



2010 | VOLUME 2, NUMBER 1

A PUBLICATION OF ART THERAPY ALLIANCE & INTERNATIONAL ART THERAPY ORGANIZATION

New Look for FUSION !

FUSION has a brand new look! And we hope you like it! In keeping with our green practices, we are happy to be able to provide you with a full-color e-zine (electronic magazine) that you can view on your computer or print if you wish. Enjoy and let us know what you think!

Greetings, Planet Art Therapy!

Happy 2010 to the Art Therapy Alliance and International Art Therapy Organization [IATO] communities! 2010 has gotten off to a great start! Both the Alliance and IATO continue to grow and provide valuable connection, community, and resources for its members through our groups on LinkedIn and Facebook, as well as through the websites www.arttherapyalliance.org and www.internationalarttherapy.org.

Read more on page 2...



Gretchen Miller and Drew Matott, Combat Paper

Deconstruction to Creation and Healing through Fiber, Pulp and Paper: Combat Paper Project

2010 brings a new, exciting workshop and lecture tour for our partner **Combat Paper Project (CPP)**. As seen by the Art Therapy Alliance and International Art Therapy Organization [IATO] communities in **FUSION's** premier issue, CPP has created papermaking workshops for veterans to transform their combat and service uniforms into liberating, healing works of art. **Read more on p. 9**



News about Art Therapy Alliance and International Art Therapy Organization members, programs, events, and projects [page 3]



New Features Section! Looking for leading edge articles? Go to page 16



Thanksgiving in Palestine International art therapy is a passion for Rebekah Chilcote. Read about her work and other stories [page 11]

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Greetings, Planet Art Therapy!



Happy 2010 to the Art Therapy Alliance and International Art Therapy Organization [IATO] communities! 2010 has gotten off to a great start! Both the Alliance and IATO continue to grow and provide valuable connection, community, and resources for its members through our groups on LinkedIn and Facebook, as well as through the websites www.arttherapyalliance.org and www.internationalarttherapy.org. In March, we have scheduled a retreat and planning meeting in Cleveland, Ohio for exploring further development and ideas for both communities, as well as discuss ideas received from your Think Tank feedback and top 5 wish list suggestions.

The feedback we received from Alliance and IATO community members embraced FUSION's premier issue last October as a refreshing burst of energy and the beginnings of something different and exciting for publication, news, and resources for Planet Art Therapy. Thank you to everyone who helped spread the word about FUSION's debut through sharing it with colleagues, students, and on-line. We look forward to what FUSION will bring to you and others throughout this year as it continues to grow as an innovative electronic publication.

We are excited to announce that starting with this issue, FUSION will now have a Features Section to showcase articles and writing focused on important issues and influential topics that are thought provoking, energizing, and reflects new ideas, interests, and concerns of the art therapy community.

FUSION welcomes Liz Beck, MA, as our Features Editor who will be responsible for managing and editing article content for this new section. Originally from Montreal, Canada, Liz received a BA in Psychology from Concordia University in 2005. She went on to accomplish her MA in Art Therapy, from Drexel University in 2007. Liz currently lives in the San Francisco Bay Area where she works as a Rehabilitation Therapist at Redwood Place, a voluntary residential facility for developmentally disabled adults with an Axis I diagnosis. She will complete her hours to obtain ATR in the beginning of 2010 and is working towards obtaining the new LPCC license in the state of California.

Liz is a leading [blogger](#) on the subject of art therapy, where she connects art therapists to news and trends by discussing subjects including, but not limited to, new technology, ethics, research, trauma, developmental disabilities and new media. Liz enjoys working with fiber arts, painting, collage and drawing. She is interested in learning new skills that allow for the integration technology into traditional art media, such as adding sensors and motors to sculptural materials.

We hope that you will enjoy this issue of FUSION and that its articles, news, and updates will bring you inspiration, a link to what's happening in art therapy worldwide, new ideas you can use in your work, and what's important for contemporary art therapy.

Best wishes,

Gretchen Miller, MA, ATR-BC
Founder, Art Therapy Alliance
www.arttherapyalliance.org

Cathy Malchiodi, PhD, LPAT, LPCC
Founder, International Art Therapy Organization
www.internationalarttherapy.org



The Art Therapy Alliance is an on-line professional group for art therapists on LinkedIn and fans on Facebook, totaling over 2000 members. The Art Therapy Alliance embraces social media and connection on-line to promote art therapy, the work of art therapists, and build community. The Art Therapy Alliance features resources, subgroups, blogs, and more related to the field of art therapy worldwide. **Learn how to join these subgroups @ www.arttherapyalliance.org/SubGroups.html**



International Art Therapy Organization [IATO]

Join the IATO dialogue, become a stakeholder, and meet others from around the world that have a passion for the field of art therapy, therapeutic art making, and art for health, wellness, and social transformation. Become part of a network that includes creative individuals from every continent. Moderator: IATO Founder *Cathy Malchiodi PhD, LPCC, LPAT.*



Independent Practice & Art Therapy

This subgroup provides professional art therapists who work in private practice, as contractors, or work independently with the support of grant funding a forum where they can share resources, discuss ideas, and seek information related to this topic. Co-moderated by *Don Cutcher, ATR-BC, LCAT, Cathy Malchiodi, PhD, LPCC, LPAT, Gretchen Miller, ATR-BC, and Elizabeth Warson, PhD, ATR-BC*



Art Therapy & Older Adults with Neurodegenerative Disorders

This subgroup provides a forum for the open exchange of ideas, therapeutic protocols, articles, resources, news, and information relating to the older adult population. This group will encourage discussions on culturally diverse segments of the elderly population as well as theories associated with neuroplasticity, learning, motivation, and creativity. Moderator: *Amanda Alders, doctoral student.*



Medical Art Therapy (MAT)

This subgroup is dedicated to spreading knowledge and creating dialogue about art therapy within the medical milieu. Medical art therapy includes work with individuals and groups affected by illness and disability, medical professionals and caregivers. This subgroup can explore interesting topics such as holistic treatment, cell-level healing, disability theory, art making by patients in hospitals, homes and clinics, as well as the role of art therapy in health and wellness. Moderator: *Rachel Schreibman, Medical Art Therapy Blogger and Art Therapy Graduate Student.*



International Art Therapy Research Collaborative

Interested in developing an art therapy research project? Have you collected data for an art therapy research project and would like to collaborate with others? Or just want to talk about art therapy research? This is a global think-tank for how we all can envision and contribute to art therapy research around the world. Moderator: *Cathy Malchiodi PhD, LPCC, LPAT.*



Digital Art Therapy (DAT)

This subgroup is for art therapists to discuss practical ways to work with clients using technology. This can include digital photo collage, animation, film making, computer illustration, 3D drawing, e-zine, social networking pages, digital photography, music video, online art therapy, virtual world art therapy and more. Included will be ideas for art therapy techniques & directives, personal experiences and applicable research from therapists working in this area. Moderator: *Ginger Poole, MA.*



Trauma and Loss

This subgroup is for art therapists to dialogue, share ideas and resources related to art therapy, trauma, and loss issues. Moderator: *Aimee Loth Rozum, LMHC, ATR-BC.*

Art Therapy Alliance Discussion Groups Spotlight



New Art Therapy Alliance Subgroup: Materials & Media

Want to connect with other art therapists who share common interests? The Art Therapy Alliance on LinkedIn includes seven subgroups on different topics and specific populations for sharing of information, ideas, resources, and meeting other art therapists related to these areas.

Our newest subgroup, **Materials and Media in Art Therapy** was created for members to discuss and exchange ideas related to a variety of media types and material approaches in relationship to the art therapist's work with different populations, settings, and personal art-making. **Learn how to join this subgroup and others @ www.arttherapyalliance.org/SubGroups.html.**



The Digital Art Therapy Subgroup Spotlights the Use of Technology in Art Therapy

The Digital Art Therapy (DAT) is a sub-group of 150 members of the Art Therapy Alliance on LinkedIn. We are a place for art therapists to discuss practical ways to work with clients using technology. This can include digital photo collage, animation, film making, computer illustration, 3D drawing, e-zine, social networking pages, digital photography, music video, online art therapy, virtual world art therapy and more. We also spotlight art therapists working in the field once a month, for example, Brian Austin, Judy Weiser, Nancy Gershman, Michael Maloney, Amanda Alders, and Ana Seara. The most popular discussion topic is the "Introduction: In your practice, how do you use technology with your clients?" Other discussions include Digital Directives, What's Your Favorite Software, and Using SMART Boards.



This group discusses art therapy techniques and directives, personal experiences and applicable research from therapists working in this area. If you are already a member of the Art Therapy Alliance and this topic interests you, please join us!

--Ginger Poole, MA, Digital Art Therapy Group Facilitator

Our LinkedIn subgroup on **Older Adults & Art Therapy** with moderator **Amanda Alders** has been posting bi-weekly discussions, references, and resources related to specific topics about art therapy, creativity, aging, and neurodegenerative disorders. If this population interests you, join these upcoming discussion dates:

- 1/22/10 Cognitive Training for Enhanced Performance through Art*
- 2/5/10 Detecting Change in Cognitive Performance as a Result of Art Therapy*
- 2/19/10 Reminiscence through Art-Making and Quality of Life*
- 3/5/10 The Imagination and its Role in Rebuilding Neural Pathways*

Check Out These Websites...



Jessica Fertig and **Stephanie Shelan Katz**, New York art therapists and co-founders for Baked from the Heart (<http://bakedfromtheheart.wordpress.com>) have launched a new blog, Facebook Fan Page, and Twitter feed. Baked from the Heart combines art therapy, baking and traditional psychotherapy to cater to a wide spectrum of individuals and groups. Baking and design workshops are offered as single sessions or continually, ranging from subject-centered classes that explore

particular issues to birthday parties- where the birthday cake experience is reinvented. Visit their website for more details.

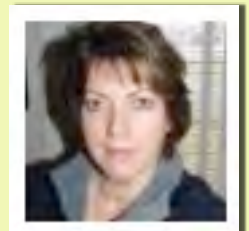


Emily R. Johnson works as an art therapist and expressive therapist at Kosair Children's Hospital currently in Louisville, KY. Her website www.emilyrjohnson.com features her art and information about art therapy.



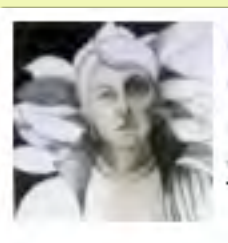
Cathy Malchiodi is the official blogger for Trauma & Children @ <http://tlcinstitute.wordpress.com> for the National Institute for Trauma and Loss. Check out this blog for the latest information on childhood trauma, trauma-informed care, research, interventions and resources.

Diane McKnight is an social worker, artist, healing art guide, and student in the Master of Arts/Art Therapy at Saint Mary-of-the-Woods College. Her blog InnerSpirit is her own personal contemplation of emotions, actions, art, and spiritual journey- and how they all intertwine and influence each other.



Rebecca Beers Miller is an artist, art therapist, art educator and clinician working with children, adolescents and adults affected by trauma and other difficult life experiences in school, hospital and mental health settings. Her website www.rebeccabeersmiller.org features information about art therapy and her art.

Ginger Poole is an art therapist in North Carolina with a special interest in innovative areas of art therapy including digital art therapy with teens. To learn more about her work, visit her Digital Art Therapy website gingerpoole.com or information about her practice [here](#).



Susan Spaniol, now a full-time artist living in West Hartford, CT, has exhibited 'works on paper' in over 30 exhibitions over the past two years and is represented in several private collections. Learn more about Susan's art @ www.susanspaniol.com. Susan's various careers in the arts has included practicing as an art therapist focusing on the creative abilities of abused children and adults with severe mental illness; the Associate Editor of the journal, *Art Therapy*; and faculty member, coordinator, and advisor in Lesley University's Expressive Therapies Division.

Do you have a website you would like to see listed in an upcoming FUSION? If you can provide us with a reciprocal link on your site, we'd like to talk with you about exchanging and promoting links! E-mail

News & Announcements



News

[Lebanon's hidden problem of domestic abuse](#)- BBC News article raising awareness about domestic violence in Lebanon through survivor's photographs and the exhibit "Behind the Doors".

[Wrestling His Demons to Release the Artist Within -NYTimes](#)- NYTimes article about a young's man story about the power of art and recovery.

[Interview with Mxolisi, Umthombo Artist](#) - Artist interview about how art programs help children who live on the streets in South Africa and a related art exhibit planned for the Street Child World Cup this March.

[Video Library - The New York Times- Coloring Their Days](#) Video featured on the NYTimes about art therapist Jessica Sebastian and the Brooklyn, NY art therapy program for Project Moving On.

[Music and the arts fight depression, promote health](#) Science Daily article about arts research and well being.

[Healing Ills With Art](#) - Humanities & Social Sciences Library blog re-published this article from the Singapore Straits Times about art therapy's recognition increasing in Singapore.

[Paper art helps vets tell their story](#) – Miami Herald article featuring the Combat Paper Project and their recent work in Key West to teach veterans how to turn uniforms into therapeutic art and showcase in the exhibit "Fibers of Reason".

[Art therapy aids in healthcare- Medicine for the Mind](#) – CNN news story about Tracy's Kids, an art therapy program founded by Tracy Council for children diagnosed with cancer.

[Art Therapy Meets Digital Art and Social Multimedia](#) –Blog posting from the Healing Arts on the Psychology Today by Cathy Malchiodi about the use of digital media and technology in art therapy



Announcements



Lee Ann Thill provides individual and group art therapy and counseling services to children, adolescents and adults seeking treatment for a range of psychological and interpersonal issues. Lee Ann recently launched **Draw-a-betes**, a page on Facebook and Twitter feed to raise awareness about her private practice work and interest with art therapy and diabetes. Learn more @ www.leeanthill.com.



Patricio González Vivo- Clinical Psychologist and Expressive Arts Therapist in Argentina developed interactive digital software/media using light and movement via a webcam, as well as a WiiMote. Patricio invites you to download the free program and try it out...Check out more via his blog @ <http://arteparasanarte.blogspot.com/search/label/luxAeterna>.

International Art Therapy Organization January 2010 Update

International Relief Project in Africa. In January, a representative from the Office of Defense, International Health Division, and International Medical Corp (IMC) contacted International Art Therapy Organization for information on the efficacy of art therapy in trauma relief and to establish a relationship for future projects around the world. An initial project involves providing support and locating art therapists (particularly French-speaking professionals) to potentially assist in the creating art and wellness centers throughout a specific region of Africa; as part of a larger public health program, there is also opportunity to measure the impact of art therapy as a form of intervention with trauma survivors and as a socially transformative agent. Through outreach to the IATO community, in a matter of days close to 100 individuals responded with interest in participating in this initiative. IATO is currently coordinating efforts with other organizations, including International Child Art Foundation, to develop resources and take next steps.



For updates on this project, please check the [International Art Therapy Organization Facebook group](#) and fan page; these social networking sites allow us to get the most late-breaking news to the IATO and Art Therapy Alliance communities in a cost-effective (free!) manner. If you are a member of the IATO group page, you receive regular updates on news, articles, and resources via your Facebook mailbox.

International Art Therapy Organization Disaster Relief Database. Because IATO receives so many queries for information and requests to connect with IATO community members, our vision for 2010 includes the development of a database of international art therapists who can be contacted to respond to these requests. We



hope to be able to create an easily accessible resource that identifies people with specific skill sets, experiences, and other characteristics such as languages spoken, ability to travel, and additional expertise. We already have a great start on this endeavor because so many of you have forwarded your resumes/CVs and contact information for the relief project in Africa. If you are a member of the IATO community and are interested in helping coordinate this project, please send us an email to info@theiato.org. **We are looking for one or more people who can organize this data** and identify demographics-- obviously this would be a fantastic research project and a wonderful way to make contact with professionals and students throughout the world!

Have you joined the International Art Therapy Organization? It's free and you can join in the following ways:

If you are on Facebook, join the more than 2100 members on the [International Art Therapy Organization on Facebook](#) or our [Fan Page](#). It's time for you to become part of the dialogue, get the latest daily and weekly news, and join a network that spans more than 90 countries around the world. You can also join the IATO mailing list by going to <http://www.internationalarttherapy.org/membersonly> and submit your contact information.

International Art Therapy Organization Online Resources

IATO has one of the largest collections of art therapy links to current websites and resources on art therapy, therapeutic art making, and art for health, well-being, and social transformation from around the world. Learn more about art therapy and mental health, trauma, autism, education, addictions, disaster relief, medical illness, Alzheimer's disease, and other topics.

Medical Settings. Read more about how art therapy and art is used in medical settings at this page; see a film on art therapy with hospitalized children, too.

Disaster Relief. Links to information on national and international sites and articles on disaster relief.

Trauma Intervention with Children. Brief articles and links to methods and research in the field of trauma, with a focus on art therapy as an important form of intervention for children.

Addictions. Find links to information on addictions and recovery as well as information on the use of art therapy in addictions work.

Psychoeducational Settings. Interested in the psychoeducational applications of art therapy in schools and educational settings? Learn more about it on this page.

Neuroscience. Developments in brain research continue to support why "art helps" and why art therapy is an effective method of intervention. Learn more about the latest research here and find links to information and sites to help you understand "how the brain works."

Neurogenerative Disorders. Learn more about art therapy and older adults and research on neurogenerative disorders such as Alzheimer's disease and dementia on this page.

Mental Health. Visit this page for information about art therapy and mental health, art and recovery, relevant links and websites, and the latest research in the field.

Trauma Intervention with Military and Veterans. Learn more about how art therapy is being used to help military and their families, and veterans with posttraumatic stress, traumatic brain injury, and other challenges.

Autism and Autism Spectrum Disorders. Learn more about this growing area of art therapy and how art is being used in the treatment of autism, Asperger's Syndrome, and spectrum disorders.

Media and Materials. Visit this page for information on media and materials used in art therapy, therapeutic art making, and art for health and social transformation. Learn more about art materials and digital media's impact on practice and methods.

Creativity and Wellness. Just how does creative expression help? Find out more here, read about creativity and health, and other related topics. Visit some interesting [and fun] websites on creativity, too.

Domestic and Societal Violence. Art therapy has been used with children and adults who have experienced domestic violence, school violence, and neighborhood violence; find out more about it here.

Art and Social Transformation. Art changes lives and communities in many ways around the world, each and every day. Read more about it here and about programs that are making a difference in people's lives.

Have a topic you would like to suggest? Have some information that you think should be posted? Send it to info@theiato.org and we'll see what we can do!



International Art Therapy Organization Network Reaches 2000 Members on Dec. 31st, 2009! Imagination is a Powerful Thing!

On May 26th, 2009, IATO was founded with a vision for an inclusive and sustainable future for art therapy. It was also born with a vision for 2000 members in its network by January 1st, 2010. And on December 31st, 2009, that vision came true and the IATO celebrated the arrival of its 2000th member. Here's to the power of imagination and to what can happen by the end of 2010!

Deconstruction to Creation and Healing through Fiber, Pulp and Paper

by **Gretchen Miller, MA, ATR-BC,**
Community Organizer, Art Therapy Alliance

...

2010 brings a new, exciting workshop and lecture tour for our partner **Combat Paper Project (CPP)**. As seen by the Art Therapy Alliance and International Art Therapy Organization [IATO] communities in *FUSION's* premier issue, CPP has created papermaking workshops for veterans to transform their combat and service uniforms into liberating, healing works of art. This powerful process is done through cutting up the veteran's uniform fabric, beating the fiber into pulp, and creating the transformed pulp into sheets of paper to be used for making books, printmaking, and other art that tells the story about their experience. As described on the CPP website, "Veterans use the transformative process of papermaking to reclaim their uniform as art and begin to embrace their experiences as a soldier in war."

Combat Paper's papermaking process fits well with considerations cited by Collie, Backos, Malchiodi, and Spiegel (2006) in the article "Art Therapy for Combat-Related PTSD: Recommendations for Research and Practice." The sensory-based, non-

verbal act that CPP's deconstruction to construction process creates, helps empower the veteran with the containment, strength, and control to explore and symbolically transform or externalize his/her combat experience into new meaning and with a



new perspective.

This year's CPP schedule includes stops to venues such as, but not limited to: the Massachusetts College of Art, Visual Studies Workshop (Rochester) University of Buffalo, Western New York Book Arts Collective, Morgan Paper Conservatory (Cleveland), Carnegie Mellon University, University of Pittsburg, University of Iowa, Printmaking Council of New Jersey, Corcoran College of Art (Washington DC), and University of Alabama. Other visits during this year include the Violence Transformed Conference (Boston) with a lecture at the Harvard University Library and working with the group Veterans for Peace in Gainesville, FL. In addition, a European Tour is scheduled: the WUK Art Center in Vienna will host a month long residency for CPP and workshops with Belgrade and Sarajevo conflict survivors are also planned.

CPP has been brainstorming ideas and developing strategies where the project's efforts can incorporate the work of art therapists, with hopes



that CPP workshops and programming will be embraced and implemented by the Veteran's Administration (VA) system throughout the United States.

Art therapy educational programs in the US are also introducing students to CPP's papermaking process and its benefits as a media and technique to use within art therapy practice. The Student Art Therapy Association and Graduate Art Therapy Program at Seton Hill University in Greensburg, PA hosted Combat Paper Project's Co-Founder Drew Matott and Art Therapy Alliance Organizer Gretchen Miller this past November for a day long workshop about the papermaking process and art therapy. In March, Drew and Gretchen will be teaching at Ursuline College for the Graduate Art Therapy and Counseling Program to introduce students to the intersection of papermaking, art therapy, and trauma intervention with the workshop PTSD Deconstruction: Pulp, Paper, and the Healing Process.



Healing by Robynn Murray, 2008
Molded Breastplate, pulp sculpture

The event will be kicked off with a free evening lecture open to the public on March 25, showcasing the readings of selected Combat Paper works and an introduction to the Combat Paper Project. During the two day workshop on March 26 & 27, students will experience the papermaking process through hands-on demonstration; learn how papermaking can be beneficial with combat veterans and other populations, as well as how this media and technique can be incorporated into art therapy practice when working with populations who have experienced trauma and loss.

Keep up to date with CPP's travels, news, and updates through [their page on Facebook](#) or website www.combatpaper.org. Check the locations and dates of the 2010 Combat Paper Tour at <http://www.combatpaper.org/tour.html>.

Resource:

Collie, K., Backos, A., Malchiodi, C., & Spiegel, D. (2006). Art Therapy for Combat-Related PTSD: Recommendations for Research and Practice. *Art Therapy: Journal of the American Art Therapy Association*, 23 (4) pp. 157-164.



Free Community Lecture about Combat Paper Project @ Ursuline College
March 25, 2010 7:00 p.m.-8:30 pm
Ursuline College Art Therapy and Counseling Program, Pepper Pike, OH
For more information and to RSVP call: (440) 646-8139

"PTSD Deconstruction: Pulp, Paper, and the Healing Process." March 26, & 27, 2010
1 graduate credit workshop or for non-credit \$95.00. Space is very limited!!

Thanksgiving in Palestine

by Rebekah Chilcote

“We need to light a candle among us all, the children of the world”
-Ayat al Jaba’ri, Palestinian Child Art Center

International art therapy is my passion. Growing up as a missionary kid in Africa and later traveling the world to do art therapy with AIDS orphans and child tsunami survivors, I am happiest on foreign soil. I never

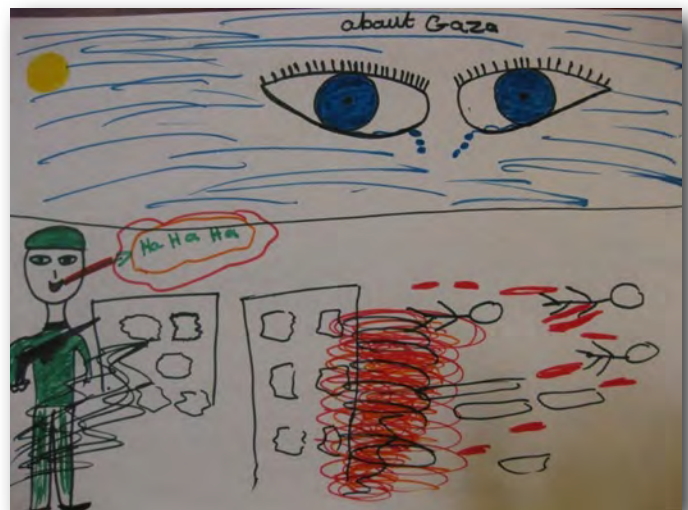


imagined, however, that this Thanksgiving I would find myself on a dirt road, in the dead of night, dragging my little American suitcase of art supplies, surrounded by armed soldiers. My descent into Hebron, Palestine, in the West Bank gave me a small glimpse into the lives of the children who live there: my pounding heart, the check-points, guns and confusion, images of media violence flashing in my mind. For the children living in politically charged Hebron, this is reality.

I arrived in Palestine as a volunteer with the International Child Art Foundation (www.icafo.org) to spend a week at their partner site, The Palestinian Child Art Center (PCAC), and offer art therapy groups for children and training for adult professionals. Founded by Mr. Samih abu Zakieh, the center offers hundreds of children a chance to escape political violence and trauma in a peaceful way. Channeling their pain into art, the children tell a profound new story, one that breaks free from the confines of war. “When you love someone, you go to the end of love,” Mr. Samih said, drawing image after image of peace doves for the children to

color. His love for them and his tireless volunteer efforts are truly changing lives.

The first time I met the children at the Jerusalem School, I cried. “I have come so far to meet you,” I thought. “I have come here for this—to give love, to know it.” They crowded around the windows, peering at me with smiles and Arabic whispers. Their faces were covered in scratches and bruises; many had black eyes. When I asked them to draw “The day I will never forget” they poured out stories of life in a conflict zone. One girl drew a picture of going through check-points, saying “Every day we waste our time waiting in line to have our backpacks searched. We always get late to school.” Almost all the children depicted violence: blood, bodies, guns, and shelling. One child drew the safe, peaceful image of his grandfather’s house. On the back, however, was a picture of himself shooting an AK-47. This juxtaposition of war and peace, safety and fear, was common in their art. During training workshops, most of the adults, when given the same art therapy task, drew traumatic scenes from their childhoods. One woman, a



“About Gaza”

school psychologist, depicted herself, at age 8, hiding in a tree. It was here, in this tree that she learned her father had been killed.

Not all of the children, however, drew scenes of war. One 17 year old girl (I will call Nadira), changed my life through her quiet, unexpected story. She sat in the back of the room at the youth center and while drawing, shielded her face and crying eyes. She drew this way for a long time, and when she was done, called me over. I



Drawing of "Check Points"

knelt down beside her, and in perfect English she poured out a deep well of pain, as if she had been waiting, silent and wounded for many years.

"I like to be alone always," she said. "I dream only in black and white, never in color. The color black is all around me. I am sad all the time. I feel my heart, she is tired. My heart, she is breaking and I don't know why. I drew the tic tac toe symbol because in this life I do not know who is the winner and who is the loser. I also drew these butterflies. They are butterflies of the night. Butterflies are free to come and go, but I feel like their life will be over soon. Their life is short." She took a deep breath and looked at me with overwhelming sad eyes. "Many things happened to me and I can't talk about them. It is too painful. But when I saw you come in the door today, your smile and face so beautiful, I thought, maybe things could be different. I drew this picture and I feel better now after telling you."

I have not stopped thinking about Nadira for many weeks. Her story stays with me, a challenge: the reality of pain and the hope of art therapy. Nadira still needs us, the children of Hebron need us, citizens of the world, to respond, to join them in sounding out a peaceful cry, a vision of art and reconciliation, to help them one day to dream in color again.

At the end of my week in Hebron, I attended the US-AID Children's Festival, hosted by Mr. Samih and his incredible colleague Mr. Dyab, who also volunteers his life for the future of the children. After hours of painting, drawing, drama workshops, music and clown shows for over 300 children, Mr. Dyab and I sat, reflecting, watching the children slowly trickle home, hands full of paintings. They talked in full voice, running, jumping, laughing in the excitement of the day.

"Do you hear that?" Mr. Dyab said. "Do you hear that? Listen to the children's voices! It is not noise! It is music!"



I have heard the music of the children of Hebron. It is a loud and vibrant sound I still hear when I am awake or sleeping. I also hear the sound of a world waking up to the voices of children, the vision of art therapists streaming to Hebron, to all parts of the world where there



Drawing of scene of violence

is suffering, trauma and pain. I add my voice to this music and ask, will you add yours? Together we will sing. Together we will draw healing. Together we will claim peace.

**For information about volunteering with PCAC or any of ICAF's international partners please visit www.icafe.org (Dr. Ishaq, Executive Director, childart@icafe.org) or www.pcac.net (Mr. Samih abu Zakieh, director, pcac2006@yahoo.ca.)
Rebekah Chilcote: umwamba@aol.com**

Tanzania: Art in a Woman's World



by Raja Aossey, Pre-Art Therapy Student,
Lourdes College

...

In 2008, two Northwest Ohio agencies, the Great Lakes Consortium for International Training and Development (GLC) and the Arts Council Lake Erie West (ACLEW) received a grant for “Arts Exchanges on International Issues for Tanzania,” a two year program funded by the U.S. Department of State. A group of 13 women from Northwest Ohio and 25 from Tanzania collaborated on artwork and exhibitions, traveled to art agencies and cultural institutions, and created networks and strategies to empower young female artists. In February and July of 2009, a U.S.



delegation went to Tanzania and worked with women from diverse and underserved populations. A third delegation will be traveling in February 2010. A group of young Tanzanian female artists visited Ohio in April and October of 2009 to participate in a 28-day educational program

where they traveled to multiple art institutions and learned about arts businesses, education, and organizations in America. U.S. and Tanzanian artist information as well as joint artwork created can be viewed at www.artistsoftanzania.org.

Many of the young artists were very excited to learn new techniques and ways to improve the arts in their communities. The ladies created a Tanzanian Women Artists Network (TWAN) in the regions of Arusha, Tanga, Zanzibar, the Dodoma area, Bagamoyo, and Dar es Salaam. Through this organization, the women can gain leadership skills and educate the communities on women’s roles in the art community. It is also an opportunity for networking and spreading awareness through art. The arts workshops addressed specific problems that these women face in their societies such as abuse, disease, and oppression. The women were encouraged to communicate through their artwork to help bring awareness to these issues. The creative



expression helped the artists to deal with internal conflict. Many of the women did not have a place to go where they felt safe enough to discuss their problems and abuse, so the art network has opened up new possibilities for the artists. It is bringing unity to the female artist community and will increase the support for many more artists to come.

My role was to not only mentor and empower these women artists, but to spread the idea of art as therapy.



Collaborative Mural

It was so important for these artists, young and old, to see that art has healing powers. It can be used as communication, self-expression, and reflection. In a world where it is so difficult to find outlets for our feelings, the women began to see that they could use art as more than a craft. Not only will these Tanzanian female artists continue using their artwork to help heal their hearts, but they will also educate others as well.

As I continue my journey as an artist, I must keep in my mind the work I am doing is not just for myself, but also for humanity. I have chosen this path, it is my passion, and it is my responsibility to communicate to the world



Delegation Graduation

how important the arts are. Reflecting on my time in Tanzania, I have come to realize that we are all connected. We all share life's challenges, dreams, loves, and passions. It is how we open our hearts to the possibility of nurturing those feelings, and accepting others' feelings as well. We must remember that everything we are doing, good or bad, has an impact on



Raja at Zanibar Workshop

the greater population. Your journey is not the same as mine. My passions and struggles are different than yours, but we remain as one. The global community must come together and encourage each other to have peace of body, mind, and soul, whether it may be through music, the arts, or service. I now represent my Tanzanian sisters and their struggles and dreams of a better tomorrow. I will speak on behalf of their aspirations, and remind myself that it is not just about me, it is about the world living as one.

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Create Corner

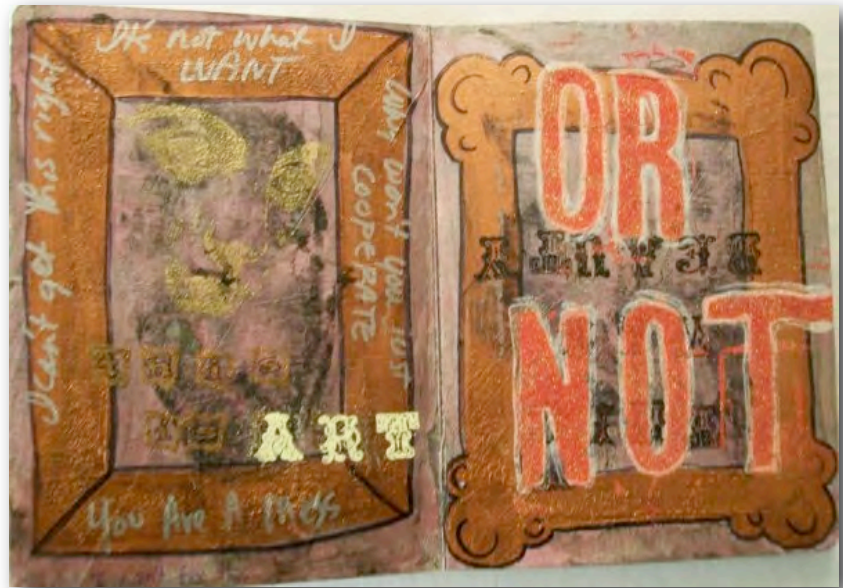
ALTERED BOOKS

By Jenny Navarro, ATR-BC, LMHC
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When I was a child, I thought that those extra blank pages at the back of a book were put there for me to draw on. Sister Gabriel, the school librarian, informed me otherwise after she discovered my very first altered book. Since then, I only alter my own books! There is a big taboo about defacing books, but it is a liberating experience to give oneself permission to view the book as canvas, with the content of the book becoming an element of design.

My clinical groups are grounded in the open studio model which lends itself nicely to my working on a book alongside my clients. My books garner interest by the clients and some have chosen to make their own books. I have made altered books with adults and elders with both physical and emotional challenges. An altered book provides just enough structure while giving permission to experiment. Taking an old book that was headed for the trash bin and turning it into meaningful and beautiful art is a powerful metaphor for our ability to transform challenges in our lives. Students in my supervision class and at my site make altered books to integrate their training experiences in a lasting container. It combines art making with journaling and gives them the perfect space to describe their responses to being an art therapy intern.

I find books at yard sales, thrift stores, exchanges with other artists, and even the library dumpster. A book that has “done it’s time” and is outdated or damaged is a prime canvas for an altered book. My favorite books to alter are children’s board books and old textbooks and encyclopedias. Altered books can incorporate image, text, and object. I use magazine clippings, candy tins, beads, embossed images, fabric, photo transfers, beeswax, song lyrics and poems in my books. A board book can sustain more aggressive processes and hold more layers while a textbook or encyclopedia opens the



Altered Art by Jenny Navarro

door for making drawers, sewing and drawing. The only limit to what you can do with your book is the type of surface you are working on. Beyond that, there are infinite possibilities for the artistic techniques you can employ.

An easy way to get started on your altered book is with contact paper or packing tape transfers. To get started, make a photocopy of an image and trim it to desired size. Apply the sticky side of the clear contact paper or packing tape to the front of the image and trim away the excess paper or tape. Using a spoon or bone folder, burnish the image thoroughly. Drop the whole piece into a bowl of plain water and allow to sit for at least 10 minutes. Remove image from water and gently rub off the paper. If you are having difficulty removing the paper or if there are white spots on the image, return the image to the water for a few more minutes. Gently blot away water and allow image to air dry. The stickiness generally returns in a few minutes and the image can now be directly applied to your page. A little glue or gel medium can be used if the image is not sticking properly. You may need to experiment with different copy machines, not all toners work with this process. Sometimes this process works with magazine images depending on the type of ink used.

For further information, check out these resources:

www.somersetstudio.com and www.clothpaperscissors.com

Prato, C.C. (2008). *Mixed-media self-portraits: inspiration and techniques*. Interweave Press, Loveland CO.

Soneff, S. (2008). *Art journals and creative healing: finding restoration through self expression*. Quarry Books, Beverly MA.

Matthiessen, B. (2006). *Altered book collage*. Sterling: New York.

Michel, K. (2005). *The complete guide to altered imagery: mixed-media techniques for collage, altered books, artist journals and more*. Quarry Books: Gloucester MA.

Taylor, T. (2004). *Altered art: techniques for creating altered books, boxes, cards & more*. Lark: New York.

The American Media vs. Art Therapy: Art “Terror-py?”

by Liz Beck, Features Editor
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Shortly after the attempted bombing of Northwest Flight 253, the American media began reporting that two ex-Guantanamo Bay detainees, who underwent a psychological rehabilitation program in Saudi Arabia, were behind the terrorist plot. The media latched onto the fact that the rehabilitation program included an art therapy element, most probably led by Dr. Alyami, a Saudi art therapist who was educated in the US. Soon, the blogosphere and twitterers became involved in the frenzy, and art therapy quickly came under the scrutiny of popular culture. To art therapy writers, it became clear that art therapy was not only being misrepresented, but that the lay person had no idea what art therapy is and why it would be used with such a challenging population or trusted with such a formidable task.

In response, [the American Art Therapy Association](#) issued a statement regarding the efficacy of art therapy in general and Dr. Alyami's work. In addition, five art therapy related blog posts, numerous blog comments and posts on the Art Therapy Alliance's sub-group [Trauma and Loss](#) found on LinkedIn, added a

much needed dimension to the public debate. An informal phenomenological analysis of online art therapy responses yielded four main themes and several sub-themes: *Read more on page 17...*

FEATURES SECTION



Art work from Saudi Arabia rehabilitation program



How did you react to the recent negative press about art therapy as a form of rehabilitation for former terrorists?



“Video-Making in Art Therapy--- The Range of Possibilities,” page 20.



“Shock Value” by art therapist Michael Maloney, page 19.



“Are You a Digital Native or Digital Immigrant?” Go to page 25.

1. More sensitive response by AATA.

[Malchiodi](#),

I found myself embarrassed to read a statement that the national art therapy organization issued in response to the media frenzy, noting that Dr. Alyami "is not a member" of their American organization, even though he clearly is a citizen of Saudi Arabia and not an American [although educated at the University of Pennsylvania in psychology and art therapy]. I wondered, why mention this at all? Clearly, the public relations problem is not with Alyami's earnest [research on art as a form of rehabilitation with perpetrators](#), data that actually has contributed valuable information to the understanding of rehabilitation and art therapy.

[Malchiodi](#) (via [LinkedIn](#)):

I...have nothing but respect for Dr. Alyami and his work--and for the national art therapy association to make a statement that he is "not a member" of their group saddens me. Alyami has sought to bring people together, not divide them--which is what such a statement does rather than encouraging collaboration and a search for knowledge and truth

[Beck](#) (via [LinkedIn](#)):

It's pretty shocking how quickly AATA singled out Dr. Alyami as a non-member, as a way to explain the supposed failure of the Saudi rehabilitation program. A program, that...AATA proudly displayed on their old website as an example of the uses of art therapy and artx in the news. AATA's statement tries to scapegoat Dr. Alyami in the same way the media circus blamed art therapy for the "Captain Underpants" attempted bombing.

[Miller](#) (via [LinkedIn](#)):

To add insult to injury and further promote the bad press that art therapy has been receiving, the national association's new auto-pilot "Top 5" news search engine has been displaying the bad articles we've all seen circulating in the media ON ITS OWN website-- Very embarrassing to see and unbelievable---

2. Support for Dr. Alyami and his work.

[Malchiodi](#),

Alyami has dedicated himself to a task that I or many other mental health professionals would never be able to commit to undertaking. Working with perpetrators of violent crimes--whether they are murders, sex offenders, or the like--is not an easy business, personally or professionally... Alyami is one of the few researchers in the field of art therapy who is dedicated to discerning if indeed art therapy has an impact on perpetrators of violent crimes; he is well-known to be a passionate supporter and investigator for the field.

[Maloney](#) (via [LinkedIn](#)):

I have nothing but respect for Dr. Awad Alyami and I am confident that he will conduct himself within the rules of his culture and by the professional standards that are set by the art therapy credentials board. I met Dr. Alyami in Chicago in 2003 as he attended my trauma workshop, he is a well qualified therapist, and is working in extreme conditions under extreme pressure. It is my honor to know him.

This is difficult work and we all need to support Dr. Alyami. He is on the other side of the world trying to plant the seeds of art therapy in a culture that has conflicts with this psychodynamic process. Dr. Alyami needs to know that we are listening, writing, communicating, that we care about him, and support the work that he is trying to accomplish.

3. The media is ignorant of art therapy...and why wouldn't they be?

[The Art Therapy Blog](#), It's a shame that the art therapy profession is getting dragged through the mud by a [variety of sources](#) including, most notably, [ABC News](#). I guess the bright side to this is if you believe that all press is good press.

Call for empirical research

[Beck](#), "...if only we could work on getting more art therapy research out there, so we can actually talk about its efficacy in a meaningful way".

[Malchiodi](#),

...part of the media reaction is the fault of art therapy itself, a field that confounds its own definitions of practice and methodology. To the public, it is unclear if art therapy is an activity therapy, a bona fide form of psychotherapy, or just a happy-making pastime. As I mentioned in a recent blog on the [critical lack of evidence-based research](#) in the field, the profession can no longer rest easy on anecdotal case studies, [consumer](#) proclamations that art "heals," or "art therapist" as a "hot job" by Careerbuilder.com back in 2007.

[Lombardi](#) ([comment section of Cathy's blog](#)),

It is sad and unfortunate that we do not have the empirical evidence to substantiate the field...Since I began taking coursework in the field in 2002, I have noticed the repeated declaration for a call for evidence based research. To make this happen, I think we need to reevaluate the way we teach art therapy at the graduate level...

I do not know for fact, but I suspect that many arts/ expressive therapists shy away from conducting evidence based research as a result of not having the experience of doing so under the guidance and supervision of their professors at the graduate level. I think this to be especially true of research that requires approval from a human studies board. I stress here the experience of doing, as opposed to just learning about how to do it out of a book.

Call for research published in forums other than art therapy publications

Beck ([comment section of Cathy's blog](#)),

Certainly research will help reach more people with the facts about art therapy and it's efficacy--- but the focus of such research must also be to spread it amongst non-art therapy journals as well. If the goal is to make a positive household name for art therapy, we must set our sights beyond just the art therapy community and it's supporters.

Malchiodi ([comment section of her blog](#)),

Fellow art therapists wonder why I work to publish material with publishing houses that do not normally publish art therapy topics-- it's the peer review that helps improve the content and exposure to others outside the field. The standard publishers of art therapy do not encourage outside oversight of content, plain and simple. I also now only publish research in journals outside of the art therapy community--it's odd, but art therapists themselves are not aware of these articles!

4. The efficacy of art therapy

[The American Art Therapy Association](#).

Art therapy, when provided by a credentialed art therapist, can be a very effective strategy in helping people to overcome a variety of mental or physical challenges. It is often used in combination with various interventions that can result in improving a person's ability to function.

Can art therapy facilitate ideological change of extremist views?

[Malchiodi](#),

The real publicity problem is the lack of substantive knowledge on whether or not art therapy has a chance in heck of working to rehab the criminal mind, including known terrorists. On that account, there is little evidence to say that any forms of treatment [psychotherapy, religious re-education, or free cars, homes, and jobs, post-rehab] are working.

Most research related to this subject focuses on art therapy and trauma.

[Brumeleve](#).

Art Therapy has been effective in treating Iraq war veterans with PTSD, as well as [helping Iraqi children safely express their feelings](#) surrounding the turmoil in their country. The Combat Paper project helps to facilitate the transition to civilian life and safely processing feelings of trauma for war veterans by [transforming the soldiers uniforms worn in combat into works of art](#).

Is there any research on the efficacy of psychotherapy on changing the ideology of extremists?

[Brumleve](#).

Before discrediting the validity of art therapy as a particular modality in rehabilitating terrorists, I would invite consideration that ANY therapy is unlikely to wipe out years of indoctrination. Treating terrorism as a psychiatric problem is a relatively new phenomenon. None of the media sources I have encountered offered evidence based therapies that are effective in the rehabilitation of terrorists as a counter point to the art therapy rehabilitation program that is touted as ineffective.

There is no diagnosis in the Diagnostic and Statistical Manual of Mental Disorders (DSM-IV-TR) specifically addressing the psychological profile of a terrorist. Acts of terror are misanthropic. Can the psychological community as a whole (including art therapists) be sure that it is something that can be "treated" or "cured" with therapy? I don't know. Success in therapy is difficult to measure, as the individuals who recover from pathology are not the ones who are walking into the therapist's office for treatment, as terrorists whom are successfully rehabilitated are not the ones detonating bombs.

[Perkins](#).

Can art therapy "heal" a terrorist? I don't know. As Malchiodi indicates in her article there is a lot of anecdotal evidence about the power of art therapy and very little scientifically supportable research. The more common alternatives - prison, torture, etc. - will certainly NOT change a jihadist's mind, but will rather create martyrs for the cause and fuel the fire for more and more violence. I am not saying that the perpetrators of terrorist violence should not be held accountable and incarcerated. But if there are any tools that can shift the desire for this violence within a man's (or woman's) heart, by all means let's use them! Certainly, the use of art therapy did not CAUSE the terrorist act and maybe - just maybe - it prevented one or more other similar acts.

In Sum [continued from p. 18]

If there is a silver lining to the recent bad press for art therapy in the United States, it's that our community is taking a moment to self reflect, and that we have the opportunity to see how society sees us. Our support for one another's work, no matter where that work is conducted, is of utmost importance---especially when one's education and contribution to the field clearly demonstrates professional competence.

When the spotlight turns to another news story, and art therapy Google Alerts stop pointing to negative media attention, we must be vigilant and not forget this milestone in our professional history. It is essential that we take steps to ensure that the next time art therapy is scrutinized we'll be able to respond with confidence.

“Shock Value” You won’t want to see me!

by Michael Maloney
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I met Jake (names have been changed to protect confidentiality), a 15 year old Caucasian male, about a year ago during our standard Intake process at the Advocacy Center. He came into the art therapy room with his mother, looked around, and sat near one of two computers. I asked if he liked computers and Jake laughed. During the interview, I learned he was very silent, aggressive, and had a history of making homicidal threats towards authority figures. A persona based on “shock value” appeared to mask his victimization skills. Jake was gang raped by two same age males during an after school program. The experimentation quickly turned ritualistic, and I will spare the reader of details of the sexual perversion that occurred between Jake and his alleged perpetrators. Once the Intake interview was completed, we scheduled the first session.

During our first art therapy session I asked Jake, “Just how angry are you?”. He found an image of a nuclear bomb blast mushroom cloud, enlarged the image in Photoshop, and labeled the image, “Life Sucks”. He then found an image of a piece of feces, used the free transform tool in the Photoshop tool palette and rotated the image from a horizontal to a vertical position to create an exclamation mark after his label. He turned to me and stared. It seemed that he wanted a reaction. To metaphorically respond to his image, I clicked on Windows Media Player, selecting Pink Floyd’s “Us and Them” from the Dark Side of the Moon Album (Jake and I being the “us” and everyone else being the “them”). Well, you would have thought that I had just pulled the one million dollar handle in a Vegas casino. Jake literally yelled, “That’s my favorite expletive song ever”. Score one for the hippie.

Since our first experience over a year ago, Jake and I have searched the globe for musical talent in our weekly “Beat the Band” contest. While I was introducing him to the symphonic metal movement coming out of northern Europe he enlightened me about the composer Steve Wilson and his work with Porcupine Tree and

Blackfield. When at home, Jake researched programs that allow him to download YouTube videos (i.e., youtubecatcher.com). He used message boards and chat rooms to find video clips allowing him to create videos, which were later discussed in our art therapy sessions. While the overall theme of his work remains aggressive, it appears he found an outlet to explore his anger. It is an amazing process to watch him work on the computer. The keyboard is like an extension of his body.

As school ended in May of 2009, a fellow student found one of Jake’s journals. It graphically and sadistically outlined what he physically wanted to do to his teachers and fellow students. I received a panicked phone call from his mother who informed me that Jake had been ordered to leave the school grounds immediately and that he would not be allowed back until he was psychologically evaluated. I arranged an inpatient admission at an area psych hospital and Jake was admitted. I then received a phone call from a member of the treatment team who was “very concerned about the homicidal content that Jake had written”. After the proper releases were signed I went to the hospital with Jake’s mother to review the journal with his treatment team. I must admit, I was concerned by what I read in the journal but then his whole artistic presentation that was cloaked in shock value began to play like a movie inside of my head. I called the Advocacy Center's clinical director and told him I felt confident that we could resume Jake’s treatment after his release from the hospital. Jake was evaluated, given some medication, watched for a few days, and then was returned to my care.

During the past summer, into the fall, and as winter begins, Jake has never missed one therapy session. He was admitted into a “special school” in a north Texas suburb, that requires their students to perform community service on Friday afternoons. Jake performs his community service at the Advocacy Center in the art therapy studio. Every Friday afternoon, when he arrives, he turns on the “music of the week” and begins to re-organize the art therapy studio after a busy week of client work.

Jake's imagery remains graphic and bizarre, but this may just be his artistic style. He currently combines computer generated imagery with dimensional painting processes. We call these pieces of work "sublimation exercises", and Jake's latest piece was 12 x 4 feet. Jake's video creation and editing ability will more than likely provide him with a full scholarship to an art school.

As I review the therapeutic process, I realize Jake taught me many lessons of tolerance and judgment in the therapeutic realm. My early observations of where Jake sat and his affect during the intake interview shaped his course of his therapy. I was able to provide Jake with materials he was familiar with; the keyboard and the mouse, not to mention my ability to be patient as he tried to scare the living expletive #2 out of me. As time went on, he independently decided to try painting with acrylic paint, mat board, and canvas during his art therapy sessions. His sublimation sculptures that may consist of fifty images remain intense and graphic, causing the viewer to spend considerable time looking at all of the fine details that he has added via the computer or the paintbrush. I often wonder where Jake and I would be therapeutically if those two computers were not in the art room the night of his Intake interview.

Jake is getting better and will probably be discharged from out facility this summer. It has been my deepest pleasure to watch his many processes and transformations come alive artistically rather than violently.

Video-Making in Art Therapy--- The Range of Possibilities

by Amanda Alders, MS

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Technology has become a part of daily life and many art therapists are adapting to meet the changing cultural climate by incorporating technologies such as video into the session (Orr, 2006). Considering the role of art materials during art therapy sessions, art therapists may naturally take into account the inherent qualities of video-making as an outlet for creativity (Malchiodi, 2000; Orr, 2005; Orr, 2006). For example, using video as an artistic medium allows clients to alter hues, overlay music, create voice-overs and edit recorded content to change the message conveyed.

In 2005, 27.18% of surveyed art therapists had previously used some sort of video camcorder with clients (Peterson, Stovall, Elkins & Parker-Bell, 2005) suggesting that art therapists may be increasingly receptive to using video technology during sessions. Likewise, clients may be receptive to using technology/video as a therapeutic tool and as a medium of artistic expression given that they are likely exposed to similar forms of technology on daily basis. Over 39% of teens within the U.S. share artistic video creations online with their peers as a form of socialization (Madden, 2007) and cell phones with camera modalities are becoming as widespread as cell-phones themselves. Because of pre-existing interaction with technology, video may have the capability of providing a sense of familiarity during the session while also allowing for cathartic and artistic freedom of expression. Additionally, video, much like art products, can later be reviewed "independently and blindly" by raters assessing

specific criteria and provide additional means of collecting qualitative/ quantitative data (Rosenstein, 2002).

Categories of Therapeutic Movie-Making

Knowing a range of possibilities for movie-making can facilitate a therapist in giving technology and video-based directives during an art therapy session. Artistic movie-making with clients during art therapy has the potential to provide a means of expression, facilitate and track therapeutic progress, aid in reaffirming therapeutic goals, and provide a sense of closure at discharge. Each of these therapeutic potentialities can be achieved using a distinct approach to movie-making. Below is an outline of the various categories of movie-making that apply to a wide range of client populations:

1. **Video Feedback:** Allowing a client to view his/herself on camera can provide a form of performance-assessment which can then be used to increase client awareness of strengths and weaknesses. Video feedback has been dubbed highly effective since the those videoed have the opportunity to view themselves and then self-correct rather than respond defensively to the imposed correction of others (Rosenstein, 2000).
2. **Client Monologues:** Encouraging clients to speak candidly in first person (i.e., "I feel") coincides with ways in which video technology is being utilized by individuals naturally in response to

modern technology and video forums. One example of this is related YouTube.com which currently features thousands of monologue-natured videos (Whitlock, Lader, & Conterio, 2007). Using video in therapy in a way that mirrors how the medium is used outside of therapy may decrease resistance.

3. **Skits:** During skits, drama therapy may come into play. Clients can be presented with the opportunity to portray a character other than his/herself. Skits allow for clients to experiment with new identity as a means of coping, exploration, experimentation, and identity reconstruction.

4. **Vignettes:** Research shows that clients orient themselves to the future by the way that they “story” the past. It is easy to think of personal narratives as factual/stable. However, narratives are far from consistent and the mutability of personal narratives is an important adaptive characteristic (Bateson, 2007). Using video to track this mutability may provide a unique and valuable insight for clients.

5. **Drawing Animations:** Videos which animate previously done drawings, sculptures, paintings, etc., extend the therapeutic process during art therapy. Additionally, research has shown that the use of drawing prior to narrative description “increases the richness of the narrative given by children who are exposed to a succession of negative life events” (Lev-Wiesel, Liraz, 2007).

6. **Video as art form:** Facilitating clients in the process of using video as an art form would require a great deal of familiarity on the part of the therapist with programs, software and video technology in general. However, expressive film-making has been described as a means to assist in creating therapy sessions which are sensitive and appropriate “to accessing the worlds of people with severe and enduring mental health problems” (Parr, 2007).

Programs and their Uses

Through movie-making, clients have the opportunity to create a short storyboard, learn how to film and edit video content, overlay music, alter hues, and insert photos, all in a process of exploration and self-expression. The following programs can easily facilitate the process of incorporating movie-making into a therapeutic art session: [Jing](#), iMovie and iDVD, Final Cut, Windows Movie Maker.

Some of the aforementioned programs may actually already be installed on your laptop or desktop. To check, if you have a PC (e.g. Dell), click on the "Start" key of your computer and begin a search for "Windows Movie Maker." If you own a Mac, you probably have iLife,

which includes iMovie and iDVD. Check by looking in the Finder and then under Applications. Final Cut is a complex program that loans itself to a great deal of creative freedom, although, it's rather costly.

[Jing](#), on the other hand, is open-software (i.e. free). This software will facilitate *Drawing Animation* projects so even if you have no movie-making software on-hand, you could download Jing and get started using video technology with your clients immediately, allowing them to "give voice" and "animate" their drawings, paintings, and sculptures. For example, once you have taken a digital photo of the artwork and downloaded the image onto your computer, the client can use Jing to create a video. They can narrate the elements within the composition, zoom into specific portions of the artwork, and even add background music. Adding music and doing voice-overs do require a microphone, but most laptops have this feature built in.

How to get started

If you tend to be shy about new programs and technology, there are many avenues for getting assistance--- albeit online. For instance, there are free video-tutorials for most programs on [YouTube](#), and more professional, higher quality video-tutorials on [Lynda.com](#) (charges apply). [Jing](#) has a free "how-to" video on their website and walks you through the process of how to instantly record, save, and edit videos.

As an important side note, [Jing](#) offers an option to "share" the videos on the web. It may be wise to disable this feature or to ignore the feature all-together so that confidentiality can be maintained with your client. As with all mediums and therapeutic techniques, confidentiality is of utmost concern and therefore saving video files in secure locations (e.g. physical or digital) is an important consideration before beginning any video project. Having this in mind, I wish you well in your pursuit of video as a new medium during art therapy



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The International Art Therapy Organization and the Art Therapy Alliance sponsored a global interactive event called "Art Peace Sustainability" during 2009-- and the gallery is still open, so you can still experience making some "digital art." Go to Polyvore.com and access thousands of images, or use your own to create digital collage art for this ongoing exhibit or just for fun.



Polyvore Art by Gretchen Miller

Counterpoint on “Techno-Digital Culture”
by Liz Beck, MA, Features Editor, liz@lizbeck.net

Upon reading the "Special Issue on Art Therapy's Response to Techno-Digital Culture" by *Art Therapy; Journal of the American Art Therapy Association* (2009), I found myself wishing the publication accepted letters to the editor. If it had, I would have liked to make a few remarks about the editorial. Lynn Kapitan, ostensibly offers a balanced argument---point, counterpoint and final point---about the attitudes of art therapists towards the integration of technology into the field and into society generally.

Kapitan (2009) begins her point section by stating, "Ambivalence and anxiety about the power of technology is popularly expressed in imagery and tales of the 'cyborg'" (p. 50). She mentions the Borg, a fictional collective of cybernetic beings from *Star Trek*, several articles published in the techno-digital issue of the AATA journal and references articles in *The Atlantic*, *Sun Magazine* and *Parabola*. The section ends with a warning of the "zombie-like cyborg...an ageless cautionary tale about what it takes to become fully human" (p. 51). Kapitan's tone changes with her counterpoint section, where she discusses social media sites such as Facebook, which help to connect the art therapy community. She goes on to highlight Kim's article (2009), recognizing that technology can do exciting things like extend our ability to "perceive and process information" (p. 51) and then quotes Brian Austin (2009), who points out that technology can be used as an extension of the human body. In her final point, Kapitan concludes that achieving a balance between humanity and technology is key.

Although I agree with the overall aspects of Kapitan's counterpoint and final point, she does not examine the apparent anxiety discussed in her editorial and throughout the journal about technology, revealed, for example, in her metaphor of the "zombie-like cyborg" (p. 51). Moreover, the editorial only begins to acknowledge the vast potential for new technologies to contribute to art therapy in the future.

The central themes of the editorial, and indeed, 50% of the journal issue, are the fear of the unknown, loss of control, anxiety, anger, and frustration with new technologies. Overlooked by these writings are the abundance of philosophers and scientists who have recently been discussing and analyzing the future of technology. Spiritual magazines such as *Parabola* notwithstanding, when Kapitan referred to cyborgs she unknowingly made reference to the concept of the Singularity, "the technological creation of smarter-than-human intelligence", when humans will face the prospect of merging with technology on a biological level (The Singularity Institute, 2009). Ray Kurzweil, author of *The Singularity is Near* (2005), is the highest authority on this topic. Austin (2009) made a brief mention of Kurzweil in his analysis on technology, art therapy, and the creative process.

While there are risks involved with the Singularity (Will our technology harm us physically? Psychologically?), we must also remember the amazing contributions new technology have made and will make to humanity. Today's phones and computers are primitive in comparison to what is on the horizon. Future technologies will be seamless, stable, and all-encompassing, allowing for *total sensory immersion*, by which our body maps will be incorporated into virtual space (Kurzweil 2005, Austin 2009). People will communicate with each other over vast distances in a way that will allow them to feel, see, and react as if they're together in the same room. Perceptually, it will be *equivalent* to being in the same room. Imagine being able to see your best friend and giving her -Gretchen Miller 12/26/09 11:54 PM a hug from thousands of miles away, or being able to telecommute to meet with clients in a seamless virtual space. This is not a far-fetched dream, it's just around the corner. A few decades further out, some of the most basic human concepts such as geographical distance, limited resources, and biological frailty will change in fundamental ways. These are just a few aspects of our technological future as viewed by Kurzweil and many other scientists and engineers who are tuned in to the cutting edge.

For those who worry about learning to use all this new technology, take a deep breath. Technology is evolving to be intuitive and accessible to all. Just as the operations you use on your computer everyday would have required a Ph.D. in computer science a few short years ago, participating in a fully immersive digital world will eventually be as natural as picking up a cup of coffee.

How can new technology be an asset to art therapy today? It's a mistake to believe that technology will thwart what we currently do. We'll learn to work around our clients using their cellphones and iPods in session as a form of avoidance, resistance, and denial, just as we have already learned to manage these defenses when they present in other forms throughout treatment. But what about the art materials? Can art therapy really exist without the use of

paper and oil pastels? Since technology is moving towards creating a seamless immersive environment, using a virtual paint brush will one day feel exactly the same as using a real one---or it could be made to feel entirely different, allowing for new ideas and interventions that are impossible in the physical world.

Until then, we have digital tools such as Photoshop, iMovie, green screens, Flash, and others, which are already successfully being used by art therapists (Malchiodi, 2000; Alders, 2009; Ehinger, 2009; Solorzano, 2009; Ansano Thong, n.d.). If creating an avatar that loses weight in Second Life encourages a user to exercise in real life (ScienceDaily, 2009), one can easily imagine that creating virtual representations of the self in digital artwork could serve the same purpose: encouraging projection and projective identification and providing a potential space for imagining a new and different version of the self. All of this is already possible, with much more to come.

In every generation there have been uncomfortable changes as well as advancements that help humanity thrive. It is imperative that we keep our eyes open in order to detect what dangers and opportunities lie ahead. It is also essential that we prevent fear from inducing paralysis and hindering what art therapists prize highest of all---openness, creativity, and flexibility.

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Are you connected yet? Go to page 27 and join the dialogue online!

Are You a Digital Native or Digital Immigrant?

by Cathy Malchiodi, PhD, LPAT, LPCC

The ubiquitous nature of digital technology and communication is influencing values, behavior, cognition, and culture, so much so that it is now a part of the worldviews of almost all clients we see as therapists. Depending on age, environment, and exposure, most individuals are either “digital natives” (DN: born in the digital age) or “digital immigrants” (DI: those who are adapting to various forms of digital technology or social media) (Pensky, 2001).

In the US, when you were born defines whether you are a DN or DI. The current Gen Z (late 1990s through 2010) will be the first generation to be born in a time period completely dominated by digital technology where cell phones, Internet messaging, and social media are the norm. Generation Ys (most often called Gen Y or the Millennials, born in the early 1980s) were brought up with the influence of TV, Internet, cell phones and video games; these individuals learned that instant gratification was obtainable through these platforms. All other previous generations, including the predominant Baby Boomers (those people who came of age during the 1960s and 70s) and Gen X (born during 1965 through 1980) are DIs who are adapting (or not) to technological advancements. In other words, for anyone born before 1990, technologies are not a “native language” and like learning a new language, it takes time, effort, and patience.

Social Media: Changing the Rules of Communities and Communications

Because digital technology and social media are global phenomenon, other countries, depending on resources, now have both DNs and DIs who are exposed to and use the Internet, computers, and networking devices. Access to social media platforms (Twitter, Facebook, LinkedIn, Skype, and the like) have literally flattened communication hierarchies and created global communities based on the ability to relay information freely and in a time-

sensitive fashion. In contrast to mass media that reaches the individual, social media is a platform that allows people to participate and to interact in real-time and on their own terms.

Since interpersonal connection is a continuous theme in human history, I have often wondered why are so many art therapists surprised or, in some cases, openly worried about the social media trend in their clients? It may be, in part, a generational characteristic. For older generations, including the Boomers, social technologies are changing the rules of communication and how information is transmitted or controlled. The Boomers and previous generations are characteristically loyal to particular brands, organizations, and products. In contrast, contemporary social media literally changes the playing field, allowing immediate communication and formation of new ideas outside the status quo. Platforms such as Facebook create spontaneous communities to address what is missing in existing organizations, information transmittal, and brands, products or services.

Social networking undeniably does affect face-to-face contact, the staple of human interpersonal communication for thousands of years; as therapists, we need to continue to investigate just how these platforms affect individuals and how we interact with each other (Malchiodi, 2009). But while social media is obviously different from face-to-face communication, its presence reflects the continual need for people to be connected to others. Humans are social beings by nature, seeking relationships with others for emotional and physical health; in many circumstances, social networking has made possible communication between individuals around the world or allowed those who are homebound due to disability or age to connect with others. This type of networking is the next iteration of human interpersonal connection and like it or not, it will be part of the communications for at least the foreseeable future.

Digital Immigration and Emerging Technologies

Art therapists continue to debate whether or not new digital platforms are appropriate for all clients; many art therapists themselves view technology with trepidation and confusion, often confounding their own discourse on the topic. Bruce Wexler, author of *Brain and Culture*, addresses the perennial question: Can older brains (potential digital immigrants) learn new concepts when it comes to technology? The obvious answer is yes, although as we get older it takes a little longer to replace some existing concepts so that we can input new information. In contrast, just learning it for the first time early in the life span is much easier, particularly for those in Gen Z who are native to a digital world.

For Boomers, Gen X'ers, and other pre-1990 digital immigrants, rapidly evolving technology and social media forces reconfiguration of basic assumptions about how things work and how people interact. For some, the solution has been to simply avoid involvement in digital technology (including email, when feasible, and common social media network platforms). For others, shaken beliefs about the nature of digital technology and the increasingly steep learning curve bring on unpleasant reactions similar to what our clients experience when struggling with conflicts or life events: cognitive dissonance, anxiety, and fear. The most traumatized digital immigrants even resort to name-calling on occasion, decrying the existence of the ubiquitous Twitter, Facebook and other evolving platforms as purely negative and corrupt (ironically doing so on similar electronic discussion groups).

Pamela Rutledge (2009) offers some good advice for the digitally traumatized, observing that we all should take a "Zen approach" to social media and digital technology in general. First, let go of any illusions about your ability to control information and social media communications. Rutledge notes, "Hanging out on the sidelines, smugly dismissing this (social media) as a passing trend or casting disparaging remarks on how social media will

destroy the ability of people to develop appropriate social skills, will work about as well as opening a store on Route 66 when the superhighway is going in miles away." Instead, she recommends that we try to engage with technologies to understand how and why they may make an optimistic emotional, cognitive, and their practical impact on our clients' personal, social, and professional lives.

With the advent of positive psychology, resilience, and neuropsychology approaches to therapy as paradigms for the next decade, all helping professionals, including art therapists, need to examine how digital platforms are changing interpersonal and therapeutic relationships. The next generation of art therapy clients will truly be digital natives; any digital immigrants will either adapt or find themselves unable to speak the language of this century. Digital technology is not going to disappear; it's here to stay and it's time to get with the program.

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Resources

Pew Internet and American Life Project at <http://www.pewinternet.org/>. The Pew Internet & American Life Project is one of seven projects that make up the Pew Research Center, a nonpartisan, nonprofit "fact tank" that provides information on the issues, attitudes and trends shaping America and the world.

Marc Prensky Website at <http://www.marcprensky.com/default.asp>. This informative site contains free PDFs of futurist Marc Prensky's seminal work on digital technology and its impact on individuals, interpersonal communication, and cognition.

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