has made dramatic strides in the last decade. Nevertheless, these gains need to be consolidated, and programs strengthened and expanded. In this period of change in American healthcare delivery, the arts have a unique opportunity to develop the most effective programs and strategies, forge new bonds with the healthcare community, and find new ways to ensure the role of the arts in this country's healthcare. This is the mandate for the arts in healthcare in the Twenty-first Century. (National Endowment for the Arts and The Society for Arts in Healthcare (2003, March 19-20, p. 31).

Summary of Literature

In conclusion, this review of the literature highlighted specific research that relates directly to Maslow's needs and how the arts act as an integral aspect to the development of the self. By summarizing each of the needs and how they interrelate to each of the theorists, connections (selected and reflected by the author) were shown that assist in the development of the construct that uses the arts as modalities to promote self-actualization and transformation in Health Care and Education/Therapy.

Benson (1997) and Dacher (1991) showed the mind and body connection with Psychoneuroimmunology and how the arts are related to creative visualization and *Maslow's Physical Needs* (2000). Jung's Active Imagination (Chodorow, 1997) experiments focused on the unconscious and conscious minds in the first expressive arts activities and *Maslow's Safety Needs* (2000). Goleman's Emotional Intelligence (1997) invited the use of arts as a means of expressing emotions and was reflected off of *Maslow's Belonging Needs* (2000). Lowenfeld's (1959) Artistic Stages was developed for the documentation and progress of the various processing skill sets necessary for growth and was connected to *Maslow's Esteem Needs* (2000). Gardner's Multiple Intelligences (1993) presented the various ways of learning, Dewey's Art as Experience (1941) set the foundation for the arts in education, and Eisner's research (2004) continued to promote the arts in the curricula – all reflected in *Maslow's Need to Know and Understand* (2000). Anderson's nature of creativity presented the arts as culturally significant and Cleveland's call for the arts (1992) asked to maintain the arts as part of a community's aesthetics – both were reflected in *Maslow's Aesthetic Needs* (2000). Wilber's Integral Vision (2000) organized the notion of transcendence in a system wherein the arts can be discussed as a means of psychological development – mirroring *Maslow's Need of Self-Actualization and Transcendence* (2000). Finally, the Expressive Arts (Kazanis) and Art as the Container of Expression (Knill) summarized the inter-modal approach to using the arts as a means of expression and healing through the artistic process.

And, new and scientific research through the National Institutes of Health, Global Art Therapy researchers from around the world, and the Society for Arts in Healthcare with the National Endowment for the Arts are all working to connect the arts to science. The next chapter delves into the research methodology used to make these connections and presents means in which they may be documented.

Chapter III.

Research Method

The integration of the arts and humanities in all health care delivery systems is essential to assure compassionate humanistic patient and family care. The arts and humanities with their images, symbols, and sounds express themes of life, death, and transcendence. They are the language of the soul and can enable people to express and appreciate the universality as well as the particularity of each person's experience...Engaging the arts and humanities can enable people to mourn, grieve, and celebrate life. The arts and humanities allow for other ways of knowing. "Arts and Humanities for the International Work Group on Death, Dying, and Bereavement," *Journal of Death Studies*, 2000. (National Endowment for the Arts and The Society for Arts in Healthcare 2003, March 19-20, p. 26).

Overview of the Problem and the Purpose

This segment of the dissertation discusses the research method used for the description of the two models and their two programs. It provides clarity to the problem, the purpose of the research, and the method that is used to describe the models and their programs. And finally, to place the information into a construct developed by the analysis of the data.

The problem is that there is no construct available to describe the changes that occur within an individual when using the arts in health care and education/therapy, particularly in curriculum and instruction. We have little information about the topic to guide and inform us of how the arts can be used in such a way.

The purpose of this study is to build a construct that integrates and describes how the arts assist in the transformation and self-actualization of the participants. This dissertation shows that a construct that demonstrates how the arts can be used for transformation and self-actualization can be designed and used.

The method of research involves the qualitative description and analysis of two models and their two programs that utilize the arts as a means of promoting self-actualization and transformation. The two models of analyses are Arts in Health Care and Arts in Education/Therapy. They are as follows:

Arts in Health Care Model and the two Programs:

1. Shands Hospital, University of Florida, Gainesville, Florida
2. H. Lee Moffitt Cancer Center, Tampa, Florida

Arts in Education/Therapy Model and the two Programs:

1. The Creative Connection by Natalie Rogers (1993).
2. Minstrels of the Soul by Paolo Knill, et. al. (1995).

The author chooses to separate the names of how the arts are being integrated into the two models and their two programs for simplicity and clarification purposes. The Arts in Health Care model constitutes settings such as Hospitals, Cancer Centers, Medical Clinics. The Arts in Education/Therapy are located in settings such as Centers for Positive Health and rehabilitation facilities with psychologists, counselors, social

workers, and expressive arts therapists. There may be expressive arts therapists and rehabilitation counselors located within both of the settings; however, the author chooses to look at the location of the model and its program's setting rather than the individuals working within the program. See the Appendix for a list of other arts-based programs and a summary of their information.

Maslow's Hierarchy of Needs is used as a theory to define change and transformation for the two arts-based Models. Within each of the two Models, two Programs are qualitatively described using George Posner's Curriculum Analysis - totaling four descriptors.

Arts in Health Care and Arts in Education/Therapy are presented as to describe the location of its practice, background information, and the methodology used to review each of the two models and their two programs. The issue of self-actualization and transformation are documented through the program's curricula, its supporting literature, and its key definitions.

Qualitative Research Methods

To understand how the arts act as a means of change, "alternative methods" of research are needed to analyze this newly developing field of study. Quantitative research can only capture part of the picture of how the arts relate to transformation and self-actualization with its numerical coding and documentation process. Qualitative research enables the researcher to study the arts in a process that relates to the way the arts work dynamically.

In Shaun McNiff's book, *Art-Based Research*, he acknowledges the use of qualitative research:

Art-based research requires this open-ended interplay amongst different areas of knowledge with the researcher returning again and again to the images and the process of expression as the foundations of inquiry. The creative researcher avoids stock theories and rigid methods of inquiry and prefers insights emerging from sustained reflections on phenomena (p. 47).

In general, Qualitative Research Methods pose Questions that:

1. Seek to reveal more fully the essences and meanings of how the arts are used to promote self-actualization and transformation.
2. Seek to uncover the qualitative rather than the quantitative factors in behavior and experience.
3. Engage the researcher and sustain personal and passionate involvement.
4. Does not seek to predict or determine causal relationships, but rather unfold a model that could be used to relate to the question.
5. Illuminate through careful, comprehensive descriptions and analyses of programs and narratives rather than measurements, ratings, or scores. (Ellis, 2001)

This qualitative research study holistically describes two major arts models that suggest transformation and self-actualization. By describing these models, the study may inductively create patterns through theoretical structures - an unfolding of patterns that occur naturally and repeatedly to promote transformation.

Qualitative research entails reflection (Schon, 1987) and phenomenological research (Valle, 1998) in the quest of describing transformation. Both of these qualitative methods shall be used as a means of looking at the various patterns within the analyzed curricula and levels of Maslow's Hierarchy of Needs. The process of

creating this study's construct is designing a new method to reflect off concepts and notions.

As Schon (1987) has stated about the reflection process:

Reflection gives rise to the on-the-spot experiment. We think up and try out new actions intended to explore the newly observed phenomena, test our tentative understandings of them, or affirm the moves we have intended to change things for the better. Schon continues...

Designing in its broader sense involves complexity and synthesis. In contrast to analysts or critics, designers put things together and bring new things into being, dealing with the process with many variables and constraints, some initially known and some discovered through designing. Almost always, designers' moves have consequences other than those intended for them. Designers juggle variables, reconcile conflicting values, and maneuver around constraints – a process in which, although some design products may be superior to others, there are no unique right answers.

Among those who have considered the broader sense of designing, some have chosen to focus on the management of complexity; others, on imagining an ideal to be realized in practice; still others, on search within a field of constraints.

Without ignoring any of these features, I prefer Dewey's view of the designer as one who converts indeterminate situations to determinate ones. Beginning with situations that are at least in part uncertain, ill defined, complex and incoherent, designers construct and impose a coherence of their own. Subsequently they discover consequences and implications of their constructions – some unintended – which they appreciate and evaluate. Analysis and criticism play critical roles within their larger process. Their designing web of projected moves and discovered consequences and implications, sometimes leading to reconstruction of the initial coherence- a reflective conversation with the materials of the situation (Schon, p. 41-42).

And, the analysis of the phenomena and occurring patterns within the curricula shall be analyzed by phenomenological analysis as Valle (1998) presents the thoughts of Rolf von Eckartsberg,

The assumption of the phenomenological attitude thus implies that we do not describe something in terms of what we already know or presume to know about it, but rather that we describe that which presents itself to our awareness exactly as it presents itself. This movement is crisply formulated in the phenomenological imperative: "Back to the things themselves!"

By this dictum, the "things" toward which phenomenological gaze struggles are no longer "objects" as such (in the sense of naïve realism), but rather their meanings, as given perceptually through a multiplicity of perspectival views and contexts. (p. 6)

Thus by using the processes of reflection, phenomena and the analysis developed by George Posner, the qualitative research allows for the disclosed concepts to align for each program. Posner's questions allow the use of the exact same questions to relate and compare the two models and their programs. An integration of the two models becomes parallel in order to show relationships to Maslow's Hierarchy of Needs.

The two models are based upon areas with specific curriculum activities that justify the use of Posner's analysis. Posner's questions are detailed, focused, and

complete in order to analyze a curriculum and to the review each of the programs in Arts in Health Care and Arts in Education/Therapy.

For each of the researched areas, the study uses Maslow's Hierarchy of Needs in the following order: Portal of Entry into Each Model Program leads the study into each area as a means of delineating the curriculum into its specific needs. The portal acts as a lens to show how the participant could achieve specific end results through that program. Layer by layer, Maslow's Hierarchy delves into a new and unique way that represents the arts.

Program Questions

The two models, Arts in Health Care and Arts in Education/Therapy, along with their two programs are viewed and analyzed as a curriculum in order to get an in-depth description of how the arts are being used within each model. Detailed questions are posed to each of the model's programs. Descriptive questions are taken from the research book, *Analyzing the Curriculum* by George J. Posner. The following information lists the questions regarding to "sets" of questions that look at each program from the curriculum's documentation, its content and organization, the implementation and evaluation of the curriculum, and finally an overall critique.

The following questions for the curriculum are from *Analyzing the Curriculum* by George J. Posner:

First Set: Curriculum Documentation and Origins

- I. How is the Curriculum Documented?
 1. On what documents and other resources will I base my analysis?
 2. On what aspects of the analysis will the documents focus?
 3. What limitations in documentation do I find?
- II. What situation resulted in the development of the curriculum?
 1. Who developed the curriculum: names, institutions, roles. Within the team, who represented the learners, the teachers, the subject matter, etc. Was there an obvious blind spot on the team?
 2. To what social, economic, political, or educational problem was the curriculum attempting to respond?
 3. What planning foci dominated the curriculum development process?
- III. What perspective, if any, does the curriculum represent?

Second Set: The Curriculum Proper

- IV. What are the purposes and content of the curriculum?
 1. What aspects of the curriculum are intended for training, and what aspects are intended for educational contexts?
 2. At what level does the curriculum express its purpose?
 3. What educational goals and educational aims are emphasized, and what are their relative priorities?
 4. What types of learning objects are included and emphasized in the curriculum?

5. What are the primary ways in which the curriculum represents the subject matter?
 6. What conception of the subject matter is apparent in the curriculum?
- V. What assumptions underlie the curriculum's approach to purpose or content?
1. What conceptions of learning, objectives, curriculum, and instruction underlie the materials I am analyzing?
 2. What aspects of a hidden curriculum are likely to accompany the conceptions and perspectives underlying the curriculum?
 3. To what extent is the curriculum likely to play a hegemonic role in its purposes or content?
- VI. How is the curriculum organized?
1. What provision is made for macro-level vertical and/or horizontal organization?
 2. What basic configurations of content are found at a more micro-level?
 3. How are the various media organized to deliver the curriculum?
 4. What organizational principles are employed?
 5. What is the relative status of the curriculum's subject matter?
- VII. What assumptions underlie the curriculum's organization?

Third Set: The Curriculum in Use

- VIII. How should the curriculum be implemented?
1. What are the temporal, physical, organizational, and political-legal requirements of the curriculum?
 2. What are the probable costs and benefits associated with the curriculum change?
 3. To what extent will the curriculum be consistent with and appropriate for the teachers' attitudes, beliefs, and competencies?
 4. What values are embedded in the curriculum, and how well are these values likely to be suited to the community?
- IX. What I learned from evaluating the curriculum.
1. What data does the curriculum provide? What conclusions about the curriculum seem warranted based on the data provided?
 2. What instruments or suggestions for collecting data does the curriculum provide?
 3. What are my concerns about the curriculum that could be clarified by evaluation data? Consider short-term outcomes, long-term outcomes, antecedents, and transactions.
 4. Does the approach to participant evaluation in the curriculum manifest a measurement-based or an integrated approach, or both?
 5. What would a radical evaluation of the curriculum look like?

Fourth set: Critique

- X. What is my judgement about the curriculum?
 1. What are its strengths and weaknesses?
 2. Of what dangers would I want to be careful - if I implemented it?
 3. How would I adapt it to maximize its benefits and to minimize its limitations?

By using Posner's questions, this study presents its findings in relation to the same order of questions. Documentation emphasizes and summarizes the findings for each area researched using the Arts in Health Care and Arts in Education/Therapy.

The end result develops a construct that analyzes information on how the arts assist with self-actualization and transformation of individuals by evaluating the connections of two arts-based programs, seen as curricula, across two different models: Arts in Health Care and Arts in Education/Therapy.

Chapter IV.

Models for Analyzing the Curriculum

Model I – Arts in Health Care

The *Arts in Health Care* programs that are reviewed for the dissertation are Shands Hospital at University of Florida in Gainesville and H. Lee Moffitt Cancer Center in Tampa, Florida. These “Arts in Medicine” programs promote transformation through the arts for their patients, their families, doctors, nurses and the hospital staff. Within these settings, the arts-based programs are considered on the “cutting edge” of research on transformation and healing.

The reason the author has selected Shands Hospital and Moffitt Cancer Center as the two models for this research is that a standardized curriculum is being developed for both programs – specifically to integrate the arts into hospitals, cancer centers and medical clinics.

Very Special Arts

Very Special Arts of Florida (VSA arts of Florida) is the assisting body that promotes the arts within hospital settings and sets criteria for the two programs to establish cohesive curricula. VSA arts of Florida is an affiliate of the national VSA arts located in Washington, DC and it is an international non-profit organization dedicated to promoting artistic excellence and providing educational opportunities through the arts for people with disabilities. VSA arts of Florida is housed at the University of South Florida. (www.vsarts.org).

VSA arts of Florida provide direct service to over 45,000 people with disabilities, and 20,000 teachers, parents, and peers annually. VSA arts of Florida trains over 5,000 teachers for re-certification credit as well as hundreds of artists, administrators, and other service providers. VSA arts of Florida offers programs in creative writing, dance, drama, music, and the visual arts (www.vsarts.org).

On May 5, 2000, Very Special Arts of Florida, Moffitt Cancer Center, University of South Florida, and Shands Arts in Medicine, University of Florida presented “An Introductory Seminar: Arts in Healthcare” at Moffitt Cancer Center in Tampa, Florida. This seminar was the beginning of a partnership that has continued to grow in order to support the Arts in Medicine programs in Florida. Art therapists, doctors, nurses, researchers, artists, educators and the public were invited to attend the event sponsored by VSA arts of Florida, Moffitt Cancer Center, The Florida Department of Education and The Florida Department of State’s Cultural Affairs.

Gay Drennon Hanna, the then Executive Director of VSA arts of Florida stated in her opening letter to the community within the seminar’s conference notes:

“Arts in Healthcare” provides its program partners, including arts, health, education, and community service specialists, a broad spectrum of skill building opportunities to serve diverse patient populations with complex needs, including their families and medical personnel.

The broad based objectives of VSA arts of Florida are:

- inform artists currently serving the healthcare system, social service system, cultural community and related partners through local training sessions focusing on adaptive techniques for healthcare settings;
- provide professional development and related technical assistance to support the partnership between artists and cultural organizations, educational institutions, social services, and healthcare through a statewide institute or conference;
- document and evaluate professional development workshops and program results to encourage further partnership and the sharing of best practices for dissemination statewide. (VSA arts FL, May 5, 2000 Seminar).

Through the work conducted by VSA arts, universities, and other organizations, researchers are now documenting how the expressive arts are an integral way of healing and promotion of wellness within individuals through story telling and phenomenological documentation. By researching the mechanics of why the arts unleash the innate creative potential from within, scientists, artists, and educators are gaining insight about how the transformation and healing process occurs. The arts used to assist in the arts in medicine programs include the visual arts, music, and poetry. Dance and movement-based arts, as well as drama are also part of the repertoire of the Arts in Medicine programs (Graham-Pole, 2000).

The expressive arts within a setting can be participatory or “non-participatory.” Participatory expressive arts such as expressive painting, sculpting, interactive poetry, and psycho-drama allow the individual to become involved with the physical-ness of the arts. “Non-participatory” expressive arts include watching an artist create a work, play music, and/or perform a piece of poetry or dance. Selection of participation enables the individual to choose which manner they would like to experience the arts (Kazanis).

Choice is important for individuals who need to feel a source of empowerment when they are going through a difficult period of time in their life- whether the individual might be the actual patient or their family (Kazanis). The expressive arts can be brought to a patient’s room if the individual is too weak or sick to participate. The artist will visit the individual with whatever art the patient might be interested in. The artist can then present a piece of work, such as music, or work with the individual as a co-creative process to make an artwork. Art studios are usually located in a specific location within hospital where individuals may work on their own projects or watch an artist at work.

Arts in Medicine programs are created to empower individuals to do something creative and talk about it – to move through their illness and situation to go beyond the learned-helplessness of being sick. This process enables the self to develop beyond the sickness. The actual “arting experience” opens new pathways to experiencing. Individuals might not have had the creative experience before – from participating in the visual arts to making music, singing or learning new ways to move their body (Kazanis, 1973). Working with the concept of psychoneuroimmunology and the arts, an individual might be able to “open up” and become enlightened to a different side of their personality that they might not have connected with before (Samuels, 1998).

Whole experiences might be rendered through new pathways of thinking, doing, and being. The creation of new pathways enables the participant to become empowered by processing new element into a life that is trying to combat a situation creating an open dialogue and communication with the body. With the preoccupation of the mind,

the individual can try and relax and let go of their sickness for a moment and become one with something or someone else during the “arting process” (Kazanis, 1973).

The sociological factor of being involved with a group effort is proving to heal an individual. The benefits include discussion, nurturing, talk, silence, being, action, no-action, participation, and observation. A relationship begins to develop when individuals can relate the self to others and compare notes to assist them in their personal growth through the arts and expression (McNiff, 1992).

By reviewing these hospital settings using *Posner’s Curriculum Analysis* and *Maslow’s Hierarchy of Needs*, a synthesis of ideas may be generated to create discussion of how these arts-based programs are understood and used.

Shands Hospital, University of Florida

At Shands Hospital at the University of Florida, currently nine artists in residence work annually with over 100 volunteers from the Gainesville community and the university in their Arts in Medicine Program. These artists and volunteers engage patients, families, and staff in the creative disciplines of dance, drama, writing, music and visual arts (www.shands.org/aim).

The dynamic of patient and artist working together fosters open communication and strengthens the patient’s sense of control during times of crisis brought about by serious illness. This collaboration serves two purposes: It allows patients and families to participate in activities that enhance the hospital experience and then to display their work in order to personalize the physical setting and make it more inspiring (www.shands.org/aim).

The Center for Arts in Healthcare Research and Education (CAHRE) is housed in the college of Fine Arts at the University of Florida. It is affiliated with Shands Hospital and uses their facility as a real-life, teaching arena for college students. The Center for Arts in Healthcare Research and Education has a threefold mission:

- To facilitate research, education, and training in the use of the arts to enhance the healing process.
- To further develop arts in Healthcare fields as career options for artists.
- To promote art and creativity as catalysts for developing healthy lifestyles (www.arts.ufl.edu/CAHRE).

Shands Hospital: Analyzing the Curriculum. The following is the Analysis of Shands Hospital’s Arts in Medicine Program – seen as curricula and analyzed via Posner’s *Curriculum Analysis*.

Shands Arts in Medicine program is highly developed and serves as one of the pioneer hospital arts programs in the country. Through consultations, presentations, and site visits, Shands Arts in Medicine (AIM) serves as a national model for developing arts in healthcare programs (VSA arts of Florida, 2005). Because it is fully developed, there is no lack of information about their program. From on-line web sites, brochures, flyers, books and to DVDs, there is great abundance of information. *Piece By Piece: Creating Successful Arts in Healthcare Programs VSA arts of Florida* (2005) provides the foundation of in-depth research needed to document Shands Arts in Medicine program. Along with an extensive web site and a DVD documentary, Shands has exceptional resources for this analysis.

Part of the research is documented by Dr. John Graham-Pole in his book *Illness and the Art of Creative Self-Expression: Stories and Exercises from the Arts for Those With Chronic Illness* with a forward from Dr. Patch Adams. The book reflects

Graham-Pole's research at Shands and his personal art-making experiences that he uses with his patients in the Arts in Medicine program.

The documentation focuses on the Arts In Medicine program's mission and how the curriculum is used. It includes two parts: 1.) the artists in residence working in the clinical setting using dance, music, drama, creative writing and the visual arts to enhance the patient experience. 2.) the incorporation the creative arts to transform the physical hospital setting. (<http://shands.org/AIM/>)

Various individuals helped to develop the extensive curriculum for Shands Arts in Medicine program. In 1991, Dr. John Graham-Pole and Dr. Mary Rockwood Lane founded the program. Here is a list of the key players at Shands Arts in Medicine program (<http://shands.org/AIM/>).

John Graham-Pole, MD is a professor of pediatrics and affiliate professor of Clinical and Health Psychology at the University of Florida and is the Co-Founder and Medical Director of AIM. He has authored three books and hundreds of articles in many journals, written and published poems, as well as edited books and peer-reviewed magazines.

He has been a clinician, teacher, and researcher for over 25 years in the field of childhood cancer. He performs as an improvisational actor and clown. He is a winner of his university's annual Superior Accomplishment Award and is listed in The Best Doctors in America, 2nd Edition 1994-95 and 4th Edition 1998-99, The Best Doctors in America: Southeast Region 1996-97, and Who's Who in America 1996. He was nominated in 1999 for the American Medical Colleges Humanism in Medicine Award, and presented The McGovern Lecture for Yale University's School of Medicine Program for Humanities in Medicine 1999-2000 Lectures. He is a board member for several national organizations, including the American Holistic Medical Association, Society for Arts in Healthcare, and the National Association for Poetry Therapy. He has received grants from the National Institute of Health, the American Cancer Society, and the State of Florida Arts Council; and has had continuous funding from Shands Hospital and Children's Miracle Network for his AIM program over the past five years. He has been an invited speaker throughout North America on all aspects of the health-illness transition, particularly on creativity and the arts, humor, poetry, death and dying, spiritual and ethical issues. (<http://shands.org/AIM/>)

Mary Rockwood Lane, RN, Ph.D. was also a Co-Founder of AIM at Shands. Her doctoral research assisted with the development of the curriculum and program. (VSA arts of Florida, 2005). She has written several books that have documented her creative healing processes; one entitled Creative Healing that was co-authored with Michael Samuels, MD.

Other artists in Residence and individuals that help to create a multi-dimensional experience at Shands include: \

- Madeline Austin is a sculptor, doll-maker, quilter and painter. She has been an Artist in Residence at Shands since 1999, and also works at Hospice of North Central Florida. (<http://shands.org/AIM/>).
- Eleanor Blair is an Artist in Residence and a professional painter. (<http://shands.org/AIM/>).
- Cathy DeWitt is the Musician in Residence at Shands Arts in Medicine program at both Shands hospitals in Gainesville, Florida. She plays and sings at the bedside for patients, trains and mentors other hospital musicians, and gives workshops on music as stress-management for caregivers. As a consultant on music and healing, she is a presenter at national conferences, and helped to

start several new arts in healthcare programs throughout the state of Florida. (<http://shands.org/AIM/>).

- Gail Ellison, Ph.D. is a Writer in Residence. Doctoral work in narrative psychology and mind/body medicine led her to Arts in Medicine, where she facilitates writing by patients and families. Their poems and stories appear in a newsletter published on the Status One (Heart Transplant) Unit. (<http://shands.org/AIM/>).
- Barbara Esrig is the Writer-in-Residence, doing oral histories with patients as a way to remind them of what a full important life they have had and to honor them. (<http://shands.org/AIM/>).
- Mary Lisa Kitakis-Spano is the Artist Coordinator and Artist in Residence at Shands AIM. There, she supervises the other professional artists and approximately 100 community volunteers. She assists with the curriculum and has established various activities. (<http://shands.org/AIM/>).
- Nancy Lasseter is a Musician in Residence at Shands Arts in Medicine. She is a singer, percussionist and songwriter. She currently directs two AIM programs; Children's Dinner Theatre and Comfort Zone, a group for parents in Pediatric Intensive Care at Shands. Nancy is also a founding member of the Playback Theatre Troupe where she is both a musician and actor. (<http://shands.org/AIM/>).
- Tina Mullen has been involved with SHANDS Arts in Medicine since its inception and is now the program's director. Tina also works as the interior designer for SHANDS healthcare, and purchases art for the corporate collection. (<http://shands.org/AIM/>).
- Paula Patterson has been the dramatist in residence for Shands Arts in Medicine. As AIM's dramatist in residence, Paula directs The Reflections Theatre Troupe of AIM. The Reflections provide bedside theatre and group performances throughout the Shands system. (<http://shands.org/AIM/>).
- Jill Sonke-Henderson has been an Artist-in-Residence with the Shands Arts in Medicine program at the University of Florida since 1994, where she founded the healing movement program, Dance for Life. She is Co-Founder and Co-Director of the UF Center for the Arts in Healthcare Research and Education (CAHRE), is on the faculty of the Department of Theatre and Dance at the University of Florida and at Santa Fe Community College, is Program Coordinator for the HeArts and Hope Research Program in the UF Department of Pediatrics, and is Director of the Days of Renewal Program which she developed in 1998. Within the AIM program, Ms. Sonke-Henderson works primarily with cancer and transplant patients facilitating movement and dance as a way to enhance and guide healing. (<http://shands.org/AIM/>).
- Marilyn Tubb is Vice President of Community Affairs for Shands HealthCare, the hospital network affiliated with the University of Florida. Her responsibilities include working collaboratively for community health improvement, building strategic communications and relationships, and enhancing patient care services. (<http://shands.org/AIM/>).
- Kris Sullivan is the program coordinator for the Arts in Medicine. She is the communication liaison between the Artists in Residence, volunteers, program director and community at large. (<http://shands.org/AIM/>).

- Adria Klausner works mainly on the Mother/Baby unit, visiting expectant mothers on bed rest. She says that when she shows them how to paint a baby T-shirt, or embroider a bib. (<http://shands.org/AIM/>).
- And, other Artists in Residence include Deborah McKeever, Sarah Benjamin and Robbie Gossett (<http://shands.org/AIM/>).

The purpose of the Artists in Residence and the curriculum is to enhance the care given to patients and families by using every form of art – music, dance, painting, drawing, writing, clowning, puppetry, theatre, and sculpture – and letting caregivers explore their own creative energy. Shands Arts in Medicine also supports the research for the improvement of their facility by using color, comfort and inspiration to transform their space into a healing one (VSA arts of Florida, 2005).

Currently artists in residence work annually with over 100 volunteers from the Gainesville community and the University of Florida. These artists and volunteers engage patients, families, and staff in the creative disciplines of dance drama, writing, music and visual arts. The dynamic of patient and artist working together fosters open communication and strengthens the patient's sense of control during times of crisis brought about by serious illness. This collaboration serves two purposes: It allows patients and families to participate in activities that enhance the hospital experience and then to display their work in order to personalize the physical setting and make it more inspiring (<http://shands.org/AIM/>).

Some of Arts In Medicine's activities are found on their web site at <http://shands.org/AIM/> --- Here is a list of their various activities:

- Art Infusion
Coordinated by Jill Sonke-Henderson
Visual art, music and movement for adult patients during chemotherapy treatment.
- Awaiting Baby
Coordinated by Adria Klausner
Arts and crafts with expectant mothers on bed rest.
- Bedtime Fun
Coordinated by Robbie Gossett and Nancy Lasseter
Creative art activities in the evening with pediatric inpatients.
- Guided Imagery
Coordinated by Madeline Austin
Individual sessions for patients, family and staff.
- Lose Your Dialysis Blues
Coordinated by Mary Lisa Kitakis-Spano
Low key arts and crafts and visiting musicians for pediatric patients during dialysis treatments.
- Status One
Coordinated by Madeline Austin and Gail Ellison
A life enhancement program for patients awaiting heart transplantation.
- 95 Alive!
Coordinated by Paula Patterson
Arts and craft activities with adult organ transplant patients.
- Oral History Project
Coordinated by Barbara Esrig
Honoring a patient's life by transcribing their personal story.

- Bedside Troubador
Coordinated by Cathy DeWitt
Music at the bedside for patients at Shands at UF and Shands at AGH
- Circle Studio
Coordinated by Mary Lisa Kitakis-Spano
Visual arts activities for patients and family members waiting for surgery.
- Creative Rehabilitation
All artists
Various creative arts workshops at Shands at Vista.
- Evening Meditation
Coordinated by Madeline Austin
Guided visualization group sessions for patient and families.
- Funtime for Parents
Coordinated by Nancy Lasseter
Creative art and relaxation workshops for parents of pediatric patients.
- Reflections Theatre Troupe
Coordinated by Paula Patterson
An improvisational drama troupe using Playback Theatre to engage patients and re-play their personal stories.
- Writing for the Health of It
Coordinated by Gail Ellison
Creative writing activities for patients, families and staff.
- The following performance programs are coordinated by Cathy DeWitt and Jill Sonke-Henderson.
- Atrium Piano
Piano performances in the main lobby each week day.
- Brown Bag Café
Lunch-time performances in the hospital atrium each Friday.
- Performance Series
Weekly performances featuring dance, music, poetry reading and story telling in patient care areas.
- Kid's Concert Series
Coordinated by Nancy Lasseter, monthly Wednesday night performance on the pediatric floor (<http://shands.org/AIM/>)

Artists are paid for their work in order to keep consistent growth within the program. The commitment of professional artists builds that consistency. Their artists are considered outside contractors. They are on one-year contracts with an option to renew at the end of the year (<http://shands.org/AIM/>).

Artists attend a special hospital orientation. "It is critical that the hospital is comfortable with their artists, and one important step in that process in being "in compliance" with hospital regulations. Each artist attends an annual hospital orientation and receives a certificate of compliance from Safety and Security and Infection Control and an additional in-service that covered the new HIPPA regulations. Artists also attend weekly rounds to stay up to speed with each other and brainstorm about the program's direction." (<http://shands.org/AIM/>).

Volunteers also make a large impact on the program with over 100 individuals available to work with patients. There are two ways to volunteer. The first way is to participate as a guest artist in a performance series. The time commitment for this type

of participation can be as little as one hour bi-monthly. Another way is to participate as a scheduled volunteer. The time commitment for this type of participation is a minimum of one three-hour day per week for a full semester (<http://shands.org/AIM/>).

Scheduled Arts in Medicine volunteers may work with pediatric or adult patients, and may participate on a number of levels. Most scheduled volunteers assist Artists in Residence with regularly scheduled group activities called workshops for patients, family members and staff. Some volunteers facilitate workshops on their own in clinical areas. Other more experienced volunteers shadow Artists in Residence and answer patient requests and staff referrals to visit individually with patients at their bedsides. Arts in Medicine Artists in Residence are versed in a variety of media including visual arts, music, dance, theater, creative writing, and guided imagery (<http://shands.org/AIM/>).

All volunteers must attend a two-hour hospital orientation, have a PPD (tuberculosis) skin test, and obtain a copy of necessary immunization records before they can be placed on the Arts In Medicine volunteer schedule. A final interview with Shands Volunteer Services completes the process, and an individual can start working with patients shortly thereafter (<http://shands.org/AIM/>).

Shands works directly with Very Special Arts of Florida and the Society for Arts in Healthcare. It has worked with administrators and artists in healthcare settings to serve as a model for its own Shands affiliates, other Florida Arts in Medicine Programs, as well as other Arts in Medicine programs nationally and internationally.

Shands Arts in Medicine program organizes its curriculum by implementing a variety of arts. Each of the artists in residence at Shands develops and coordinates the activities for their creative discipline. Also, each artist acts as a mentor for volunteers working with them over the course of a semester (<http://shands.org/AIM/>).

Shands provides a unique resource for researchers interested in understanding an arts in medicine program by offering visitation and one-on-one consultations. This marketing aspect underlies the curriculum, as well as allows for a means of obtaining funds from new sources. In sharing their knowledge, Shands wins and so does the visitor. As documented by Shands Arts in Medicine program:

- Visit the Arts in Medicine Program
Arts In Medicine offers a three-day site visit that provides an opportunity to be fully immersed in the program. Visitors will work with each of the artists in residence, and spend time doing hands on activities with patients. One-on-one discussions with program administrators will help to clarify the management and financing of such a program. The experience has been used by other hospitals beginning their own programs. The cost is \$500 for three days and up to three visitors (travel, food and lodging not included).
- Consult with an Artist in Residence
Each of our artists in residence will provide a one-day intensive in their discipline. Dance, Music, Drama, Writing and Visual Art can each be experienced at work at Shands. These consults offer an opportunity to see first hand the wealth of activities that can be experienced by patients in critical care areas. A one-day consult fee is \$200.

The following is directly taken from Shands Arts in Medicine's educational outgrowth: the Center for the Arts in Healthcare Research and Education (CAHRE):
Over the past decade, Shands Arts in Medicine has developed links and partnerships with the University of Florida and Santa Fe Community College to provide educational experiences for students. The majority of Arts in Medicine's volunteers come from the local student population. Giving these students the

opportunity to earn credit toward their college degrees has strengthened their commitment to volunteer work while providing our program with the highest quality volunteers.

An educational outgrowth of Shands Arts in Medicine is the Center for the Arts in Healthcare Research and Education (CAHRE), housed in the University of Florida's College of Fine Arts. CAHRE's mission is to facilitate research, education and training in the use of the arts to enhance the healing process.

The University of Florida Colleges of Fine Art, Nursing, Medicine, Psychology, Continuing Education and Honors programs all offer various credit courses focusing on Arts in Medicine. Santa Fe Community College offers independent study through their Department of Visual and Performing Arts. Other educational opportunities include the annual Arts in Healthcare Summer Intensive and the Days of Renewal, CEU programs focused on caring for the caregiver. These monthly workshops are designed to provide new skills to enhance the clinical practice and to help overworked healthcare providers to understand that caring for themselves is as important as caring for others (<http://www.arts.ufl.edu/cahre/>).

It is the mission of the Center for the Arts in Healthcare Research and Education to facilitate research, education and training in the use of the arts to enhance the healing process, to further develop arts in health care as career options for artists, and to promote art and creativity as catalysts for developing healthy lifestyles. The Center provides a framework for interdisciplinary collaboration among University of Florida faculty and students, healthcare providers, clinical artists, and our local and global communities. The Center develops and effects interdisciplinary research studies and educational curricula on all levels and serves as a national model for the arts in healthcare research, education and training (<http://www.arts.ufl.edu/cahre/>).

CAHRE involves Directors, an Executive Board and an Advisory Board that assists with the leadership and direction for the policies and plans of the program. The CAHRE Center has three co-directors, Rusella Brandman, Jill Sonke-Henderson and John Graham-Pole, who are appointed by and report directly to the Dean of the College of Fine Arts. The co-directors provide leadership in direction of Center programs and work to sustain and expand upon the Center's activities. The Executive Board is responsible for making plans and for setting policies, procedures and priorities which the directors use in making day to day decisions and in implementing programs. It includes representatives from all artistic disciplines and from both Shands Arts in Medicine and the College of Fine Arts. And finally, the Advisory Board is composed of local, national and international personnel involved in arts and healing practice, research and/or education. Advisory Board members advise as needed (<http://www.arts.ufl.edu/cahre/>).

CAHRE also consults on and initiates the development of related courses and programs. Courses include such topics as: an historical perspective on the arts in healing practices with an example from each continent; current philosophy and physiology of the arts in healing; contemporary arts in healing practices and

programs; experiential workshops in dance, theatre, music, visual and literary arts for healing; and observation of Shands' Arts in Medicine or Arts in Healing programs at work (<http://www.arts.ufl.edu/cahre/>).

The following is the coursework presently being offered at the University of Florida - Arts in Healthcare Coursework:

- Introduction to the Arts in Medicine, DAA 4930, College of Fine Arts
- Dance in Medicine, DAA 3775, College of Fine Arts, School of Theatre & Dance
- Writing and Healing: Process and Practice, IDH 2931, section 2554, Honors Program
- Music and Health, IDH 3931, section 0924, Honors Program
- Spirituality and Creativity in Healthcare, NGR 4930, NGR 6930, College of Nursing
- Dance Clinical Practice, DAA 4930, CFA School of Theatre and Dance
- Reflective Writing, NEUR 06, College of Medicine (for 1st & 2nd year med students only)
- 4th Year Medical Student Elective in Holistic Health and Art, College of Medicine
- Independent Studies in Theatre, Music & Dance, College of Fine Arts (<http://www.arts.ufl.edu/cahre/>)

CAHRE also offers summer intensive summer courses:

- Arts in Healthcare Summer Intensives
The Center for the Arts in Healthcare Research & Education presents the annual Arts in Healthcare Summer Intensive, July 10-28, 2006 in Gainesville, Florida.
- Reclaiming the Art of Caring, July 31 – August 4, 2006. (<http://www.arts.ufl.edu/cahre/>)

The approach to participant evaluation in the curriculum manifests a measurement-based and an integrated approach. Shands has developed various means to assess its impact by reporting on contact hours, event attendance, and an overall assessment of the program. With averages of 80%-99% satisfaction to the health and well-being of its patients and families, a variety of documentation and scores have been measured and maintained over the years. An Arts in Medicine Survey along with other simpler surveys continually assist with the development of the program (VSA arts of Florida, 2005).

An example of such an analysis was conducted on their Moments of Renewal caregiver support program. Caring for Caregivers - The Days of Renewal are full day workshops designed to support caregivers through the arts and holistic health modalities. Each Day of Renewal includes massage, yoga, Tai Chi, meditation, laughter, the creative arts, and discussions of issues significant to care giving. The following is an excerpt from that study:

A pilot study assessing the effectiveness of an "on the job" caregiver support program was undertaken between May 2 and May 6, 2005 by the University of Florida Center for the Arts in Healthcare Research and Education (CAHRE). During this week, Moments of Renewal practitioners, accompanied by CAHRE research assistants, rounded Shands Hospital in-patient units and out-patient clinics offering massage, yoga, meditation and music services to staff in 5-20 minute sessions. Sessions took place at nurse's stations, in staff lounges, in conference rooms and in hallways.

An original, un-validated visual measure based on a standard 5 point Likert scale was used to assess caregiver mood and stress levels pre and post intervention; and four questions concerning the perceived usefulness of the intervention were verbally administered following the session.

A convenience sample of 144 practitioners (nurses, clerks, nursing asst., etc.) participated in Moments of Renewal including (sub-sample size in parentheses): massage therapy (80); meditation (32); music therapy (11); and yoga (12). The mood pre-test assessment scores had a mean of 2.3 with a standard deviation of .82 and the post-test assessment had a mean of 1.45 with a standard deviation of .54. The calculated t-test indicated a t-value of 13.374 (df = 143) with a significance level of .000, a statistically significant increase in reported mood from pre- to post assessment. These results indicate that practitioner's mood got better as a result of the moments of renewal intervention.

Likewise, the stress pre-test assessment scores had a mean of 2.74 with a standard deviation of 1.17 and the post-test assessment had a mean of 1.40 with a standard deviation of .61. The calculated t-test indicated a t-value of 15.03 (df = 143) with a significance level of .000, a statistically significant decrease in reported stress from pre- to post assessment. These results indicate that practitioner's experienced stress relief as a result of the moments of renewal intervention.

Additionally, at LEAST 90% of the respondents said the moments of renewal would improve their work environment (97.9%), job performance (92.9%), stress management (99.3%), and patient care (90%). Suggesting the staff participants feel the Moments of Renewal Program would benefit their work experience and patient care (<http://shands.org/AIM/>).

As the founding program for the state of Florida's Arts in Medicine programs, Shands stands as one of the pioneer hospitals for the use of the expressive arts. A strong facility with an even stronger faculty, the program continues to grow and share its curriculum with other developing arts in medicine programs across the country. This researcher has traveled to see first hand the program and its various presentations in April of 2002. There is no doubt in this researcher's mind that the state of Florida is very fortunate to have such a rich and resourceful program.

H. Lee Moffitt Cancer Center, University of South Florida

The Arts in Medicine Program at the H. Lee Moffitt Cancer Center and Research Institute began in 1998. Its mission is to enable those individuals with cancer, their families, and the staff and faculty who provide care for them to experience the joy and transcendence that is derived from creative expression. An Advisory committee, composed of the Moffitt staff, University of South Florida Contemporary Art Museum and College of Fine Arts faculty, community artists, and cancer survivors was created to provide advise and direction to the program (www.moffitt.usf.edu).

The program includes an Open Studio where patients and caregivers can work together on communal art projects or create individual artwork. Musicians, Poets, and a Playback Theatre Troupe are part of the program. Special workshops in Shibashi (slow

moving exercises), Labyrinth, Yoga, and Dance are scheduled to benefit the patients, families, and staff (www.moffitt.usf.edu).

H. Lee Moffitt Cancer Center: Analyzing the Curriculum. The following is the Analysis of Moffitt Cancer Center's Arts in Medicine Program – seen as curricula and analyzed via Posner's *Curriculum Analysis*.

The documents and resources for Moffitt Cancer Center includes a previous research paper done for The College of Education's Qualifying Exam where the researcher spent 6 months researching Moffitt and participated in the Arts in Medicine Open Studio. Other information come directly from the Arts in Medicine Program's archival curricula, Very Special Arts of Florida information on Arts in Healthcare and information regarding the program located on the web at www.moffitt.usf.edu.

The analysis of the documents focus directly upon the Arts in Medicine Program – seen as curricula - and the individuals who have built the program, as well as participate within it. Looking at the overall program, its participants, the need at the Moffitt is an outlet for a way of relaxing, taking control and healing during a difficult time. The documentation of the program seemed limited, as there is no one location where all of the data is kept.

The information had to be gathered from several different locations: the coordinator, the web, VSA arts of Florida, and individual art therapists. No handbook has been developed strictly for Moffitt, per se. Moffitt looks to Shands Hospital for its research and documentation of successful arts-based projects, as Shands is the original Arts in Medicine program in Florida (VSA arts of Florida, 2005).

The following individuals developed the Arts in Medicine curriculum at Moffitt: Founding artist-in-residence Frances Falk, along with Cheryl Belanger, Carol Shore, Kay Plumb, Victoria Anderson, MJ Arnaldi, Abby Cameron, Mary Ellen O'Brian, Judy Bronleewe, Elisabeth Larson and Joan Voyles. All are trained in the expressive and healing arts. Several of the participants are certified through Dr. Barbara Kazanis and the University of South Florida's Expressive Arts Training and Graduate Certification through the College of Education and Fine Arts (Avalon, 2000).

Frances Falk, MFA, M Ed was the original Coordinator of the Arts in Medicine Program at Moffitt's Open Studio. She began the program in 1998 (www.moffitt.usf.edu). Her background includes the expressive art therapies, consultant of the expressive arts, and she continues to be a Visual Artist in Residence at Moffitt.

Since 2004, the program has been under the directorship of Cheryl Belanger, who is also a Musician in Residence (Morris, 2005). Hollie Adkins, MA is Moffitt's Poet in Residence. She has a background in the expressive arts, counseling, psychodrama, and the arts. She is also a member of "Echoes" – Moffitt's playback theatre (VSA arts of Florida, 2005). Carol Shore is Moffitt's Performing Artist in Residence. Her background includes expressive arts, working with trauma victims of war and abuse, and has conducted personal growth workshops and modeled the Open Studio at many conferences (VSA arts of Florida, 2005).

All artists work together as a team, as well as individually. With the assistance of Very Special Arts of Florida, they have further developed the program and its curriculum to the research of the Society for Arts in Healthcare (SAH). The program was developed to respond to the need of the patients, families, visitors, staff, doctors, and nurses at the Center and to bring the arts into people's lives who need support during a difficult time in their life.

The mission of the Arts in Medicine at Moffitt Cancer Center states:

The Arts in Medicine at Moffitt is based on the premise that the expressive arts can play a vital role in the health care and wellbeing of patients, family members, and staff alike and that the very process of art making is inherently healing. It is intended to balance the high technology aspects of modern healthcare settings, offering a calming and humanizing antidote to the stressful environment of oncology care. It provides creative outlets and positive, insightful experiences that can promote a sense of wellness and control while alleviating tension for those living with cancer. Finally, it offers a forum for the expanding exploration of the connection between the mind and body that is the focus of much current research (www.moffitt.usf.edu).

Very Special Arts and Shands Hospital in Gainesville – both helped to bring the program to its focus and share curriculum and its concepts. This pairing helped to bring the knowledge that Shands had already acquired to Moffitt to assist them with the integration of the arts. And, as Moffitt starts to document its program further, it will share its findings at conferences such as the Society for Arts in Healthcare Symposium of 2002 at the University of Florida in Gainesville.

Since the curriculum is being developed by trained expressive artists and therapists, it is taking a holistic and artistic approach with the expressive arts as the main perspective. As Frances Falk stated, “The Arts in Medicine program creates a connection with the arts, which nourishes the inner spirit of the patients. I am delighted that the accomplished artists who work with our patients are able to share this connection with the greater community.” (<http://moffitt.mediaroom.com>).

The aspects of the curriculum are intended to educate the hospital’s population, and expresses its purpose and availability to all who are part of the center: from patients and their friends and families to the staff. The purpose is central to an expressive arts approach that the process of making art is as important to the content it expresses. As Falk said, “The creative process itself can be healing. Patients ignite the creative spirit; see things in a new way, even when struggling with painful or frightening issues. The creative experience is often empowering, joyful, and meaningful.” (<http://moffitt.mediaroom.com>).

The educational goals and aims that are emphasized are to provide trained expressive artists who have a caring attitude and appreciate the uniqueness of each individual that they come in contact with. Respect for the creative abilities of others is essential as the artist becomes facilitator for a successful creative experience. The artist needs to adapt to a variety of individuals and their physical and emotional needs. It is believed that as the patient becomes involved in the experiences, the creative process will aid their recuperation. The arts become the “voice” of the emotions that the patient is experiencing (VSA arts of Florida, 200, p. 11).

Various types of learning objects are included and emphasized in the curriculum. The Arts in Medicine program provides individual art experiences as well as group participation. Some of Moffitt’s Arts in Medicine activities include:

- A Labyrinth Walk for the New Year – a moving meditation on a labyrinth laid out on the hospital floor that allows the individual to embrace the “journey through life.” It allows for the transition between the old and new year (Moffitt, 2005). A Labyrinth helps to experience: Life as a journey, pattern, path, change, quest, dance, meditation, pilgrimage, sanctuary, and experience all rolled into one (Shore, 1998). It allows for feelings to surface and for the individual to work through their thoughts or

- pains. The Labyrinth has only one entrance and one exit – just like life – so there is no confusion as if there will be an outlet such as a maze. It allows the individual to become quiet and receive a gift form within (Shore, 1998).
- The Guest House: Awakening the Inner Spirit through Art – a sacred space is created by the artists-in-residence to allow for a safe place that is welcome and embracing. A gathering with music begins the event, along with special exercises that were developed from Shibashi and QiGong (forms of meditative healing movements like Tai Chi), Poetry, Song, and finally the creation of an art piece by each participant. In the end, a sharing of the artwork is an optional experience. (Moffitt, 2005).
 - Drum Circle – Drums are provided by the Arts in Medicine program for the participants. Lead by a professional, the individual can partake of a group experience that allows for a community to be created out of sound. As documented within the Arts in Medicine program, “Significant increases in the activity of cellular immune components responsible for seeking out and destroying cancer cells and viruses were noted in normal subjects who drummed. The subjects in the study who drummed exhibited significant increases in Natural Killer cell activity, unlike the control groups.” Bittman, B. “Composite Effects of Group Drumming Music Therapy on Modulation of Neuroendocrine-Immune Parameters in Normal Subjects,” *Alternative Therapies*, January 2001.
 - “Echoes” – Moffitt’s Improvisational Theatre Troupe – presents psychodrama that is interpreted by expressive artists. Members of the audience are invited to share any conflicting or opposing feelings they may have. The troupe then plays back those feelings in action. This form is called “pairs.” To demonstrate the form called “fluid sculpture” members of the audience are asked to share an incident. The troupe will “playback” this shared moment together with sound and movement. A short story will be elicited from the audience that can be played in three brief scenes. The troupe will enact this story in what is called a frozen tableau without movement or sound. Finally, a teller is asked to come to the teller’s chair to share a longer story, choosing members of “Echoes” to play important parts. The troupe will enact this story using movement, words, music and props. The “Playback Experience” ends with a brief reprise of the shared stories by members of the troupe (Moffitt, 2005).
 - The Open Studio – is available for patients, their families, and friends, as well as staff to visit an on-going open space where art can be created in a safe environment. Artistic experiences include the making of a mandala – in Sanskrit means “sacred circle.” In many cultures, the circle has been associated with wholeness, healing, and health. Research has shown that working in a circle shifts our experience of time and opens new levels of possible insights. The individual creates a circle on a piece of paper and begins to paint, draw, or sketch images that surface from within. Small bits of paper, photos or colored tissue can then be added as a collage. This piece of artwork grounds the individual while creating the piece, as well as serves as a reference later to collect healing energies (Moffitt, 2005). Other expressive arts opportunities are available from working with clay to painting a treasure-box to creating a personal tabletop sanctuary (Avalon, 2000).
 - Gifts of Music: Professional musicians such as harpists, pianists, and guitarists create an atmosphere of comfort and inspiration that is a soothing antidote to the intensity of a clinical setting. Requests for bedside visits are arranged through the nursing staff (Moffitt, 2005).

Volunteers are also part of Moffitt's arts in medicine program. All volunteers must attend a hospital orientation, have a PPD (tuberculosis) skin test, and obtain a copy of necessary immunization records before they can be placed on the volunteer schedule. A final interview with the Coordinator completes the process, and then an individual can start working with patients in the Open Studio, workshops, waiting rooms, or hospital bedrooms (Avalon, 2000).

The inherent goal in Arts in Medicine is to humanize the care provided while offering creative channels for expression, stress reduction and enhancement of positive thought processes. Basic beliefs of the program are that there is an "artist" within each of us and no talent or training is necessary to experience the rewards of creative expression (Moffitt, 2005).

Aspects of a hidden curriculum are likely to accompany the conceptions and perspectives underlying Moffitt's Arts in Medicine program because it was originally thought of healing for those who are patients or families staying there. Indeed, caregivers find it stress reducing and enticing to participate. It helps to break up the monotony of the day and allows for a different type of participation with their patients. The arts start to build a community rather than a doctor/patient relationship. (National Endowment for the Arts and The Society for Arts in Healthcare, 2003, March 19-20, p. 24).

Currently directed by Cheryl Belanger, the program is under the affiliation of Very Special Arts of Florida managed by Marian Winters, the Executive Director. A provision for observation and integration of various arts within Moffitt allow for this relationship to proliferate. Shared knowledge of new expressive art techniques by VSA of Florida allows Moffitt to expand its curriculum in conjunction with Shands Arts in Medicine Program.

Belanger works closely with the artists in residence to assist them with their schedules and presentations, as well as participate as an artist in residence, herself. As part of Moffitt, the Arts in Medicine program falls under The Psychosocial and Palliative Care Program. Together, they work as a team to help foster the expressive arts as healing (Moffitt, 2005).

Artists in Residence, trained as expressive arts facilitators, offer a variety of creative experiences as they move among the patient floors and into the clinic waiting areas. Making art alongside the artist or preferring instead to observe the artist provides patients a forum for reflection and self-expression during treatment and recovery periods (Moffitt, 2005).

The curriculum has already been implemented since 1998. A clean, safe environment following the rules and regulations set by Moffitt Cancer Center is maintained within the program. No documentation was provided regarding costs or finances. The values of Moffitt, VSA of Florida, and the Society for Arts in Healthcare are embedded in the curriculum and these values are likely to be well suited for the community.

All documentation was received in qualitative form: brochures, papers, flyers, on-line information, as well as personal participation. No research has been conducted in the form of surveys or otherwise by the Arts in Medicine Program. Since H. Lee Moffitt Cancer Center is already internationally recognized for its focus on patient care and research, I would think that analyzing this program would benefit the future health of the program.

A radical evaluation of the curriculum would most likely include the creation of a handbook specifically geared to Moffitt's populace. This would assist in the presentation and function of their program, as well as provide a foundation for reflection as the program continues.

H. Lee Moffitt Cancer Center's Arts in Medicine Program provides the expressive arts into its setting to promote the well-being of those who are ill and their caregivers. It espouses the integration of the expressive arts in all forms into health care settings to provide creative outlets for patients, families and staff (Moffitt, 2005). However, no in-depth research has been done thus far.

Verbal commentary from Moffitt's patients and participants has been the only source of research documentation. It is highly suggested by this researcher to create a personal survey given to each visitor for the analysis of the work that is conducted by the Arts in Medicine program in order to document the progress of the curriculum. The use of case studies, observation with field notes, interviews as well as photography and videotaping are also recommended as various means of documenting the program.

Model II - Arts in Education/Therapy

The second model is a humanistic therapeutic means of using the arts that allows the individual to tap into his or her creative potential through the personal exploration of self-expression is called – for this research, Arts in Education/Therapy. Variations of artistic projects are used to empower individuals to progressively transform and even heal themselves. The location of this model is used in educational and therapeutic settings such as centers for positive health and rehabilitation facilities. Psychologists, counselors, social workers, rehabilitation counselors, and art therapists use this humanistic model to develop their expressive arts programs for individuals dealing with emotional issues, trauma, and self-help needs.

A review of two programs that use the Arts in Education/Therapy model is included: Natalie Rogers' *Creative Connection* and Paulo Knill's, et al *Minstrels of the Soul*. These programs create a foundation for other expressive arts programs to be reflected upon as part of the research in how the arts are used with humanistic therapies and self help applications. The process of enabling people to connect to their inherent impulse of creative expression is applied within each of these programs. Through this person-centered model, creativity and psychotherapy are shown to overlap. By using the various arts: dance, music, theatre, poetry, and art –these artistic processes are used to enable the awakening of the creative life force within. Focusing on a facilitating environment, non-judgmental attitude, and spontaneous art making, the Arts in Education/Therapy model allow the individual authority over his/her own experiences (Rogers, 1993).

Individuals process the artistic information from their subconscious that they receive with a trained educator or therapist. They process their artistic endeavors either alone or within a group setting which allows the individual to express themselves openly and fully for feedback to others, similar to the method of Jung (Chodorow, 1997).

Through this self-help and therapeutic process, a personal change could occur. These programs work through the arts as a means of processing symbolism from the unconscious to the conscious mind that allows for action and reaction process to be developed (Chodorow, 1997). New pathways of interaction with the arts open new ideas, concepts, and learning skills that may be dormant and not yet known to the individual if not nurtured and processed (Knill, P., Nienhaus Barba, H., & Fuchs, M. N., 1995).

The development phases of action, analysis, and process of the creative experience would need to be looked at as a means of transformation. Action entails the actual "arting experience", analysis involves the thinking about the experiences that

occurred, and process is developed in reflection of how to process the action and analysis and integrate the information into the whole integral self (Kazanis, 1973). By participating with social groups or alone, individuals could reinvent themselves as artist as healer or as transformer. A process of self-therapy and self-discovery builds communication with the inner connections of a more balanced self, enabling the participant to become the co-creator of a new self and focus less on a therapist for all of their answers.

With the review of each of the Arts in Education/Therapy programs using Posner's *Curriculum Analysis*, this segment of the dissertation's focus is to show a relationship with the curricula and *Maslow's Hierarchy of Needs*. And, to develop a new aspect of the language used to discuss how the arts are applied within two different programs.

The Creative Connection by Natalie Rogers

The Person-Centered Approach, based on the work of Carl Rogers, emphasizes empathy, unconditional positive regard, openness, honesty, and congruence. It is based in a trust in the innate impulse toward growth and capacity for self-direction in every individual and group. *The Creative Connection* was developed by Carl Rogers daughter, Natalie Rogers, Ph.D. and uses the expressive arts of movement, sound, art, writing, and drama to evoke inner truths and experience feelings, which can reveal new depth and meaning. As Natalie Rogers states:

Expressive art therapy integrates all of the arts in a safe, non-judgmental setting to facilitate personal growth and healing. To use the arts expressively means going into our inner realms to discover feelings and to express them through visual art, movement, sound, writing or drama. This process fosters release, self-understanding, insight and awakens creativity and transpersonal states of consciousness (www.nrogers.com).

Saybrook Institute in San Francisco, California has formed a partnership with Rogers to offer a *Certificate Program in Expressive Art for Healing and Social Change: A Person-Centered Approach*. This graduate school works with Rogers to further develop an educational sharing that is in alignment with Saybrook's mission:

To mentor, to assist and to help students tailor their own experiences, interests, and goals. The flexibility of their distance-learning model, including residential colloquia, supports and empowers students to successfully pursue a graduate degree (Saybrook, p. 3).

The Creative Connection: Analyzing the Curriculum. Created by Natalie Rogers and offered through Saybrook Graduate School and Research Center, *The Creative Connection* program will be seen as a curriculum and analyzed using Posner's *Curriculum Analysis*.

The Creative Connection: Expressive Arts as Healing was written and developed by Dr. Natalie Rogers. A practical book illustrated with color and action photos of individuals participating in the expressive arts. It is filled with ideas to stimulate creativity, self-expression, healing and transformation. Dr. Rogers combined the philosophy of her

father, Carl Rogers with the expressive arts to enhance communication between client and therapist.

Her curriculum for *The Creative Connection* is also documented with the use of Rogers' on-line web: www.nrogers.com. And, with the documentation from Saybrook's Graduate School and Research Center based in San Francisco California. A selection of brochures and reading materials that describe their curricula that works in conjunction with Rogers' research.

The will the documents focus on the expressive arts, healing and transformation of the self. *The Creative Connection* is recommended to expressive arts therapist, expressive arts facilitators, and counselors who want to learn how to use the expressive arts in their own work, as well as to individuals pursuing the expressive arts for their own use (Rogers, 1993).

The limitations that were found were located within Saybrook's brochures. There are photos of Rogers and her expressive arts studio within Saybrook's information packet; however, no real description of her work is documented within their curricula. The connecting research is described within Rogers' web site wherein it is stated that the *Certificate Program in Expressive Art for Healing and Social Change: A Person-Centered Approach*, "is open to Saybrook students and non-degree applicants" (www.nrogers.com).

The Creative Connection: Expressive Arts as Healing was written and developed by Natalie Rogers – and her quote sums up why she developed this particular curriculum:

I am intrigued with what I call the creative connection: The enhancing interplay among movement, art, writing, and sound. Moving with awareness, for example, opens us to profound feelings that can then be expressed in color, line, or form. When we write immediately after the movement and art, a free flow emerges in the process, sometimes resulting in poetry. *The Creative Connection* process that I have developed stimulates such self-exploration. It is like the unfolding petals of a lotus blossom on a summer day. In the warm, accepting environment, the petals open to reveal the flower's inner essence. As our feelings are tapped, they become a resource for further self-understanding and creativity. We gently allow ourselves to awaken to new possibilities. With each opening we may deepen our experience. When we reach our inner core, we find our connection to all beings. We create to connect to our inner source and to reach out to the world and the universe (www.nrogers.com).

The Faculty for The Creative Connection includes Natalie Rogers and Shellee Davis. Natalie Rogers, Ph.D., REAT, author of *The Creative Connection: Expressive Arts As Healing*, and *Emerging Woman: A Decade of Midlife Transitions*, is a pioneer in expressive arts therapy, leading trainings in Europe, Russia, Latin America, Japan, and the U.S. Dr. Rogers trained and practiced as a psychotherapist. Her personal mission is to facilitate personal and planetary healing by incorporating the expressive arts in cross-cultural work. Natalie founded the Person-Centered Expressive Therapy Institute, Santa Rosa, CA. She has taught at the California Institute of Integral, the Institute of Transpersonal Psychology, the Institute of Imaginal Studies and JFK University. She was awarded the first Lifetime Achievement Award from the International Expressive Therapy Association. Presently she is a Distinguished Consulting Faculty at Saybrook Graduate School where she offers this Expressive Arts Certificate program (www.nrogers.com).

Shellee Davis, MA, REAT, has taught at the Person-Centered Expressive Therapy Institute in the U.S., Japan, and England. She was founder, co-director and faculty at the World College West Expressive Arts Program in California. Davis was also faculty and director of the Art and Society program at New College of California. She is trained in authentic movement, art therapy and mediation and conflict resolution. Her work focuses on creativity as a powerful force for personal and political change. She uses the expressive arts as a path to awareness of the innate spiritual connection of the personal inner nature with the outer world (www.nrogers.com). Diana Hernandez, Dean of Admissions at Saybrook, is listed on Rogers' web site as the contact person for Saybrook's admissions, as well as JT Brown.

The following is a list of the social, emotional, and educational topics that surround the curriculum in *The Creative Connection*:

- The healing power of person-centered expressive arts
- Humanistic principles
- Conditions that foster creativity
- Ways of processing expressive art
- Spirituality through the arts
- Accepting the shadow, embracing the light
- Cross-cultural bridges
- A variety of expressive arts exercises
- Dissolving creative blocks
- Addiction recovery
- Developing spirituality
- Loss and grief
- Life transitions
- Sexual abuse (Rogers, 1993)

Natalie Rogers quote sums up the curriculum's perspective:

Personal growth, higher states of consciousness and a sense of wholeness are achieved through self-awareness, self-understanding, and insight. Self-awareness, understanding, and insight are attained by delving into our emotions. The feelings of grief, anger, pain, fear, joy, and ecstasy are the tunnel through which we must pass to get to self-awareness, understanding, and wholeness. Our feelings and emotions (the grief, anger, pain, fear, joy, and ecstasy) are a source of energy that can be channeled into the expressive arts to be released and transformed. All people have an innate ability to be creative. The creative process is healing in itself. Although the product of creative expression supplies important messages to the individual for useful insights, the process of creation, itself, is profoundly transformative (1993).

Natalie Rogers comments on the purpose and content of creating *The Creative Connection*:

Art modes interrelate in what I call *The Creative Connection*. When we move, it affects how we write or paint. When we write or paint, it affects how we feel and

think. During the creative connection process, one art form stimulates and nurtures the other, bringing us closer to our innermost core or essence, which is our life-force energy. This expressive arts process offers us the opportunity to be aware of, face, and accept, our shadow aspect -- that part of self which we have repressed or denied -- which in turn can bring us to a deeper self-acceptance. Self-acceptance and self-esteem are basic to becoming whole persons capable of caring for others and receiving love. Such personal growth takes place in a safe, supportive environment that is created by facilitators (teachers, therapists, group leaders, parents, colleagues) who are genuine, warm, non-judgmental, empathic, congruent, and caring.

A connection exists between our life-force -- our inner core, or soul -- and the essence of all beings. Therefore, as we journey inward to discover our essence or wholeness, we discover our relatedness to the outer world. The inner and outer become one. There are many discoveries to be made with this work. The expressive arts are particularly appropriate and useful for finding spirit, soul, the ability to laugh at oneself, new wisdom, or the knowledge that with each struggle in life there are major lessons to be learned.

If our goal is to help people become whole, more fully actualized and empowered, awareness is always the first step. Without awareness there are no choices. Personal integration is part of the natural flow of events when symbolic and expressive media are used. Once we uncover unknown aspects of self, the process includes letting these parts find their rightful places in our psyches, and then we are more able to experience the ecstatic universal oneness, a connection to all life forms (www.nrogers.com)

The Certificate Program in Expressive Art for Healing and Social Change developed by Natalie Rogers allows for the student to participate as an educational experience, but also provides a certificate for the use of the expressive arts in various fields. It is suggested that the program is for anyone in the mental health field wishing to use expressive arts in conjunction with their own practice (www.nrogers.com).

The expressive arts -- including movement, art, writing, sound, music, and imagery -- lead us into the unconscious and allow us to express previously unknown facets of ourselves, thus bringing to light new information and awareness (Rogers, 1993).

The following information is directly taken from Natalie Rogers' web site (www.nrogers.com) and fully describes the certificate and its program studies. *A Certificate Program: Expressive Art for Healing and Social Change: A Person-Centered Approach:*

A 16-unit certificate program including 6 weeks of residential work (6 one-week residencies) spread out over two years. It takes place at the Westerbeke Ranch, 1 hour north of San Francisco. The first two-year certificate program had a cohort group of 19 people from around the globe (www.nrogers.com).

In this course experiential work in the expressive arts is offered in a person-centered environment. Theoretical presentations and discussion follow those experiences. Counseling demonstrations as well as skills development are taught in communication triads using the expressive arts within a counseling

environment. Readings, discussions, papers and a creative project ground the experience in theory and concepts. Applications with various client populations are discussed. The program is designed for anyone in the mental health field, including psychotherapists, social workers, pastoral counselors, nurses, and educators. The course is open to Saybrook students and non-degree applicants (www.nrogers.com).

This program combines in-depth theory, experiential learning and practice of the person-centered approach of Carl Rogers in conjunction with the expressive arts. Incorporating the expressive arts – movement, sound, visual arts, creative writing and psychodrama awakens creativity, fosters self-empowerment and enhances counseling, mediation, social action and group facilitation (www.nrogers.com).

The Saybrook certificate program is open to all Saybrook students. It will particularly appeal to students interested in the client-centered approach to counseling, organizations, education and conflict resolution and the application of expressive arts for healing within these areas (www.nrogers.com).

The program is designed for anyone in the mental health field wishing to use person-centered expressive arts in their practice. This includes psychotherapists, social workers, pastoral counselors, nurses and educators and individuals in organizational development. It is also appropriate for those wishing to re-awaken their authentic creativity as a way to enliven their work and personal lives (www.nrogers.com).

The course is experiential work in the expressive arts will be offered in a person-centered environment and to be able to use arts as a language in the counseling process or in group facilitation one must first experience the healing aspects oneself. Theoretical presentations and discussion will follow those experiences. Using the expressive arts within the counseling framework is taught via counseling demonstrations as well as skills development in communication triads. Readings, discussions, papers and a creative project will ground the experience in theory and concepts. Applications with various client populations are discussed (www.nrogers.com).

The retreats will take place at the Westerbeke Ranch in the town of Sonoma, an hour north of San Francisco. Comfortable sleeping cottages, excellent food, a swimming pool, as well as the large meeting room are set in the rolling hills of Sonoma County (www.nrogers.com).

The following are course titles for *The Creative Connection*:

- I. Nourishing the Soul
- II. Client-Centered Expressive Arts for Counseling
- III. Embrace the Wisdom of the Body
- IV. Expressive Arts and Social Change
- V. Expressive Arts: Selected Themes
- VI. Expressive Arts and Group Dynamics (www.nrogers.com).

Educational Concepts are described by Natalie Rogers:

Using the expressive arts in psychotherapy is a natural evolution. We are coming to understand the need to engage in processes that awaken and integrate all aspects of self: the body, mind, emotions and spirit. Expressive arts does just that -- it is a non-verbal language that helps both the client and the therapist to communicate at a deep level. *The Creative Connection* process, as developed by Natalie Rogers interweaves the expressive arts -- movement, art, sound, writing

and guided imagery -- to tap into the deep wellspring of creativity that is within each person (www.nrogers.com).

According to Rogers's website, psychotherapists find that using the expressive arts helps clients:

- Identify and be in touch with feelings
- Explore unconscious material
- Release energy
- Gain insight and solve problems
- Discover the intuitive mythological and spiritual dimensions of self
- Develop self-esteem and self-empowerment (www.nrogers.com).

This self-exploration can only be accomplished in a safe and trusting environment that is established through the person-centered philosophy of Carl Rogers – Natalie Rogers' father. The person-centered approach emphasizes qualities of empathy, openness, honesty and congruence as the fundamental basis for the therapeutic relationship and creating safety in a group (www.nrogers.com).

Questions that are explored within the program:

- How do the expressive arts help us connect to our body, psyche, soul, and the world?
- How does the creative process bridge inner and outer healing?
- How do we use the arts in our counseling and psychotherapy practice?
- How do we use the person-centered expressive arts in groups such as Hospice, and in bereavement and recovery centers?
- How does inner peace connect to world peace?
- How do we create research to validate what we are learning? (www.nrogers.com).

Certificate learning goals are to:

- Be able to articulate the philosophy of the client-centered/person-centered approach to counseling and group process
- Understand and articulate the philosophy and methods of *The Creative Connection* process
- Discover new or renewed aspects of personal creativity through the arts
- Be familiar with the uses of person-centered expressive arts with various populations
- Be able to fully consider the connection between creativity, inner peace and world peace
- To be knowledgeable about research methods that could be used to record shifts and changes in individuals engaged in creative processes (www.nrogers.com).

Core Competencies developed in this certificate are:

- A counseling and/or a communications style that encompasses some of the aspects of the person-centered approach to expressive arts.
- Be able to demonstrate individual skills in client-centered communication in relationship to one other person and within a group process. That is, to be able to relate to another person in an empathic, non-judgmental, congruent manner in a one-to-one relationship and within a group.
- Be able to facilitate an expressive arts process within a counseling session and/or within a group process.

- To have developed a personal practice for self-healing and spiritual growth through visual art, journal writing, music or some combination of creative activities
To experience and understand some aspects of the connection of inner peace to world peace.
- Demonstrate the ability to do research in the area of personal growth through creative processes (www.nrogers.com).

Brief Course Descriptions are directly described from Natalie Rogers's website (www.nrogers.com):

I. Nourishing the Soul

The creative spirit within each individual longs to emerge, to be known and celebrated. Yet out of fear, shame, shyness, or just plain reluctance, people put a lid on the deep well—the source—of their creativity. The creative process puts us in touch with our soul, our spirit our inner wisdom. This initial intensive course provides experience in self-expression through the creative arts -- movement, art, music, and writing. This can be a sacred and often mystical experience, transforming pain, anger, fear, and grief into forms that can nourish the soul. This course focuses on the inner journey through a creative process in an accepting, non-judgmental and often playful environment. No art experience necessary (www.nrogers.com).

II. Client-Centered Expressive Arts for Counseling

In this course emphasis will be on the theory and practice of the person-centered approach and using the expressive arts in counseling. Using the expressive arts for psychotherapy will be taught via counseling demonstrations and communications triads. Theoretical presentations and discussion will follow those experiences. Readings, discussions, a paper, and videotapes of a counseling session will ground the experience in theory and concepts. Applications with various client populations will be discussed. Videotapes of Carl Rogers and Natalie Rogers and others in counseling sessions will be studied (www.nrogers.com).

III. Expressive Arts and the Wisdom of the Body

To build trust in the wisdom and wholeness of body, mind, emotions and spirit, students will use expressive arts to explore inner polarities, body awareness, self-image, and metaphor in health and healing issues. Putting society's ideas of body image aside, a deeper wisdom is discovered. The relationship of childhood experiences to present day body awareness and comfort will be explored through the arts, reading, discussion and writing (www.nrogers.com).

IV. Expressive Arts for Social Change

This course will be an immersion in experiential, creative approaches to peace and conflict resolution. Through theory discussion, psychodrama and the arts students will explore how we can recognize and appreciate our ethnic, cultural, religious and ideological differences. Students will learn to use person-centered communication skills and the expressive arts to help clarify thoughts and feelings, explore interpersonal communication in emotionally charged situations and envision solutions for personal transformation and social change. Also, the

use of expressive arts for healing the wounds of social and natural trauma will be studied (www.nrogers.com).

V. Expressive Arts: Selected Themes

The goal of this course is to empower students to create their own program to fill their specific needs. The faculty will encourage and facilitate this process of self-determined individual and group projects during this week. Students will be asked to come to this event with some notion of what they need and want and bring resources to share. The selected themes will develop as they brainstorm with each other and support each other's projects (www.nrogers.com).

VI. Expressive Arts and Group Dynamics

The theory of person-centered group dynamics and encounter groups will be studied through reading, viewing video tapes of Carl Rogers and others who facilitate encounter groups, and discussing our own process. Students will learn to observe, analyze group process and may have the opportunity with faculty guidance, to facilitate a group in a person-centered expressive arts process (www.nrogers.com).

The curriculum is implemented by Natalie Rogers, Ph.D., REAT and Shellee Davis, MA, REAT. The curriculum is taught in three ways: Rogers assists non-certificate seeking students through her Person-Centered Expressive Therapy Institute, certificate seeking students with Saybrook, and participants who have read her book and want credit through CE Credits on-line.

The Person-Centered Expressive Therapy Institute is the name of Rogers' Institute where she teaches *The Creative Connection*. People from all over the world participate in these transformative programs, awakening their creative juices and discovering the authentic self. After 21 years, PCETI has evolved into Person-Centered Expressive Arts Associates offering individual workshops and training supervision. *The Creative Connection: Expressive Arts as Healing* (1993), presents theory, case material, and exercises as well as Rogers' personal insights through this process. As a psychotherapist, she discovered that using a combination of visual art, movement, sound and writing enhances the client's journey and facilitates communication between client and therapist (www.nrogers.com).

Saybrook partnered with Rogers to offer a Certificate Program in Expressive Art for Healing and Social Change: A Person-Centered Approach. This graduate school works with Rogers and Davis to further develop an educational sharing that is in alignment with Saybrook's mission: To mentor, to assist and to help students tailor their own experiences, interests, and goals. The flexibility of their distance-learning model, including residential colloquia, supports and empowers students to successfully pursue a graduate degree (Saybrook, p. 3).

The Creative Connection also works in conjunction with CE Credits on-line at <http://www.ce-credit.com/>. This partnership between *The Creative Connection* and CE Credits allows for the reader to complete the book, go on-line, and take an exam. When the exam is completed, a score is immediately presented along with a certificate for the credit. The examination record is kept on file with CE-credit.com, and the certificate can be reprinted at any time. There is a fee that does not include the book; however, free reading on-line articles are included. The total fee covers all services and any mailing activities (<http://www.ce-credit.com/>).

This relationship allows for a wide audience to receive documented credits for the knowledge that the reader has obtained through *The Creative Connection* curriculum. As more on-line courses are being developed, this method will enable many researchers access to educational curricula.

Because *The Creative Connection* is expressive arts-based and experiential, all of the research and documentation that this researcher found was qualitative – either by short stories, interviews with Rogers, various documentation, or within the book itself. This researcher was interested in the wording of the curricula, the partnerships created to serve and educate students, and new and unique ways of presenting the arts to non-artists in various fields of research. A radical evaluation of the curriculum may look like further in-depth stories from those who have participated within the program and could be documented on her web site.

As a graduate student who holds an expressive arts certificate from the University of South Florida and who has used many methods found within *The Creative Connection*, this researcher feels that this program provides the necessary background and education to train other expressive artists. Through the use of Carl Rogers' humanistic research and her own creativity, Natalie Rogers has paved the way for non-artists to engage with the arts as healing and transformational. She has opened the door to new possibilities that support the arts in hospitals, clinics, therapeutic settings, and education.

By providing a safe and healthy atmosphere to learn in, Rogers sets the stage for a graduate certificate that can only assist those individuals who seek to use the arts along with their profession. By remembering to maintain the safe atmosphere and welcoming environment, she enables her students to open up and further build upon their therapeutic knowledge and skills that they will pass on to their clients.

Minstrels of the Soul, Lesley University

Founded in 1975, Lesley University – formerly College - has been a pioneer graduate program in the creative and expressive arts, especially in its many modes of art approach. Its program offers a MA in Expressive Arts with a specialization in art, dance, music or “inter-modal expressive therapies”; as well as Certificate of Advanced Graduate Study in Expressive Therapies (CAGS), a Certificate of Expressive Therapy for Mental Health Professionals, and a Ph.D. in Expressive Therapies. Lesley Graduate School 's Division of Expressive Therapies is an affiliate of European Graduate School that is directed by Paolo Knill – the co-author of *Minstrels of the Soul* while teaching at the then Lesley College - and the founder of the term “expressive arts” (www.lesley.edu); (www.egsuniversity.org).

The European Graduate School (EGS) is a graduate and postgraduate degree-granting university with two divisions: Arts, Health and Society ---and--- Media and Communications. The European Graduate School is an affiliate of Lesley University (www.lesley.edu). Dr. Paolo Knill, originally a professor of Expressive Therapy at the then Lesley College, is now the President of EGS. The following is taken directly from EGS web site and defines their mission:

The European Graduate School realizes a new concept in university-level education by bringing together leading representatives of contemporary philosophy, film, expressive arts therapy, consulting. Coaching and education, media studies, literature, performance art, cultural studies, video, photography, architecture, art, and literary theory with an international mix of artists,

filmmakers, philosophers, psychologists, writers, musicians, educators, social workers, architects and journalists (www.egsuniversity.org).

The European Graduate School was established in 1994 for the purpose of providing continuing education for accomplished professionals but is also open to especially gifted graduate students. The main campus of the EGS is located in Wallis, Switzerland, where intensive summer seminars take place from May to August each year. During the rest of the year continuous seminars and workshops on local sites of affiliated institutions and Internet-based learning prepare students for the summer residencies. The programs of the European Graduate School are distinguished by their cross-disciplinary approach as well as by the collegial interaction of professors with students. The language of instruction is English but thesis and dissertations may also be submitted in German and French (www.egsuniversity.org).

The EGS is committed to international exchange in terms of teaching and research and, consequently, cooperates in many joint research projects with the institutions in USA, Canada, France, Italy, Mexico, and South Korea. The EGS faculty is internationally composed, interfacing the arts, social sciences, humanities, and science, society and technology studies. An American Council of the EGS was established in 1996 to review the original application documents for the Ph.D. program and currently advises the development of The European Graduate School (www.egsuniversity.org).

Minstrels of the Soul: Analyzing the Curriculum. Various Expressive Arts degrees and certificates are offered through the Lesley Graduate School at the Lesley University in Cambridge, Massachusetts will be considered curricula and analyzed by Posner's *Curriculum Analysis*. The curriculum is documented within the book, *Minstrels of the Soul*, by Paolo J. Knill, Helen N. Barba, and Margo N. Fuchs. *Minstrels of the Soul* was written by the three professors at the then Lesley College in Cambridge, MA (1995). The book is considered by most expressive art therapists as the definitive text to introduce the concept and guidelines for the development of any curricula relating to the expressive arts (EGS Press, 2006).

Other resources include web sites that are maintained by individuals through Lesley University and the European Graduate School. Most prominently, the curriculum is listed through the Division of Expressive Therapies at the Graduate School of Art and Social Sciences under Lesley University's web site.

Lesley University makes their curriculum documents readily available and easy to read. Each degree and/or certificate is neatly presented with great organization. For every certificate or degree mentioned within this review, an individual is responsible for the maintenance of that web site – and the site even includes their name along with their email address so that they may be contacted in case their may be a question or comment. This is a usual feature that this researcher has not seen before within a web site curriculum (www.lesley.edu). Full descriptions of each program do not leave the reader guessing as to what is being offered. After 25 years of being in this business of education, Lesley University has what appears to be complete information about their various degrees and certificates (www.lesley.edu).

Minstrels of the Soul was written by Paolo Knill, Helen Barba, and Margo Fuchs in 1995, they were considered the main faculty at the then Lesley College to develop the unfolding expressive arts therapies programs at the school. There was a call to have a body of work that clearly defined key terms and structures for the expressive arts (www.lesley.edu). Here is the background of the three authors of *Minstrels of the Soul* (Knill, et al):

Paolo Knill, Ph.D. is currently the President of the *European Graduate School* (EGS) and was a *Professor of Expressive Therapy at Lesley Graduate School in Cambridge, MA*. He is considered one of the founders of the expressive arts – and has trade marked the term expressive arts as his own (Knill, et al, 1995). He is registered as an art, music, play and expressive therapist. He initiated the *International Network of Creative Arts Therapy Training Centers* and founded *ISIS European Training Institutes*. He teaches internationally and has published many books, texts, articles, including *Minstrels of the Soul*, which is considered the template from which the expressive arts programs that he created were derived (www.lesley.edu); (www.egsuniversity.org) (Knill, Barba & Fuchs, 1995). The *Programs in Expressive Arts* at EGS are designed to further training and research in the therapeutic, consultative and educational use of the arts. The programs encourage students to take seriously the tradition and disciplines of the arts as they have evolved over the course of human history (www.egsuniversity.org).

Helen Barba, MA, ATR is a musician, an expressive and art therapist and a certified clinical mental health counselor. She was the owner and principle clinician of Career Life Visions, a career-life planning and expressive therapy practice based in Leominster, MA as well as co-founder and VP of Expressive Therapists of New England. She has taught as an Adjunct Faculty member in Expressive Therapy at Lesley Graduate School since 1992 (Knill, et al, 1995).

Margo N. Fuchs, Ph.D., is a former Assistant Professor of Expressive Therapy of Lesley Graduate School. She is a registered poetry therapist, certified expressive therapist, and licensed mental health counselor. She works in private practice and teaches at training institutes in Europe and the United States. She has published many poems and numerous publications. She is currently teaching and advising at the European Graduate School in Switzerland. Her current last name is Fuchs-Knill (www.egs.edu).

Here is the current list of faculty at Lesley University's division of *Human Services/Psychology/Expressive Therapies*. The following information is taken directly from the www.lesley.edu web site:

Arts and Healing

- Julia Byers, director, professor, expressive therapies division, (617) 349-8121, jbyers@mail.lesley.edu
- Vivien Marcow-Speiser, director, international and collaborative projects, professor, expressive therapies division, (617) 349-8440, vspeiser@mail.lesley.edu
- Shaun McNiff, professor, expressive therapies division, (617) 349-8266, smcniff@mail.lesley.edu
- Susan Spaniol, professor, art therapy coordinator, senior advisor of doctorate program, (617) 349-8432, sspaniol@mail.lesley.edu

Art Therapy

- Shaun McNiff, professor, expressive therapies division, (617) 349-8266, smcniff@mail.lesley.edu
- Susan Spaniol, professor, art therapy coordinator, senior advisor of doctorate program, (617) 349-8432, sspaniol@mail.lesley.edu

Body/Mind/Spirituality

- Julia Byers, director and professor, expressive therapies division, (617) 349-8121, jbyers@mail.lesley.edu
- Jared Kass, professor, counseling and psychology division, (617) 349-8340, jkass@mail.lesley.edu
- Vivien Marcow-Speiser, director, international and collaborative projects; professor, expressive therapies division, (617) 349-8440, vspeiser@mail.lesley.edu

Counseling/Psychology

- Susan Gere, director, counseling and psychology division, Graduate School of Arts and Social Sciences, (617) 349-8342, sgere@mail.lesley.edu
- Jared Kass, professor, counseling and psychology division, (617) 349-8340, jkass@mail.lesley.edu
- Paul Crowley, professor, counseling and psychology division, (617) 349-8341, pcrowley@mail.lesley.edu
- Eleanor Roffman, professor, counseling and psychology division, (617) 349-8334, eroffman@mail.lesley.edu

Dance Therapy

- Vivien Marcow-Speiser, professor, expressive therapies division, (617) 349-8440, vspeiser@mail.lesley.edu

Expressive Therapies

- Julia Byers, director expressive therapies division, (617) 349-8121, jbyers@mail.lesley.edu
- Mariagnese Cattaneo, professor, expressive therapies division, (617) 349-8439, cattaneo@mail.lesley.edu
- Shaun McNiff, (art therapy), professor, expressive therapies division, (617) 349-8266, smcniff@mail.lesley.edu
- Michele Forinash, (music therapy), professor, expressive therapies division, (617) 349-8166, mforinas@mail.lesley.edu
- Vivien Marcow-Speiser, (dance therapy), professor, expressive therapies division, (617) 349-8440, vspeiser@mail.lesley.edu
- Karen Estrella, professor, expressive therapies division, (617) 349-8192, estrella@mail.lesley.edu
- Mitchell Kossak, instructor, expressive therapies division, (617) 349-8167, mkossak@mail.lesley.edu
- Susan Spaniol, professor, art therapy coordinator, senior advisor of doctorate program, (617) 349-8432, sspaniol@mail.lesley.edu

Holistic Health

- Jared Kass, professor, counseling and psychology division, (617) 349-8340, jkass@mail.lesley.edu

Music Therapy

- Michele Forinash, (music therapy), professor, expressive therapies division, (617) 349-8166, mforinas@mail.lesley.edu

Spirituality and Health

- Jared Kass, professor, counseling and psychology division, (617) 349-8340, jkass@mail.lesley.edu

Trauma Recovery

- Julia Byers, director, expressive therapies division, (617) 349-8121, jbyers@mail.lesley.edu
- Susan Gere, director, counseling and psychology division, Graduate School of Arts and Social Sciences, (617) 349-8342, sgere@mail.lesley.edu

The educational problem that the above instructors and the overall curriculum at Lesley attempt to respond to is the specialization in specific art forms - visual art, dance, and music. These areas are seen adjuncts to students' core development as expressive therapists. Fundamental knowledge of psychology is basic to all training in expressive therapies (www.lesley.edu).

The planning foci that dominated the curriculum's development are the various fields of Inter-modal Expressive Arts Therapy, Consulting, Education and Coaching. These fields have grown considerably in the last twenty years and have developed at the national and international levels (www.egsuniversity.org). Shaun McNiff is now considered one of the leading instructors at Lesley (Kazanis), whereby he has developed various approaches to analyzing and researching the arts – specifically documented in his book, *Art-Based Research* (McNiff, 1998).

The level that the curriculum expresses its purpose is as stated:

The Expressive Therapies Program was established more than 25 years ago as one of the first graduate schools in the United States to train professionals in this emerging field. Today, the Program - the largest of its kind in the world - remains at the forefront of expressive therapies training. Its focus on training students to use all the art modalities in their clinical practice, as well as its concentrated focus on specific modalities, is as unique today as it was when the Program began. The Program's vanguard reputation and outstanding faculty continue to attract students from all over the world. The success and growth of Lesley's Expressive Therapies Program is due to the combination of experiential learning with applied clinical work, strong academic curriculum, and artistic practice" (www.lesley.edu).

Extensive field work (150 hours of practicum and 900 hours of internships) provide students with a strong foundation of applied clinical practice (www.lesley.edu). The Expressive Therapies Program is based on the following curriculum objectives and training assumptions:

- Engagement in the arts and creative expression can be important aspects of the healing process.
- Students in the Program continue to develop as artists and performers.
- Participation in a learning community is necessary to understand group dynamics and systems.
- An exposure to a variety of arts is required for all expressive therapists along with fieldwork in clinical settings (www.lesley.edu).

Part of the major theme of the expressive arts at Lesley includes the creative process as being core to the program - along with the notion that the instructors teach the students to see their art as “a container.” (Knill, et al, 1995). The instructors assist the students in developing methods to demonstrate and share their techniques with their future clients in the way that allows for a safe environment. This is a major component of their program that all expressive arts-based programs all around the world use and emulate (Knill, et al, 1995) (www.egs.edu) (Kazanis).

Lesley's Expressive Therapies believes that the success and growth of its program is due to the combination of experiential learning with applied clinical work, strong academic curriculum, and artistic practice (www.lesley.edu).

First, it is interesting to note, that when Paolo Knill taught at Lesley, he had already trade marked the name “expressive arts” – and when he left Lesley to head EGS in Switzerland, so did the term “Expressive Arts” from Lesley's then curriculum. So, Lesley circumvented the situation of trade marking and copyrights by stating that their program is in “Expressive Therapies.” This is a fact that is not documented within the book or web site; however, it is a known fact within the expressive arts field (Kazanis).

The following are the underlying aspects to the curriculum's approach in purpose and content. Clinical field work is emphasized throughout the Expressive Therapies Program. Clinical sites include psychiatric hospitals, schools, community mental health centers, adult day treatment programs, geriatric centers, and clinics that provide treatment for specific groups of people such as families or those with addictions. In addition to being supervised by expressive therapists, students work with multidisciplinary teams and receive supervision from other mental health professionals such as psychologists, psychiatrists , social workers, and mental health counselors (www.lesley.edu).

The 60-credit Expressive Therapies Programs are designed to meet the academic and field training requirements for licensure as mental health counselors in the Commonwealth of Massachusetts. Students who want licensure as mental health practitioners in other states must review their state regulations (www.lesley.edu).

The Art Therapy Specialization is approved by the American Art Therapy Association (AATA). The specialization in Music Therapy is approved by the American Music Therapy Association (AMTA), with graduates being eligible for certification as music therapists. Although the American Dance Therapy Association (ADTA) does not currently approve the Dance Therapy Specialization, graduates meet the Association's guidelines for registration through individual reviews of their transcripts (www.lesley.edu).

Another aspect of a hidden curriculum that is likely to accompany the conceptions and perspectives underlying the curriculum is the unique student population. Expressive Therapies Students typically range in age from 21 to 65, with a strong representation of international students. Many have had formal training and professional careers as artists. Some already have advanced degrees in related fields. Others have less background in art but are committed to helping people through the creative process. Students who enroll directly from undergraduate school usually have had clinical experience as part of their academic programs. This diverse student population provides a stimulating mix of personal, academic, and career experiences to the Program (www.lesley.edu).

Lesley University offers eight educational experiences in Master degrees, certification, and Doctoral studies in the Expressive Therapies:

- Master of Arts in Expressive Therapies - Art Therapy and Mental Health Counseling Specialization (60 credits)
- Master of Arts in Expressive Therapies - Dance Therapy and Mental Health Counseling Specialization (60 credits)
- Master of Arts in Expressive Therapies - Music Therapy and Mental Health Counseling Specialization (60 credits)
- Master of Arts in Expressive Therapies and Mental Health Counseling (60 Credits)
- Master of Arts in Expressive Therapies Program - Non-Licensable (48 credits)
- Certificate of Advanced Graduate Study in Expressive Therapies (36 credits)
- Advanced Professional Certificate in Expressive Therapies Studies (12 credits)
- Ph.D. Program in Expressive Therapies

Part of the educational experience that students receive at Lesley includes practicums and internships. During their first year, students complete a 150-hour clinically supervised practicum and a 300-hour internship, with a minimum of 15 hours per week. Their next clinical internship is 600 hours, with a minimum of 20 hours per week. The Field Training Office works closely with placement sites to ensure that students receive diverse and personalized training experiences (www.lesley.edu, 2006).

The following information regarding each of the degrees and certificates in Expressive Therapies is directly taken from Lesley University's website at www.lesley.edu and documented in Tables 3 through 10.

Table 3. Master of Arts in Expressive Therapies - Art Therapy and Mental Health Counseling Specialization (60 credits)

The art therapy specialization introduces students to a broad continuum of art therapy theories and practices. It is grounded in the belief that art therapists are most effective when they master approaches consistent with their own values, and when they can adapt their practices to the needs of their clients. The creative process and product remain the foundation of clinical training, integrating the use of the visual arts with psychotherapy. The specialization can be completed in 24 months (including two summer terms) or in three academic years of full-time study. 1050 hours of field experience are required.

PROGRAM OF STUDY	CREDITS
Required Expressive Therapies Courses	18
GEXTH 5032 Orientation to Expressive Therapies	2
GEXTH 6102 Issues and Standards in Expressive Therapies	3
GEXTH 6105 Examining Power, Privilege and Oppression in EXTH	3
GEXTH 6369 Research and Evaluation in Expressive Therapies/Art Therapy	3
GEXTH 5010 Principles and Practices of EXTH	3
GEXTH 7104 Integrative Seminar	1
Expressive Therapies Electives	3
Counseling Psychology Courses	15
GPSYC 6007 Psychopathology	3
GPSYC 6026 Developmental Psychology Across the Lifespan	3
GPSYC 6202 Theories of Counseling and Psychotherapy	3
GPSYC 6029 Vocational Theory and Career Counseling	3
GPSYC 6205 Assessment for Counseling and Psychology: Adults	3
OR	
GPSYC 6255 Assessment for Counseling and Psychology: Children and Adolescents	
Required Art Therapy Courses	9
GEXTH 5112 Theories in Art Therapy	3
GEXTH 5113 Group Dynamics and Art Therapy	3
GEXTH 6015 Assessment and Treatment Planning in Art Therapy	3
Electives Choose six credits from:	6
GEXTH 5024 Art Therapy with Older Adults	2
GEXTH 6029 Art Therapy with People with Severe Mental Illness	3
GEXTH 6030 Introduction to Art and the Brain	1
GEXTH 6353 Family Art Therapy	3
GEXTH 6360 Drawing from Within	3
GEXTH 6363 Jungian Art Therapy	3
GEXTH 6364 Art Therapy with Children and Adolescents	3
GEXTH 6367 Art Therapy Studio	3
GEXTH 6368 Art Therapy with Traumatized Adults	1
GEXTH 6352 Principles and Practices of Art Therapy***	3
GEXTH 7017 Thesis Seminar	3
Field Experience Courses	12
GEXTH 5119 Clinical Applications of Expressive Therapies*	3
GEXTH 7702 EXTH Supervision : Art Therapy I**	3
GEXTH 7716 EXTH Supervision : Art Therapy II**	3
GEXTH 7720 EXTH Supervision : Art Therapy III**	3
TOTAL CREDITS	60

* Taken concurrently with 150-hour practicum. ** Taken concurrently with 900-hour internship.

***Only for students who have not completed the prerequisite Art Therapy course

Table 4. Master of Arts in Expressive Therapies - Dance Therapy and Mental Health Counseling Specialization (60 credits)

The dance therapy specialization trains students in the psychotherapeutic use of movement as a process that furthers the emotional, cognitive and physical integration of the individual.

- The specialization can be completed in 24 months (including two summer terms) or over three academic years of full-time study.
- 1050 hours of field experience are required.

PROGRAM OF STUDY	CREDITS
Required Expressive Therapies Courses	15
GEXTH 5032 Orientation to Expressive Therapies	2
GEXTH 6102 Issues and Standards in Expressive Therapies	3
GEXTH 6105 Examining Power, Privilege and Oppression in EXTH	3
GEXTH 6261 Research and Evaluation in Expressive Therapies/Dance Therapy	3
GEXTH 5010 Principles and Practices of EXTH	3
GEXTH 7104 Integrative Seminar	1
Expressive Therapies Electives	3
Note: Students pursuing Dance Therapy registration are required to take GEXTH 6302, Training Workshop in Psychodrama or a group process equivalent course.	
Counseling Psychology Courses	15
GPSYC 6007 Psychopathology	3
GPSYC 6026 Developmental Psychology Across the Lifespan	3
GPSYC 6202 Theories of Counseling and Psychotherapy	3
GPSYC 6029 Vocational Theory and Career Counseling	3
GPSYC 6205 Assessment for Counseling and Psychology: Adults	3
	OR
GPSYC 6255 Assessment for Counseling and Psychology: Children and Adolescents	3
Required Dance Therapy Courses	15
GEXTH 5108 Core Seminar in EXTH: Dance Therapy I	3
GEXTH 5109 Core Seminar in EXTH: Dance Therapy II	3
GEXTH 6256 Group Process in Dance Therapy	3
GEXTH 6258 Movement Observation I	3
GEXTH 7013 Movement Observation II	3
Field Experience Courses	12
GEXTH 5119 Clinical Applications of Expressive Therapies	3
GEXTH 7708 EXTH Supervision: Dance Therapy I**	3
GEXTH 7713 EXTH Supervision: Dance Therapy II**	3
GEXTH 7717 EXTH Supervision: Dance Therapy III**	3
TOTAL CREDITS	60

* Taken concurrently with 150-hour practicum.

** Taken concurrently with 900-hour internship.

Table 5. Master of Arts in Expressive Therapies - Music Therapy and Mental Health Counseling Specialization (60 credits)

The Master of Arts in Expressive Therapies, Music Therapy Specialization, is a 60-credit program that includes clinical work and supervision in music therapy and training in the integration of the arts in the practice of psychotherapy.

- The specialization can be completed in 24 months (including two summer terms) or over three academic years of full-time study.
- 1050 hours of field experience are required.

PROGRAM OF STUDY	CREDITS
Required Expressive Therapies Courses	15
GEXTH 5032 Orientation to Expressive Therapies	2
GEXTH 6102 Issues and Standards in Expressive Therapies	3
GEXTH 6105 Examining Power, Privilege and Oppression in EXTH	3
GEXTH 6214 Research and Evaluation in Expressive Therapies/Music Therapy	3
GEXTH 5010 Principles and Practices of EXTH	3
GEXTH 7104 Integrative Seminar	1
Expressive Therapies Electives	3
Counseling Psychology Courses	15
GPSYC 6007 Psychopathology	3
GPSYC 6026 Developmental Psychology Across the Lifespan	3
GPSYC 6202 Theories of Counseling and Psychotherapy	3
GPSYC 6029 Vocational Theory and Career Counseling	3
GPSYC 6205 Assessment for Counseling and Psychology: Adults	3
	OR
GPSYC 6255 Assessment for Counseling and Psychology: Children and Adolescents	
Required Music Therapy Courses	15
GEXTH 6200 Principles and Practice of Music Therapy*	3
GEXTH 5117 Theories in Music Therapy	3
GEXTH 5118 Group Dynamics and Music Therapy	3
GEXTH 6101 Music Proficiency Audition	0
GEXTH 6212 Clinical Improvisation	3
GEXTH 7017 Thesis Seminar	3
Electives	Choose three credits from the following: 3
GEXTH 6020 Music, Imagery and Psychotherapy	3
GEXTH 6206 Voice and Music Therapy	3
GEXTH 6208 Drumming, Rhythm and Healing	3
Field Experience Courses	12
GEXTH 5119 Clinical Applications of Expressive Therapies*	3
GEXTH 7704 EXTH Supervision: Music Therapy I**	3
GEXTH 7714 EXTH Supervision: Music Therapy II***	3
GEXTH 7718 EXTH Supervision: Music Therapy III****	3
TOTAL CREDITS	60

*This course is only for students who have not completed the prerequisite music therapy course.

** Taken concurrently with 150-hour practicum.

*** Taken concurrently with 900-hour internship.

****Students who fail the music proficiency exam must take individual music lessons until the proficiency is passed.

Table 6. Master of Arts in Expressive Therapies and Mental Health Counseling (60 Credits)

For more than twenty-five years, the Expressive Therapies Program has embraced a curriculum which maintains a distinctive focus on training students to use the different art modalities in their practice in a range of clinical, education and human service settings. The program has steadfastly maintained this clear focus in its measured curricular responses to changing student needs and to the vicissitudes of a regulatory environment. The mental health counseling specialization is for expressive therapies' students pursuing a field in mental health counseling that requires licensure.

- The specialization can be completed in 24 months (including two summer terms) or in three academic years of full time study.
- 1050 hours of field experience are required.

PROGRAM OF STUDY	CREDITS
Required Expressive Therapies Courses	21
GEXT5032 Orientation to Expressive Therapies	3
OR	
GEXTH 5032 Orientation to Expressive Therapies	2
AND	
GEXTH 7104 Integrative Seminar	1
GEXTH 5102 Theories in Expressive Therapies	3
GEXTH 5103 Group Dynamics and Expressive Therapies	3
GEXTH 6102 Issues and Standards in Expressive Therapies	3
GEXTH 6105 Examining Power, Privilege and Oppression in Expressive Therapies	3
GEXTH 6106 Research and Evaluation in Expressive Therapies	3
OR	
GEXTH 7766 Thesis Seminar: Expressive Therapy I: Research and Evaluation	3
GEXTH 5010 Intermodal Expressive Therapies: Principles and Practices of EXTH	3
Counseling Psychology Courses	15
GPSYC 6007 Psychopathology	3
GPSYC 6026 Developmental Psychology Across the Lifespan	3
GPSYC 6202 Theories of Counseling and Psychotherapy	3
GPSYC 5001 Psychological Foundations of Counseling	3
OR	
GPSYC 6029 Vocational Theory and Career Counseling	3
OR	
GEXTH 6109 Theories of Personality	3
GPSYC 6205 Assessment for Counseling & Psychology: Adults	3
OR	
GPSYC 6255 Assessment for Counseling & Psychology: Children and Adolescents	3
Electives	
Students may choose 12 credits of elective coursework in consultation with their faculty advisor OR may take the following four courses:	12
GEXTH 5036 Imaginal Psychology	3
GEXTH 7015 Symbolic Process in Psychotherapy	3
GEXTH 7102 Advanced Clinical Training	3
GEXTH 7767 Thesis Seminar: Expressive Therapies II	3
Field Experience Courses	12
GEXTH 5119 Clinical Applications of Expressive Therapies*	3
GEXTH 7700 Expressive Therapies Supervision I**	3
GEXTH 7719 Expressive Therapies Supervision II**	3
GEXTH 7721 Expressive Therapies Supervision III**	3
TOTAL CREDITS	60

* Taken concurrently with 150-hour practicum. ** Taken concurrently with 900-hour internship.

Table 7. Master of Arts in Expressive Therapies Program - Non-Licensable (48 credits)

This program is designed for individuals who wish to practice expressive therapies interventions with a variety of clinical populations and in a range of settings. The program curriculum allows students to be exposed to a range of artistic modalities. This program is for students who are not pursuing Massachusetts Mental Health Counselor Licensure.

- The on-campus program can be completed in two academic years of full-time study.
- 600 hours of field experience are required.

PROGRAM OF STUDY		CREDITS
GEXTH 5032	Orientation to Expressive Therapies	3
OR	Orientation to Expressive Therapies	2
GEXTH 5032	Integrative Seminar	1
AND		
GEXTH 7104		
GEXTH 5102	Theories in Expressive Therapies	3
GEXTH 5103	Group Dynamics and Expressive Therapies	3
GEXTH 6102	Issues and Standards in Expressive Therapies	3
GEXTH 6105	Examining Power, Privilege and Oppression in Expressive Therapies	3
GEXTH 5010	Intermodal Expressive Therapies: Principles and Practices of Expressive Therapies	3
GEXTH 7766	Thesis Seminar: Expressive Therapies I: Research and Evaluation	3
GEXTH 7767	Thesis Seminar: Expressive Therapies II	3
AND		
GPSYC 6007	Psychopathology	3
GPSYC 6026	Developmental Psychology Across the Lifespan	3
GPSYC 6202	Theories of Counseling and Psychotherapy	3
GEXTH 6107	Intermodal Expressive Therapy: Application to Psychotherapy and Healing	3
GEXTH 6108	Intermodal Expressive Therapy: Application to Psychotherapy and Healing II	3
GEXTH 7102	Advanced Clinical Training in Expressive Therapies	3
OR	Developmental Psychology	3
GPSYC 6026	Psychopathology	3
GPSYC 6007	In consultation with faculty advisor	12
Electives		
AND		
GEXTH 7719	Expressive Therapies Supervision II	3
GEXTH 7721	Expressive Therapies Supervision III	3
TOTAL CREDITS		48

*On-campus students must have their program of study approved by the Program Advisor of the Expressive Therapies Division.

The Field Training Office is a collaborative effort of the Counseling & Psychology and Expressive Therapies Divisions. The office provides support, information and advisement to students, the field training sites and the faculty.

Table 8. Certificate of Advanced Graduate Study in Expressive Therapies (36 credits)

Candidates who hold a Master of Arts in Expressive Therapies degree, or a closely related degree, may pursue a Certificate of Advanced Graduate Study. This certificate option is for experienced professionals who wish to expand their clinical work, continue their personal artistic work, engage in scholarly reflection, and enhance research skills.

PROGRAM OF STUDY		CREDITS
Required Core Courses		6
EAGSR 8102	Interdisciplinary Seminar I	3
EAGSR 8104	Interdisciplinary Seminar II	3
Required Research Courses		6
GAGSR 6003	Students select two of the following:	6
EAGSR 7101	Program Evaluation	3
EAGSR 7102	Quantitative Methods I: Statistics for Research	3
EAGSR 7103	Quantitative Methods II: Research Design	3
EAGSR 8111	Qualitative Research Methods	3
	Issues in Research	3
Electives in Expressive Therapies		21
Independent Study Requirement		3
GEXTH 7999	Independent Study: Final Integrative Project	3
TOTAL CREDITS		36

Table 9. Advanced Professional Certificate in Expressive Therapies Studies (12 credits)

The 12-credit Advanced Professional Certificate in Expressive Therapies Studies is designed for mental health and health care professionals, human service professionals, social workers, school psychologists, guidance and adjustment counselors and others who are looking for innovative approaches to enhance their professional lives. The program offers specific training in the uses of different expressive therapy modalities. Participants study the principles and practices of the various modalities of art therapy, dance therapy, music therapy and psychodrama. Course work will demonstrate how expressive therapy skills can be integrated into clinical work with a variety of populations. The courses are designed to build on each participant's professional practice and offer skills in combining innovative techniques and strategies for effecting positive change. This certificate is not intended for those who require full professional training for licensure or accreditation in the Expressive Arts Therapies specialization.

Course of Study:

GEXTH 5010 Principles & Practices of Expressive Therapies (3 cr) (this course must be taken first)

-two electives that fit the learners' needs, academic/professional interests (total of 6 credits)

Possible electives include:

GEXTH 5029 Body Oriented Psychotherapy (3 cr)

GEXTH 5036 Imaginal Psychology (3 cr)

GEXTH 5045 Arts & Healing (3 cr)

GEXTH 6020 Music, Imagery, & Psychotherapy (3 cr)

GEXTH 6025 Drumming and Healing (3 cr)

GEXTH 6256 Jungian Dance & Drama Therapy (3 cr)

GEXTH 6301 Psychodrama for Children & Adolescents (3 cr)

GEXTH 6364 Art Therapy with Children & Adolescents (3 cr)

GEXTH 6360 Drawing from Within (3 cr)

GEXTH 6400 Holistic Approach to Pain & Stress (3 cr)

AND

GEXTH 7102 Advanced Clinical Training (3 cr) (this course must be taken last)

Total: 12 credits

Application:

Prospective students must have a Master's degree or equivalent in a relevant field of study.

Table 10. Ph.D. Program in Expressive Therapies

For over 25 years, Lesley University has been a world leader in the field of expressive therapies, providing innovative programs that integrate the modalities of visual art, music, dance, psychodrama, and writing.

The vision of the University's Expressive Therapies Ph.D. Program is to provide a state of the art educational model that advances expressive therapy disciplines through research and innovative clinical practice. The Ph.D. program values the nexus of theory and practice, encourages interdisciplinary study emphasizing therapeutic use of the combined arts, and enables students to structure individually-designed study programs under the supervision of a senior faculty advisor. The Lesley University Ph.D. in Expressive Therapies prepares students to become skilled educators, practitioners, and supervisors who will lead the field by contributing to scholarly research and practice. It provides professional and scholarly activities commensurate with related fields of study based on the following objectives:

- To contribute to the research needed to support the rapidly growing field of arts in therapy.
- To support expressive therapists and other arts-based therapists by offering the advanced training and credentials necessary for leadership roles in the mental health field.
- To increase the depth and scope of the academic environment of the Expressive Therapies Program at Lesley University.

The Ph.D. Program provides a unique opportunity to prepare graduates for leadership roles throughout the world and to further knowledge informed by research in the field of expressive therapies. Lesley University faculty and administrators believe that graduates of this doctoral program will significantly influence other mental health professions and therapeutic practice, in general.

Phases of Doctoral Study

Phase One: Foundation Coursework

Doctoral students are required to complete three phases of study. In the first phase, they complete a minimum of 24 credits of advanced graduate coursework, including nine credits in research methodology (quantitative methods, qualitative methods, and arts-based research) and three credits each of an interdisciplinary seminar, philosophical foundations of expressive therapies, neuropsychology, arts apprenticeship in expressive therapies, and supervision in expressive therapies. Students also complete six credits of electives selected from courses at Lesley University. In addition, they write a plan identifying an area of doctoral study they wish to study and describing the method they will use. This plan is called The Doctoral Study Plan.

The Doctoral Study Plan

Each student is assigned a Senior Advisor with two to four students in an advisory group based on a peer mentoring model. During the second year of study, students construct a Doctoral Study Plan outlining their second and third years of study, including coursework. The Senior Advisor supervises the development of students' Doctoral Study Plans and an Expressive Therapies Doctoral Committee reviews completed plans for approval. Students must describe how their study plans address the impact of sociocultural factors on their professional work in expressive therapies.

Table 10. Ph.D. Program in Expressive Therapies (Continued).

PROGRAM OF STUDY			Credits
Phase One: Required Courses			
Year One			
EAGSR 7101	Quantitative Methods		3
EAGSR 7103	Qualitative Methods		3
EAGSR 8102	Interdisciplinary Seminar I		3
GEXTH 8003	Philosophical Foundations of Expressive Therapies		3
7000-8000	Electives at Lesley University		3
TOTAL CREDITS			15
Year Two			
GEXTH 8004	Arts Apprenticeship in Expressive Therapies		3
GEXTH 8005	Supervision in Expressive Therapies		3
GEXTH 8006	Arts-Based Research		3
GEXTH 8000	Neuropsychology		3
7000-8000	Electives at Lesley University		3
TOTAL CREDITS			15

Phase Two: Domain of Study

Electives in professional concentration (7000-8000 level) 15 credits
 Qualifying Papers

The second phase is supervised by a Doctoral Study Committee composed of the student and three faculty members, one of whom serves in the dual role of primary advisor and Chair. During this phase students take 15 credits of electives in their professional concentration, complete their professional field service requirement, write qualifying papers, and fulfill their socio-cultural perspective requirements.

Phase Three: Dissertation

During the third phase, students construct dissertation proposals for their doctoral research and write their doctoral dissertations under the supervision of a Dissertation Committee. This committee is composed of three faculty members, one of whom serves as primary advisor and chair.

It is noted that this particular curriculum has an underlying assumption that one must have a clinical background in order to become a graduate student at Lesley University's Graduate School. Licensure of clinical and medical applications is a must with all of the field experience that is integrated with the arts (www.lesley.edu).

The curriculum is consistent with and appropriate for the teachers' attitudes, beliefs, and competencies as noted in Lesley's mission statement and commentary throughout their web site (www.lesley.edu).

Because strong values are embedded within the curriculum, the values are likely to be suited to the community. Field work, a strong clinical background, along with an internship, suggests that Lesley University is committed to fully engaging their future graduates with as much knowledge of their area that is needed to assist their future clients (www.lesley.edu).

The curriculum provides a step by step guide to each program, area, and degree. Every class is clearly defined with a summary describing what to expect in that particular course. The web site is easy to read and access. There is no data or studies within the program/s mentioned that showcases student experiences quantitatively. It seems that the graduate school puts its programs out to the public for them to make the decision of attending or not attending.

However, there is a video within the web site that can only be activated with certain software – demonstrating some of the learned skills by their students. This would present itself as qualitative data – as well as an excellent marketing tool. After reviewing the extensive list of information and curricula, this researcher was well versed in the various applications of the expressive therapies in dance, music, visual art, psychodrama, and writing offered at Lesley University.

After this researcher reviewed the curriculum, she was inspired to see such organization, neat presentations, and a focus within the university. As one of the leading expressive therapies training programs, it is clear to see why. With knowledgeable faculty that have led the way for many other expressive arts training facilities to develop their own programs, this researcher feels that she has reviewed “the mother school” of expressive arts therapies. And, with the national and international connections, such as the European Graduate School, it is easy to see why this university has built a prestigious reputation among the expressive arts. It is almost like an interlocking web of knowledge that proliferates itself with so many individuals sharing their information and research. This author would very much like to visit the Expressive Therapies Program at Lesley University in Cambridge, Massachusetts to see the curriculum in action.

Summary of the Curricula Analysis

The previous research segment documents the four programs: Moffitt Cancer Center's Arts in Medicine Program, Shands Hospital's Arts in Medicine Program, Natalie Rogers' program, *The Creative Connection* ---and Lesley University's program with the Expressive Therapies and as documented by their web site and publication, *Minstrels of the Soul* by Paolo Knil, Helen Barba and Margo Fuchs.

Chapter V.

Synthesis

As part of the final analysis, a construct has been created by the author in order to clearly document the four programs as a reflection process (Schon, 1987) and overall review to present the information in a graphic manner that will allow educators to clearly see how their program: 1.) is organized and 2.) how *Maslow's Hierarchy of Needs* relates to their curriculum.

Review of the Problem, Purpose, and Research Method

Again, the problem is that there is no construct available to describe the changes that occur within an individual when using the Arts in Health Care and Education/Therapy, particularly in curriculum and instruction. We have little information about the topic to guide and inform us of how the arts can be used in such a way.

The purpose of this study is to build a construct that integrates and describes how the arts assist in the transformation and self-actualization of the participants. This dissertation shows that a construct that demonstrates how the arts can be used for transformation and self-actualization can be designed and used.

The method of research involves the qualitative description and analysis of two models and their two programs that utilize the arts as a means of promoting self-actualization and transformation. The two models of analyses are Arts in Health Care and Arts in Education/Therapy. They are as follows:

Arts in Health Care Model and the two Programs:

- a. Shands Hospital, University of Florida, Gainesville, Florida
- b. H. Lee Moffitt Cancer Center, Tampa, Florida

Arts in Education/Therapy Model and the two Programs:

- a. *The Creative Connection* by Natalie Rogers (1993).
- b. *Minstrels of the Soul* by Paolo Knill, et. al. (1995).

Posner's *Analyzing the Curriculum* questions aided in the concise descriptions of the curricula as it was then condensed into the designed construct.

The Construct

The Construct is used a means of communicating how an arts-based program can reflect each of *Maslow's Needs*. Each Need is outlined within a segment of the analysis of a program. This analysis then demonstrates how the program can be integrated into *Maslow's Hierarchy of Needs* for the development of self-actualization and transformation. This Construct (as noted in Table 3) is used for each area layer of each researched program.

Below, the Need is listed first and then followed by the researcher's own label of how that Need is used to describe the program's outline:

1. Physical Needs: The Program and the Creator - Presents how the program is described and who designed it - sets the scene for the needs analysis.
2. Safety Needs: Physical Location of Event - Reviews the place where the program is presented and what is necessary for it to be available to the participants.
3. Belonging Needs: Individual and Group Needs - Presents what is necessary for the individual and/or group to complete certain actions within the curriculum.
4. Esteem Needs: Methods Used to Process/Activate/Transform - Analysis of the process used to transform the individual or group.
5. Need to Know and Understand: Action within the Artistic Event -Analyzes actions that occur by the individual/group with the learning and processing of the program.
6. Aesthetic Needs: Self Reflection of Creative Process – Presents self-analysis through the individual or group processing of the artistic events and curricula.
7. Self-Actualization: Activation of Aspect of Self - Mind, Body, Spirit – Describes what aspect of self is activated, perhaps more than another, via a particular program. And, how the individual relates to the process as a means of self-expression and discovery.
8. Transcendence: Integral Self (Soul)- How all parts of the self become whole - the final need that Maslow has developed to present as a way of expressing completion.

Table 11. The Arts in New Directions Construct Based on Maslow's Hierarchy of Needs.

	Construct is Based on Maslow's Hierarchy of Needs	Arts in Health Care	Arts in Education / Therapy
8	Transcendence: Integral Self	Transcendence: Integral Self	Transcendence: Integral Self
7	Self-Actualization: Activation of Aspect of Self	Self-Actualization: Activation of Aspect of Self	Self-Actualization: Activation of Aspect of Self
6	Aesthetic Needs: Self Reflection of Creative Process	Aesthetic Needs: Self Reflection of Creative Process Process Learned Experiences	Aesthetic Needs: Self Reflection of Creative Process Through Single or Group Process
5	Need to Know and Understand: Action within the Artistic Event	Need to Know and Understand: Action within the Artistic Event By participatory or non-participatory	Need to Know and Understand: Action within the Artistic Event Change and Self- Help through the Arts
4	Esteem Needs: Methods Used to: <ul style="list-style-type: none"> • Process • Activate • Transform 	Esteem Needs: Methods Used to Process, Activate; Transform <ul style="list-style-type: none"> • Mandalas / Art / Labyrinth • Music / Poetry/ Psycho-Drama 	Esteem Needs: Methods Used to Process, Activate; Transform <ul style="list-style-type: none"> • Expressive Arts: Dance / Music / Theatre / Arts
3	Belonging Needs: Individual and Group Needs	Belonging Needs: Individual and Group Needs: <ul style="list-style-type: none"> • Patients / Families • Visitors • Doctors / Staff 	Belonging Needs: Individual and Group Needs <ul style="list-style-type: none"> • Alone • With an instructor • Group
2	Safety Needs: Physical Location of Event	Safety Needs: Physical Location of Event <ul style="list-style-type: none"> • Cancer Centers • Hospitals • Medical Clinics 	Safety Needs: Physical Location of Event <ul style="list-style-type: none"> • Therapeutic Settings • Social Work/ Counseling • Expressive Arts Facilities
1	Physical Needs: The Program and the Creator	Physical Needs: The Program and the Creator <ul style="list-style-type: none"> • 3 Arts in Health Care Programs 	Physical Needs: The Program and the Creator <ul style="list-style-type: none"> • 3 Arts in Education/Therapy Programs
	Portal of Entry into Program: Actions to: <ul style="list-style-type: none"> • Initiate • Develop • Complete 	Portal of Entry to: <ul style="list-style-type: none"> • Transform self into a work of art • Energize unknown creativity • Manifest wellness through expressions • Relax and Reduce stress • Refocus present situation of disease into a creative moment • Empower self through the arts: listening, moving, manipulating 	Portal of Entry to: <ul style="list-style-type: none"> • Act out creative expressions • Become your own co-creator • Release innate creativity to heal • Remove blockages and access healing • Develop a method for processing ideas through creativity • Discover self and how to create through various mediums

The Synthesis of the Construct and its Use for the Arts

The following four Tables 12, 13, 14, and 15 show how the construct can be used by the four programs documented in this dissertation: Shands Hospital, Moffitt Cancer Center, Natalie Rogers' *The Creative Connection*, and Lesley University/*Minstrels of the Soul*. The construct allows for synthesis to occur – wherein the information that is usually linked to just curricular knowledge, is shown in relation to a Need based on Maslow's theory. From the Portal of Entry that documents the mission of the program to the Physical Needs, and then onto the other various needs: Safety Needs, Belonging Needs, Esteem Needs, The Need to Know an Understand, Aesthetic Needs, Self- Actualization, and then to Transcendence – or the completion of the program and what it will give to the Self – the tables condense, synthesize, and document the curricula in a graphic description.

Table 12 . The Arts in New Directions Construct for Shands Hospital is based on Maslow's Hierarchy of Needs.

	Model for Programs Based on Maslow's Hierarchy of Needs	Arts in Health Care	Shands Hospital University of Florida Gainesville, FL www.shands.org/aim
8	Transcendence: Integral Self	Transcendence: Integral Self	Transcendence: It is the goal at Shands to assist in the healing and recovery process of the patient and their families. By providing this program, they bring together community, friends, family and loved ones in a safe setting to allow them for this healing to occur.
7	Self-Actualization: Activation of Aspect of Self	Self-Actualization: Activation of Aspect of Self	Self-Actualization: The outcome of the Arts in Medicine program is to inspire patients and assist in them with their healing process. The art serves to ground the individual within the process enabling them to make choices during a difficult time.
6	Aesthetic Needs: Self Reflection of Creative Process	Aesthetic Needs: Self Reflection of Creative Process Process Learned Experiences	Aesthetic Needs: Artists in Residence assist in the creation or participation of the expressive arts. They assist patients to tap into their own innate creativity and self reflect upon their own lives.
5	Need to Know and Understand: Action within the Artistic Event	Need to Know and Understand: Action within the Artistic Event-- By participatory or non-participatory	Need to Know and Understand: Patients are encouraged to attend and participate within the various events; however, it is their choice to attend and participate.
4	Esteem Needs: Methods Used to: <ul style="list-style-type: none"> • Process • Activate • Transform 	Esteem Needs: Methods Used to Process, Activate; Transform <ul style="list-style-type: none"> • Mandalas / Art / Labyrinth • Music / Poetry/ Psycho-Drama 	Esteem Needs: The creative disciplines of dance, drama, story telling, poetry, journal and expressive writing, music and visual arts. Musicians visit patient rooms, guest areas, and pediatrics. Musicians are also located in various locations throughout the hospital. Curriculum also includes projects for mothers in bed rest, children's arts programs, and guided imagery.
3	Belonging Needs: Individual and Group Needs	Belonging Needs: Individual and Group Needs: <ul style="list-style-type: none"> • Patients / Families • Visitors • Doctors / Staff 	Belonging Needs: Artists in residence work annually volunteers from the Gainesville community and the university. These artists and volunteers engage patients, families, and staff.
2	Safety Needs: Physical Location of Event	Safety Needs: Physical Location of Event <ul style="list-style-type: none"> • Cancer Centers • Hospitals • Medical Clinics 	Safety Needs: Shands Hospital at the University of Florida. The Center for Arts in Healthcare Research and Education (CAHRE) is housed in the college of Fine Arts at the University of Florida. It is affiliated with Shands Hospital and uses their facility as a real-life, teaching arena for college students.
1	Physical Needs: The Program and the Creator	Physical Needs: The Program and the Creator <ul style="list-style-type: none"> • Arts in Health Care Programs 	Physical Needs: The Arts in Medicine program was co-founded by Drs. John Graham-Pole and Mary Rockwood Lane. It is affiliated with Very Special Arts of Florida.

	<p>Portal of Entry into Program: Actions to:</p> <ul style="list-style-type: none"> • Initiate • Develop • Complete 	<p>Portal of Entry to:</p> <ul style="list-style-type: none"> • Transform self into a work of art • Energize unknown creativity • Manifest wellness through expressions • Relax and Reduce stress • Refocus present situation of dis-ease into a creative moment • Empower self through the arts: listening, moving, manipulating 	<p>Portal of Entry to: Arts in Medicine Program's mission is to create a dynamic of patient and artist working together fosters open communication and strengthens the patient's sense of control during times of crisis brought about by serious illness. This collaboration serves two purposes:</p> <ul style="list-style-type: none"> • It allows patients and families to participate in activities that enhance the hospital experience and • Then to display their work in order to personalize the physical setting and make it more inspiring. <p><i>The Center for Arts in Healthcare Research and Education has a threefold mission:</i></p> <ul style="list-style-type: none"> • To facilitate research, education, and training in the use of the arts to enhance the healing process. • To further develop arts in Healthcare fields as career options for artists. • To promote art and creativity as catalysts for developing healthy lifestyles
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Table 13 . The Arts in New Directions Construct for Moffitt Cancer Center is based on Maslow’s Hierarchy of Needs.

	Model for Programs Based on Maslow’s Hierarchy of Needs	Arts in Health Care	Moffitt Cancer Center University of South Florida Tampa, FL www.moffitt.usf.edu
8	Transcendence: Integral Self	Transcendence: Integral Self	Transcendence: The Arts in Medicine program creates a connection with the arts, which nourishes the inner spirit of the patients. The accomplished artists who work with the patients are able to share this connection with the greater community.
7	Self-Actualization: Activation of Aspect of Self	Self-Actualization: Activation of Aspect of Self	Self-Actualization: The purpose is central to an expressive arts approach that the process of making art is as important to the content it expresses. The creative process itself can be healing. Patients ignite the creative spirit; see things in a new way, even when struggling with painful or frightening issues. The creative experience is often empowering, joyful, and meaningful (Falk)
6	Aesthetic Needs: Self Reflection of Creative Process	Aesthetic Needs: Self Reflection of Creative Process Process Learned Experiences	Aesthetic Needs: The educational goals and aims that are emphasized are to provide trained expressive artists who have a caring attitude and appreciate the uniqueness of each individual that they come in contact with. Respect for the creative abilities of others is essential as the artist becomes facilitator for a successful creative experience. The artist needs to adapt to a variety of individuals and their physical and emotional needs. It is believed that as the patient becomes involved in the experiences, the creative process will aid their recuperation. The arts become the “voice” of the emotions that the patient is experiencing (VSA arts of Florida, 200, p. 11).
5	Need to Know and Understand: Action within the Artistic Event	Need to Know and Understand: Action within the Artistic Event By participatory or non-participatory	Need to Know and Understand: There is a choice to participate within every aspect of the Arts in Medicine’s program. Everyone is encouraged to participate, but they have the choice not to participate.

4	<p>Esteem Needs: Methods Used to:</p> <ul style="list-style-type: none"> • Process • Activate • Transform 	<p>Esteem Needs: Methods Used to Process, Activate; Transform</p> <ul style="list-style-type: none"> • Mandalas / Art / Labyrinth • Music / Poetry/ Psycho-Drama 	<p>Esteem Needs: Various expressive arts methods are used:</p> <ul style="list-style-type: none"> • Labyrinth Walk • Shibashi • Qui Gong • Drum Circle • Psychodrama – a playback theatre with story telling involvement • Music within patient rooms, hallways, main entrance, waiting rooms, and The Open Studio. • The Open Studio – allows for creative processes to unfold with various artistic mediums: Mandalas, painting, drawing, sculpture, collage, and the creation of objects such as tabletop sanctuaries and treasure boxes.
3	<p>Belonging Needs: Individual and Group Needs</p>	<p>Belonging Needs: Individual and Group Needs:</p> <ul style="list-style-type: none"> • Patients / Families • Visitors • Doctors / Staff 	<p>Belonging Needs: The aspects of the curriculum are intended to educate the hospital's population, and expresses its purpose and availability to all who are part of the center: from patients and their friends and families to the staff.</p>
2	<p>Safety Needs: Physical Location of Event</p>	<p>Safety Needs: Physical Location of Event</p> <ul style="list-style-type: none"> • Cancer Centers • Hospitals • Medical Clinics 	<p>Safety Needs: The Arts in Medicine Program is located at the H. Lee Moffitt Cancer Center and Research Institute. Various artistic presentations and sharing take place at different venues within the facility such as The Open Studio, the main entrance, waiting rooms, and patients' rooms.</p>
1	<p>Physical Needs: The Program and the Creator</p>	<p>Physical Needs: The Program and the Creator</p> <ul style="list-style-type: none"> • Arts in Health Care Programs 	<p>Physical Needs: Created by Frances Falk, Barbara Kazanis, and others in conjunction with Very Special Arts of Florida and Moffitt Cancer Center.</p>

	<p>Portal of Entry into</p> <p>Program:</p> <p>Actions to:</p> <ul style="list-style-type: none"> • Initiate • Develop • Complete 	<p>Portal of Entry to:</p> <ul style="list-style-type: none"> • Transform self into a work of art • Energize unknown creativity • Manifest wellness through expressions • Relax and Reduce stress • Refocus present situation of dis-ease into a creative moment • Empower self through the arts: listening, moving, manipulating 	<p>Portal of Entry to:</p> <ul style="list-style-type: none"> • The Arts in Medicine program can play a vital role in the health care and wellbeing of patients, family members, and staff alike and that the very process of art making is inherently healing. • It is intended to balance the high technology aspects of modern healthcare settings, offering a calming and humanizing antidote to the stressful environment of oncology care. • It provides creative outlets and positive, insightful experiences that can promote a sense of wellness and control while alleviating tension for those living with cancer. • Offers a forum for the expanding exploration of the connection between the mind and body that is the focus of much current research
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Table 14. The Arts in New Directions Construct for Natalie Rogers' *The Creative Connection* is based on Maslow's Hierarchy of Needs.

	Model for Programs Based on Maslow's Hierarchy of Needs	Arts in Education / Therapy	Natalie Rogers Creative Connection San Francisco, CA www.nrogers.com
8	Transcendence: Integral Self	Transcendence: Integral Self	<p>Transcendence: To be able to integrate the knowledge gained:</p> <ul style="list-style-type: none"> • A counseling and/or a communications style that encompasses some of the aspects of the person-centered approach to expressive arts. • Be able to demonstrate individual skills in client-centered communication in relationship to one other person and within a group process. That is, to be able to relate to another person in an empathic, non-judgmental, congruent manner in a one-to-one relationship and within a group. • Be able to facilitate an expressive arts process within a counseling session and/or within a group process. • To have developed a personal practice for self-healing and spiritual growth through visual art, journal writing, music or some combination of creative activities To experience and understand some aspects of the connection of inner peace to world peace. • Demonstrate the ability to do research in the area of personal growth through creative processes
7	Self-Actualization: Activation of Aspect of Self	Self-Actualization: Activation of Aspect of Self	<p>Self-Actualization:</p> <ul style="list-style-type: none"> • Be able to articulate the philosophy of the client-centered/person-centered approach to counseling and group process • Understand and articulate the philosophy and methods of <i>The Creative Connection</i> process • Discover new or renewed aspects of personal creativity through the arts • Be familiar with the uses of person-centered expressive arts with various populations • Be able to fully consider the connection between creativity, inner peace and world peace • To be knowledgeable about research methods that could be used to record shifts and changes in individuals engaged in creative processes

6	Aesthetic Needs: Self Reflection of Creative Process	Aesthetic Needs: Self Reflection of Creative Process Through Single or Group Process	Aesthetic Needs: The curriculum addresses the following questions with students as individuals and group processes: <ul style="list-style-type: none"> • How do the expressive arts help us connect to our body, psyche, soul, and the world? • How does the creative process bridge inner and outer healing? • How do we use the arts in our counseling and psychotherapy practice? • How do we use the person-centered expressive arts in groups such as Hospice, and in bereavement and recovery centers? • How does inner peace connect to world peace? • How do we create research to validate what we are learning?
5	Need to Know and Understand: Action within the Artistic Event	Need to Know and Understand: Action within the Artistic Event Change and Self- Help through the Arts	Need to Know and Understand: Curriculum is separated into six various aspects of the program: <ol style="list-style-type: none"> I. Nourishing the Soul II. Client-Centered Expressive Arts for Counseling III. Embrace the Wisdom of the Body IV. Expressive Arts and Social Change V. Expressive Arts: Selected Themes VI. Expressive Arts and Group Dynamics
4	Esteem Needs: Methods Used to: <ul style="list-style-type: none"> • Process • Activate • Transform 	Esteem Needs: Methods Used to Process, Activate; Transform <ul style="list-style-type: none"> • Expressive Arts: Dance / Music / Theatre / Arts 	Esteem Needs: <i>The Creative Connection</i> process interweaves the expressive arts -- movement, art, sound, writing and guided imagery -- to tap into the deep wellspring of creativity that is within each person.
3	Belonging Needs: Individual and Group Needs	Belonging Needs: Individual and Group Needs <ul style="list-style-type: none"> • Alone • With an instructor • Group 	Belonging Needs: Natalie Rogers along with Shelle Davis work with a group of students enrolled at her program. They work with the instructor, alone for processing information, and share their findings with other classmates as a group. Rogers shares her knowledge with 3 methods: <ul style="list-style-type: none"> • Person-Centered Expressive Therapy Institute – workshops and training supervision • Saybrook Institute's Certificate Program in Expressive Arts for Healing and Social Change • And CEU certification through CE Credits On-Line at www.ce-credit.com
2	Safety Needs: Physical Location of Event	Safety Needs: Physical Location of Event <ul style="list-style-type: none"> • Therapeutic Settings 	Safety Needs: A 16-unit certificate program including 6 weeks of residential work (6 one-week residencies) spread out over two years. The program takes place at Westerbeke Ranch

		<ul style="list-style-type: none"> • Social Work/ Counseling • Expressive Arts Facilities 	in the town of Sonoma, an hour north of San Francisco.
1	Physical Needs: The Program and the Creator	Physical Needs: The Program and the Creator <ul style="list-style-type: none"> • Arts in Education/Therapy Programs 	Physical Needs: <i>The Creative Connection</i> by Natalie Rogers using a Person-Centered Approach based on the work of Carl Rogers, her father.
	Portal of Entry into Program: Actions to: <ul style="list-style-type: none"> • Initiate • Develop • Complete 	Portal of Entry to: <ul style="list-style-type: none"> • Act out creative expressions • Become your own co-creator • Release innate creativity to heal • Remove blockages and access healing • Develop a method for processing ideas through creativity • Discover self and how to create through various mediums 	Portal of Entry to: <ul style="list-style-type: none"> • Identify and be in touch with feelings • Explore unconscious material • Release energy • Gain insight and solve problems • Discover the intuitive mythological and spiritual dimensions of self • Develop self-esteem and self-empowerment (www.nrogers.com).

Table 15 . The Arts in New Directions Construct for Lesley University/*Minstrels of the Soul* is based on Maslow’s Hierarchy of Needs.

	Model for Programs Based on Maslow’s Hierarchy of Needs	Arts in Education / Therapy	Minstrels of the Soul Lesley University Cambridge, MA www.lesley.edu
8	Transcendence: Integral Self	Transcendence: Integral Self	Transcendence: Activation of individualization through the program with the experience of integration of the Expressive Therapies in a holistic manner within themselves and others.
7	Self-Actualization: Activation of Aspect of Self	Self-Actualization: Activation of Aspect of Self	Self-Actualization: For students to understand the Expressive Therapies and apply the knowledge at clinical-based settings while assisting clients to reach their personal goals.
6	Aesthetic Needs: Self Reflection of Creative Process	Aesthetic Needs: Self Reflection of Creative Process Through Single or Group Process	Aesthetic Needs: Curriculum includes the creative process as being core to the program – along with the notion that the instructors teach the students to see their art as “a container.” The instructors assist the students in developing methods to demonstrate and share their techniques with their future clients in the way that allows for a safe environment.
5	Need to Know and Understand: Action within the Artistic Event	Need to Know and Understand: Action within the Artistic Event Change and Self- Help through the Arts	Need to Know and Understand: Success and growth of its program is due to the combination of experiential learning with applied clinical work, strong academic curriculum, and artistic practice.
4	Esteem Needs: Methods Used to: <ul style="list-style-type: none"> • Process • Activate • Transform 	Esteem Needs: Methods Used to Process, Activate; Transform <ul style="list-style-type: none"> • Expressive Arts: Dance / Music / Theatre / Arts 	Esteem Needs: Specialization in specific art forms - visual art, dance, and music. These areas are seen adjuncts to students’ core development as expressive therapists. Fundamental knowledge of psychology is basic to all training in expressive therapies.
3	Belonging Needs: Individual and Group Needs	Belonging Needs: Individual and Group Needs <ul style="list-style-type: none"> • Alone • With an instructor • Group 	Belonging Needs: Students work with faculty from various curricula divisions: Arts and Healing, Art Therapy, Body/Mind/Spirituality, Counseling/Psychology, Dance Therapy, Expressive Therapies, Holistic Health, Music Therapy, Spirituality and Health, and Trauma Recovery. They work in groups, by themselves for research, as well as with others in a practicum and

			internship.
2	Safety Needs: Physical Location of Event	Safety Needs: Physical Location of Event <ul style="list-style-type: none"> • Therapeutic Settings • Social Work/ Counseling • Expressive Arts Facilities 	Safety Needs: Lesley University, Cambridge , MA Students complete clinically supervised practicum and an internship at clinically-based settings.
1	Physical Needs: The Program and the Creator	Physical Needs: The Program and the Creator <ul style="list-style-type: none"> • Arts in Education/Therapy Programs 	Physical Needs: <i>Minstrels of the Soul</i> set the tone of the curriculum at Lesley – written by Paolo Knill, Helen N. Barba, Margo N. Fuchs. Shaun McNiff and other instructors have continually assisted with the curriculum. Eight educational experiences in Master degrees, certification, and Doctoral studies in the Expressive Therapies: <ul style="list-style-type: none"> • Master of Arts in Expressive Therapies – Art Therapy and Mental Health Counseling Specialization • Master of Arts in Expressive Therapies – Dance Therapy and Mental Health Counseling Specialization • Master of Arts in Expressive Therapies – Music Therapy and Mental Health Counseling Specialization • Master of Arts in Expressive Therapies and Mental Health Counseling • Master of Arts in Expressive Therapies Program – Non-Licensable • Certificate of Advanced Graduate Study in Expressive Therapies • Advanced Professional Certificate in Expressive Therapies Studies • Ph.D. Program in Expressive Therapies

<p>Portal of Entry into Program:</p> <p>Actions to:</p> <ul style="list-style-type: none"> • Initiate • Develop • Complete 	<p>Portal of Entry to:</p> <ul style="list-style-type: none"> • Act out creative expressions • Become your own co-creator • Release innate creativity to heal • Remove blockages and access healing • Develop a method for processing ideas through creativity • Discover self and how to create through various mediums 	<p>Portal of Entry to:</p> <ul style="list-style-type: none"> • Engagement in the arts and creative expression can be important aspects of the healing process. • Students in the Program continue to develop as artists and performers. • Participation in a learning community is necessary to understand group dynamics and systems. • An exposure to a variety of arts is required for all expressive therapists along with fieldwork in clinical settings (www.lesley.edu).
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End Note to Synthesis

The author hopes that this construct will start to bring more dialogue into the arts in health care, education and therapeutic settings. And, that since it is based upon a well-known theory that is used in many different disciplines, the arts can be seen in relation to the needs-based theory.

The possibilities of parallel concepts and ideas within these two models, Arts in Health Care and Arts in Education/Therapy, as to how the arts are used to transform individuals, present a picture of how the arts are seen by different points of view. With the research, review of the literature, and the creation of a construct using *Maslow's Hierarchy of Needs*, this dissertation can provide interesting discourse as to the nature of how the arts are contributing toward self-transformation and can be a resource in the areas of well being, health and education.

Implications and Recommendations

Lori Meyer agrees that the arts are an integral part of the curriculum with her article, *The Complete Curriculum: a Place for the Arts in America's Schools* (2005). Meyer's article is based on a winter 2004 report from the National Association of State Boards of Education. Meyer, a project director at the National Association of State Boards, led a study that concluded the arts do benefit the curriculum with an intrinsic value and engage students in academic achievement. She noted that the study showed that virtually every state adopted arts based standards; however, only a few have incorporated them into their accountability system. With this, she pointed out that the new federal requirements chose to narrow the curriculum to reach higher student achievement with a few subjects. Thus, ten recommendations were created by the "Study Group on the Lost Curriculum" to make a plea to state legislatures that the arts remain as core curricula within the school system (Meyer, 2005).

The following are the ten recommendations created by the "Study Group on the Lost Curriculum" and were given to governmental legislation and the National Association of State Boards of Education (Meyer, 2005):

Recommendation 1: Adopt high quality licensure requirements for staff in the arts that are aligned with student standards in this subject area.

Recommendation 2: Ensure adequate time for high-quality professional development for staff in the arts.

Recommendation 3: Ensure adequate staff expertise at the state education agency to work in the arts.

Recommendation 4: Incorporate the arts into core graduation requirements, while simultaneously increasing the number of credits required for graduation.

Recommendation 5: Encourage higher education institutions to increase standards for admission and include arts courses when calculating high school grade point averages.

Recommendation 6: Incorporate arts learning in the early years into standards, curriculum frameworks, and course requirements. Also, encourage local school districts to incorporate the arts into instruction in the early years whenever possible.

Recommendation 7: Advocate continued development of curriculum materials for the arts from the textbook publishing industry.

Recommendation 8: Incorporate all core subject areas, including the arts, into the improvement strategies promoted by the No Child Left Behind Act.

Recommendation 9: Urge the National Assessment Governing Board to increase the frequency in the administration of NAEP assessments for the arts.

Recommendation 10: Urge Congress and legislatures to make greater commitment to the arts.

Meyer (2005) contrasted the amount of federal funding that the arts receive and noted how it pales in comparison to the sciences, "At the federal level, the National Endowment for the Arts (NEA) is the primary federal agency that supports arts education. Funding for the NEA hovers around \$125 million. In stark contrast, the funding level for the National Science Foundation hovers around \$5 billion – with around \$1 billion going toward K-6 activities."

Meyer called upon "representatives from higher education, businesses, state art agencies, independent arts organizations, and cultural institutions to work together to enhance arts education and ensure that the arts do not get "lost", but rather become a firm part of the educational foundation of every American student."

This would enable the No Child Left Behind act to promote the arts for the diverse populations of students who may want to learn and understand the arts as part of their future career. Art education, at the very core of it all, should then be promoted as a major part of the national K-12 curricula (Meyer, 2005).

It is interesting to note that federal school funding for the arts is *billions of dollars less* than for the funding of the sciences. This dissertation research presents the concept to integrate the arts with the sciences in a different manner. Hence, the research that combines both arts and sciences would benefit both areas.

And, in the way of analyzing how the arts are now being integrated into new settings, it is unsettling to the author. It seems the arts are coming in through the "back door" of a person's personal education rather than through the "front door" system of K-12 education. Interesting enough, it will take big business to move the "mountain of art" into curricula as various companies are taking a look at the processing that artists use to discover new and innovative ways of creating (Cameron, 1996).

The next area of interest is that of Business and the Arts in which further study will be required. *The Artist's Way at Work: Riding the Dragon* (Bryan, Cameron, & Allen, 1998) presents a new and emerging paradigm of how the arts are being integrated into

the workplace. The book reveals why imagination and curiosity are the keys to success and satisfaction at work and in life. Their research suggests that it will make you more creative in your business and your life as a whole (Bryan, Cameron, & Allen, 1998).

The research of creativity in business will be the main topic at the June 2006 Global Creative Economy Convergence Summit that will take place in Philadelphia, Pennsylvania. This convergence marks the very first gathering of like-minded individuals who are interested in combining the arts and businesses. It will allow artists, businesses, and educators to network at the regional, national and international levels. "Attendees will learn best practices and will have access to panels, workshops, and keynote speakers that have experience in diverse industries such as music, film, design, textiles, visual and performing arts, law, finance, and education." (http://www.ipphila.com/creativeeconomy/GCECS/GCE_newsletter/default.htm).

Another research area that combines the arts, sciences, business and education includes The Dr. Kiran C. Patel Center for Global Solutions, launched at the University of South Florida in May of 2005. The Center works with researchers within the university, as well as other centers to study the impact of globalization through various areas (www.cas.usf.edu/globalresearch/USF).

As part of a consortium with globalization research centers, the Center is currently developing a strategic plan to incorporate the following areas of specialization into its research agenda: Economics, Trade and Development, Health, Safety and Human Security, Sustainable Environments, and most important to this dissertation, Cultures and the Arts. Members of the Cultures and Arts division include professors working within the College of Visual and Performing Arts: Music, Dance, Theatre, the Arts, Humanities, Architecture, and Mass Communications -- to name a few (<http://www.cas.usf.edu/globalresearch/USFresearchersCulture.php>).

By using creativity and artistic methods, science, business, and education are tapping into the unique nature of the arts. Bridging these distinct areas will be progressive and advantageous to all fields - the integration of the arts is the new frontier.

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Appendix A. Arts in New Directions Resources

The Four Researched Programs

The Creative Connection

Natalie Rogers, Director

PO Box 6518

Santa Rosa, CA 95406

1-800-477-2384

(707) 526-4006

www.nrogers.com

The Person-Centered Approach, based on the work of Carl Rogers, emphasizes empathy, unconditional positive regard, openness, honesty, and congruence. It is based in a trust in the innate impulse toward growth and capacity for self-direction in every individual and group.

The Creative Connection was developed by Carl Rogers daughter, Natalie Rogers, Ph.D. and uses the expressive arts of movement, sound, art, writing, and drama to evoke inner truths and experience feelings, which can reveal new depth and meaning.

Saybrook Institute

San Francisco, CA

Diana Hernandez

(415) 394-6166

1-800-825-4480 ext. 6166

Saybrook has formed a partnership with Rogers to offer a *Certificate Program in Expressive Art for Healing and Social Change: A Person-Centered Approach*. This graduate school works with Rogers to further develop an educational sharing that is in alignment with Saybrook's mission:

To mentor, to assist and to help students tailor their own experiences, interests, and goals. The flexibility of their distance-learning model, including residential colloquia, supports and empowers students to successfully pursue a graduate degree (Saybrook, p. 3).

"Expressive art therapy integrates all of the arts in a safe, non-judgmental setting to facilitate personal growth and healing. To use the arts expressively means going into our inner realms to discover feelings and to express them through visual art, movement, sound, writing or drama. This process fosters release, self-understanding, insight and awakens creativity and transpersonal states of consciousness." -Natalie Rogers

Lesley University
Lesley Graduate School
Expressive Therapies Program
29 Everett Street
Cambridge, MA 02138-2890
1-800-999-1959 ext. 480
www.lesley.edu

Founded in 1975, Lesley University – formerly College - has been a pioneer graduate program in the creative and expressive arts, especially in the multi-modal approach. Its program offers a MA in Expressive Arts with a specialization in art, dance, music or inter-modal expressive therapies; as well as Certificate of Advanced Graduate Study in Expressive Therapies (CAGS), a Certificate of Expressive Therapy for Mental Health Professionals, and a Ph.D. in Expressive Therapies (www.lesley.edu).

Lesley Graduate School 's Division of Expressive Therapies is an affiliate of European Graduate School that is directed by Paolo Knill – the author of *Minstrels of the Soul* and the founder of the term expressive arts (www.lesley.edu); (www.egsuniversity.org).

European Graduate School (EGS)
Professor Paolo Knill, Ph.D., President
Ringacker CH-3953 Leuk-Stadt Switzerland
Ph: 41 (0)27 474 99 17
Fax: 41 (0)27 474 99 69
www.egsuniversity.org
info@egsuniversity.ch

Knill, Ph.D. is currently the President of the European Graduate School (EGS) and was a Professor of Expressive Therapy at Lesley Graduate School in Cambridge, MA. He is considered one of the founders of the expressive arts – and has trademarked the term expressive arts as his own (Knill, et al, 1995). He is registered as an art, music, play and expressive therapist. He initiated the International Network of Creative Arts Therapy Training Centers and founded ISIS European training institutes. He teaches internationally and has published many books, texts, articles, including *Minstrels of the Soul*, which is considered the template from which the expressive arts programs that he created were derived (www.lesley.edu); (www.egsuniversity.org) (Knill, Barba & Fuchs, 1995).

The Programs in Expressive Arts at EGS are designed to further training and research in the therapeutic, consultative and educational use of the arts. The programs encourage students to take seriously the tradition and disciplines of the arts as they have evolved over the course of human history. In all societies up to the present, the arts have played an essential role in enabling human beings to make sense of their world, to live with suffering when necessary and to be able to celebrate the joy of life (www.egsuniversity.org).

H. Lee Moffitt Cancer Center and Research Institute
University of South Florida
Arts in Medicine
12902 Magnolia Drive
Tampa, FL 33612
Cheryl Belanger, CMP, Coordinator for Arts in Medicine
(813) 972-4673
www.mofittcancercenter.org
www.moffitt.usf.edu

The Arts in Medicine Program at the H. Lee Moffitt Cancer Center and Research Institute began in 1998. Its mission is to enable those with cancer, their families, and the staff and faculty who provide care for them to experience the joy and transcendence that is derived from creative expression. An Advisory committee, composed of the Moffitt staff, University of South Florida Contemporary Art Museum and College of Fine Arts faculty, community artists, and cancer survivors was created to provide advise and direction to the program.

The program includes an Open Studio where patients and caregivers can work together on communal art projects or create individual artwork. Musicians, Poets, and a Playback Theatre Troupe are part of the program. Special workshops in Shibashi, Labyrinth, Yoga, and Dance are scheduled to benefit the patients, families, and staff.

Shands Hospital
University of Florida
Arts in Medicine
Dr. John Graham-Pole, Director
PO Box 100326
Gainesville, FL 32610-0326
1-800-749-7424
(352) 265-0151
(352) 265- 0603 fax
www.shands.org/aim

Currently nine artists in residence work annually with over 100 volunteers from the Gainesville community and the University of Florida. These artists and volunteers engage patients, families, and staff in the creative disciplines of dance, drama, writing, music and visual arts.

The dynamic of patient and artist working together fosters open communication and strengthens the patient's sense of control during times of crisis brought about by serious illness. This collaboration serves two purposes: It allows patients and families to participate in activities that enhance the hospital experience and then to display their work in order to personalize the physical setting and make it more inspiring.

University of Florida, Gainesville
Center for Arts/Healthcare Research and Education
CAHRE at UF
PO Box 115900
Gainesville, FL 32611
(352) 265-0768
www.arts.ufl.edu/CAHRE
cahre@grove.ufl.edu

The Center for Arts in Healthcare Research and Education is housed in the college of Fine Arts at the University of Florida. This innovative Center has a threefold mission:

- To facilitate research, education, and training in the use of the arts to enhance the healing process.
- To further develop arts in Healthcare fields as career options for artists.
- To promote art and creativity as catalysts for developing healthy lifestyles.

Very Special Arts of Florida
Affiliated with the University of South Florida's Moffitt Cancer Center and The University of Florida's Shands Hospital Arts in Medicine Programs

Marian Winters, Executive Director
3500 E. Fletcher Avenue, Suite 234
Tampa, FL 33613
(813) 558-5095
www.vsaf.org

VSA arts is an international non-profit organization dedicated to promoting artistic excellence and providing educational opportunities through the arts for people with disabilities. It is an educational state affiliate housed at the University of South Florida.

VSA arts of Florida provide direct service to over 45,000 people with disabilities, and 20,000 teachers, parents, and peers annually. VSA arts of Florida trains over 5,000 teachers for re-certification credit as well as hundreds of artists, administrators, and other service providers. VSA arts of Florida offers programs in creative writing, dance, drama, music, and the visual arts. VSA arts of Florida is an affiliate of VSA arts in Washington, DC.

Related Resources

ATIRA Expressive Arts Program

7463 North Sheridan
Chicago, IL 60626
(312) 274-6777
Evadne McNeil
(414) 839-2530

ATIRA Expressive Arts Program provides the context and support for developing creativity in living and for the practice of spiritual discipline. The ATIRA Process Model is used in collaboration with experiments in art, music, movement, prose, poetry, and drama to accomplish this goal. The program consists of a sequence of 4 Learning Units (each six 20 hour weekend studio workshops) that are designed to develop personal awareness (I), personal competence in the Community (II), professional competence as a Certified ATIRA Practitioner (III) and the skills necessary for teaching ATIRA Expressive Arts (IV). This facility offers training programs in ATIRA Expressive Arts, Psychodrama, Leadership, Hypnotherapy, and Intuitive Trance Techniques, Psychosynthesis and Intensive Massage: Communication through Touch. CEU credits are available.

California Institute of Integral Studies (CIIS)

Expressive Arts Therapy Program
765 Ashbury Street
San Francisco, CA 94117
(415) 753-6100 ext. 250

CIIS offers a certificate program that can be combined with its MA and PhD programs in counseling, clinical psychology, and drama therapy. Emphasis is on developing approaches to multi-modal expressive arts therapy. The certificate can also be completed by postgraduate continuing education students in year-round and summer retreat formats. An independent MA program in expressive arts is being developed. 3 different certificates are offered.

Center for Positive Health

Dr. Ann DeBaldo, Director
Department of Environmental and Occupational Health
College of Public Health
University of South Florida
13201 Bruce B. Downs Blvd.
MDC 56
Tampa, FL 33612
(813) 974-6636
1-888-USF-COPH
www.Positivehealth.org

The Center for Positive Health's Mission is to promote the integration of positive health practices into Western health care through education, training and research. The Center emphasizes interdisciplinary and holistic approaches to disease prevention and the idea

of what it means to be healthy, through research, training, academic programs, community educational outreach and international collaboration.

CREATE Therapy Institute, Inc.

4905 Del Ray Avenue
Suite 301
Bethesda, MD 20814
(301) 652-7183

Trainings are designed to explore ways to involve clients in the creative process, in the use of play, and in aesthetic improvisation. The intermodal approach includes imagery, music, dance-movement, art and poetry.

**Dr. Kiran C. Patel Center for Global Solutions
Cultures and the Arts
University of South Florida**

Mark Amen, Academic Director
4202 E. Fowler Avenue SOC107
Tampa, FL 33620-8100
(813) 974-2954
(813) 974-2522
globalresearch@cas.usf.edu
www.cas.usf.edu/globalresearch/USF

The Dr. Kiran C. Patel Center for Global Solutions was launched at the University of South Florida in May of 2005. The Center works with researchers within the university, as well as other centers to study the impact of globalization through various areas. As part of a consortium with globalization research centers, the Center is currently developing a strategic plan to incorporate the following areas of specialization into its research agenda: Economics, Trade and Development, Health, Safety and Human Security, Sustainable Environments, and most important to this dissertation, Cultures and the Arts. Members of the Cultures and Arts division include professors working within the College of Visual and Performing Arts: Music, Dance, Theatre, the Arts, Humanities, Architecture, and Mass Communications -- to name a few (<http://www.cas.usf.edu/globalresearch/USFresearchersCulture.php>).

The Dr. Kiran C. Patel Center for Global Solutions is part of a consortium with globalization research centers at three other Research I institutions: University of Hawaii/Manoa, University of California/Los Angeles, and George Washington University. Together, these institutions comprise the Globalization Research Network (GRN), whose primary purpose is to enlarge capacity by working together and coordinating activities of the four centers. At each center researchers are working on material common to the processes of globalization while focusing research on the geographic regions of their specialization and responsibility. The GRN is currently based at the USF Center.

Dr. Pallavi Patel Performing Arts Conservatory
Tampa Bay Performing Arts Center
1010 North W.C. MacInnes Place
Tampa, FL 33602
(813) 222-1002
www.patelconservatory.org

The Center's Patel Conservator focuses on the training and exploration of the performing arts for prospective arts professionals, as well as community members seeking a better understanding and appreciation of the arts. The center offers a variety of classes for children, teens, and adults in dance, music, and acting. The Center and all of its programs are sponsored by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Arts Council, the National Endowment for the Arts, The Arts Council of Hillsborough County and the Hillsborough County Board of County Commissioners, the Tourist Development Council/Hillsborough County, and the City of Tampa.

Person-Centered Expressive Therapy Institute (PCETI)
PO Box 6518
Santa Rosa, CA 95406
(1-800) 477-2384

At the core of these programs is what we call the Creative Connection - the link between the arts and our essential nature. We use the expressive arts of movement, sound, art, writing, and drama as a way to experience feelings. The process of drawing, moving, and sounding evokes our inner truths, which are often revealed with new depth and meaning.

International School for Interdisciplinary Studies (ISIS), South West and Canada:

ISIS Southwest
Sandra Wortzel, BFA, MA, CAGS, REAT, Director
3838 E. Fort Lowell Road, Suite 2
Tucson, AZ 85716
(520) 325-7795
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ISIS Canada
118 Wells Street
Toronto, Ontario M5R 1P3
Canada
(416) 539-9728

ISIS Southwest Expressive Arts Training Institute's foundation is based on the model of Intermodal Expressive Therapy that was developed at Lesley University (Cambridge, MA) in 1974 by Paolo Knill, Shaun McNiff, Norma Canner and others. This model integrates the various arts therapies, such as art, music/voice/sound, dance/movement, poetry/writing, psychodrama/drama therapy, into an interdisciplinary framework with the emphasis on creative process.

The training program consists of three parts. Levels I, II, and III. Each part will normally take one year to complete. After Levels I and II, the Training Directors will determine the readiness of each student to proceed to the next level. Upon completion of Level III, students receive a certificate of training in Expressive Arts Therapy. Program includes intensives, community meetings, studio work, a practicum placement, and a requirement of 80 hours of personal individual psychotherapy. This program in Expressive Arts is in conjunction with The European Graduate School and Paolo Knill.

The Professional Training Program in Expressive Arts Therapy

(aka TREAT Training and Research in Expressive Arts Therapy)

2033 Port Bristol Circle

Newport Beach, CA 92660

(714) 760-0115

The Professional Training recognizes the creative process as a paradigm for change and uses this creative process as an underlying framework for the theoretical, expressive, and experiential work of the training. Each month a different art modality is introduced and then integrated in a multi-modal approach to healing and creativity. Modalities include art, music, poetry, drama, movement, sand-tray, story-telling, ritual...

This program which meets one week-end a month for 2 years grants a certificate of completion and allows students with Master's Degrees to apply for Certification with the National Expressive Therapy Association. Group therapy, personal art work and a practicum are required.

Tamalpa Institute

Anna Halprin, Director

PO Box 794

Kenfield, CA 94914

(415) 461-9479

Fax (415) 457-7960

The Halprin method, which spans over three decades is an integrative approach to the expressive and therapeutic arts for personal, interpersonal, and social transformation. We call this method the Halprin Life-Art Process. The Halprin Life-Art Process is based on the interrelated use of dance and the expressive arts with therapeutic techniques and principles of creativity.

One year and two year programs are available. If students complete 2 years (3 levels), they will be certified in the Life-Art Process as a Halprin practitioner and be eligible for registration as an Expressive Arts Therapist (CET) with the National Expressive Therapy Association and/or a Movement Therapist (RMT). The First Year is three 10 week trimesters - Full Time (Fall=355 hrs., Winter=271 hrs., Spring=200 hrs.). Second Year (Level III = 360 hrs.) includes seminars, lab-work, practicum, individualized sessions with faculty, and assisting the teachers with the level one program.

University of Humanistic Studies (UHS)

Doctoral Program in Integral Studies - Specialization in Expressive Arts Therapy
Post-Master's Certification Program in Expressive Arts Therapy
380 Stevens Avenue, Suite 210
Solana Beach, CA 92075
(619) 259-9733

UHS offers two unique programs: a doctoral program in integral studies where the students can choose a specialization in the Expressive Therapies and a Post-Master's Certificate program that allows exploration in art, music, dance, poetry, drama, ritual... and emphasizes the multi-modal approach to these disciplines

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www.artiscommunities.org

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(305) 467-1431

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1202 Allanson Rd.
Mundelein, IL 60060
1-888-290-0878
arttherapy@ntr.net

American Association for Music Therapy

PO Box 80012
Valley Forge, PA 19484
(215) 265-4006

American Association of Integrative Medicine

www.aaimedicine.com

American Association of People with Disabilities
<http://www.aapd.com>

American Dance Therapy Association
Suite 108, 2000 Century Plaza
Columbia, MD 21044
(410) 997-4040
Info@adta.org

American Holistic Health Association
PO Box 17400
Anaheim, CA 92817-7400
(715) 779-6152

American Holistic Medical Association
www.holisticmedicine.org

American Imagery Institute
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Milwaukee, WI 53213
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American Institute for Expressive Arts
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American Institute of Medical Education
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1-800-348-8441
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American Physician's Art Association
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Executive Secretary
Lstrans@bellsouth.net
2410 Patterson St.
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American Society for Group Psychotherapy and Psychodrama

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Arts Education

www.artsusa.org/education

Arts Education Partnership

www.aep-arts.org

Arts Education Publications and Resources

www.nasaa-arts.org

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(413) 545-2360

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The Canadian Play Therapy Institute
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(610) 525-3784
iamaorg@aol.com
www.iamaonline.org

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IEATA

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arts4therapy@geocities.com

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rdaniel@his.com

National Coalition of Arts Therapies Associations

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www.nea.gov

National Expressive Therapy Association (NETA)

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New York, NY 10018

National Expressive Therapy Association

1164 Bishop Street, Suite 124
Honolulu, HI 96813
(808) 524 5411 ext.15
Fax (808) 531-1270

National Institute of Expressive Therapy

Steve Ross, PhD, ACET
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Honolulu, HI 96813
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New York University
School of Education, Health, Nursing, and Arts Professions
Dept. of Art - Barney Building
34 Stuyvesant St., 3rd Floor
New York, NY 10003
(212) 998-5727

New York University
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(503) 683-4483

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Alachua, FL 32615
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Brooksville, FL 34601
(904) 796-6756

X

Y

Z

About the Author

Alexxis Avalon has taught the arts for 15 years from elementary through college at institutions that include University of South Florida (USF), USF Graphicstudio, University of Tampa, and The International Academy of Design and Technology.

In 1985, she received her BA in Design from Kent State University's Honors College. In 1992, she completed her MA in Art Education from USF concentrating on Art Therapy, and in 2001 a Graduate Certificate in Expressive Arts.

Part of the "Northeastern School of Thought," she continues the spirit of research of Lowenfeld, Beittel, and Kazanis. A member of the Society for Arts in Healthcare, she has traveled abroad to meet Doctors Herbert Benson and Patch Adams.

Featured for the past three years in "Who's Who Among America's Teachers," she assisted the writing of a \$271,000 grant for arts in Tampa Bay's Boys and Girls Clubs and volunteered at Moffitt Cancer Center's Open Studio.