

2018 APA Collaborative Programming Group Sponsorship

Neuroscience of Creativity

Co-Chairs: Hod Orkibi, PhD, School of Creative Arts Therapies, University of Haifa,
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Susan Magsamen, MA, International Arts and Mind Lab, Johns Hopkins
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Overall Abstract:

Until recently neuroscience and creative arts seemed oxymoronic. With developing new technologies and multidisciplinary research, the neuroscience of creative art goes behind-the-scenes to view the body's response to creative endeavors. This ground-breaking symposium draws together experts in neuroscience and the creative arts specifically in terms of therapy, and the re-purposing of creative arts experiences and activities as therapeutic. Does this re-purposing from intrinsic pleasure into healing potential alter the creative experience? Two active behavioral neuroscience researchers who are artists themselves turn their scientific "eye" toward health concerns, in particular, although quality of life is also considered. One is a musician. One is a visual artist. This diversity in creativity provides a birds-eye view into what they have in common and how they might differ in terms of psychological experience and outcomes. The Chair of this symposium is an internationally respected psychodrama therapist. He grounds the music and art therapy in the wider context of creativity. The first presenter is one of the few art therapists who investigate the behavioral neuroscience strata underlying creative expression. She is currently securing PhD in Medical Psychology and Psychopathology from Charles University First Faculty of Medicine in Prague, Czech Republic, which means this European doctorate requires the majority of her work is conducting research and publishing in high-impact journals. The second presenter already has a BMus from famous conservatory of music and a masters from a distinguished school of public health. In completing her doctorate in health communication, she specializes in music as medicine. She designs music playlists and singing interventions for Alzheimer's and Parkinson's Caregivers. The leading regulator of innovation in American creative arts serves as discussant. He critiques past and current efforts of these and other scientist-practitioners specializing in creative arts, and discusses future directions for the field and these researchers, in particular.

Participants:

Art Therapy and Neuroscience

Author:

Juliet King, MA, ATR-BC, LPC, University of Indiana School of Medicine, Kingjul@iupui.edu

Abstract:

21st century healthcare is exploding with knowledge about the brain and its many systems that are involved in the support of health and amelioration of disease. The field of art therapy has intuited the connections between artistic expression and brain processes with the identification of three primary tenets (King, 2016), all of which can be underscored with neuroscience

principles: (1) the bilateral and multidirectional process of creativity is healing and life enhancing; (2) the materials and methods utilized affect self-expression, assist in self-regulation, and are applied in specialized ways, and (3) the art making process and the artwork itself are integral components of treatment that help to understand and elicit verbal and nonverbal communication within an attuned therapeutic relationship. It is in the realm of neurosciences that we are able to explore the capacities for human functioning with less bias and more inclusivity. The act of creating art engages the whole brain which progressive research methodology and neuroimaging technology affirm. Advanced technology such as Mobile Brain Body Imaging (MoBI) allows for a recording of brain activity using EEG and Functional Near Infrared Spectroscopy (fNIRS) to capture what the brain does, how it organizes, and senses the body in the environment (Gramann et al, 2014). Being able to produce a certain brain dynamic state induced through movement and learning what affective and cognitive states are associated with this might guide the development of new approaches. Gramann, K., Jung, T.-P., Ferris, D. P., Lin, C.-T., & Makeig, S. (2014). Toward a new cognitive neuroscience: Modeling natural brain dynamics. *Frontiers in Human Neuroscience*, 8(444), 1-3. King, J.L. (Ed.) (2016). *Art therapy, trauma, and neuroscience: Theoretical and practical perspectives*. New York, NY: Routledge.

Music as Medicine: The Prescription iPod Music Model

Author:

Linda Maguire, MPH, MA, George Mason University, lmaguir3@gmu.edu

Abstract:

Music calms and redirects Alzheimer's patients to provide access to brain networks when nothing else can. "Prescriptive" music triggers and mediates specific physiological changes in patients. Measurable responses include improvements in blood pressure, heart rate, immunoglobins and stress hormones via the sympathetic and parasympathetic central nervous system. Understanding of musical characteristics - rhythm, structure, tone, instrumentation, melody and vibration intensity - that drive behavioral and cognitive changes is key to demystifying and formulating use of music in clinical settings. The "Prescription iPod" music model (2014 Society for Neuroscience) is akin to physicians' targeted use of prescription drugs. After a comprehensive physiological and psychological patient assessment, progressive music prescriptive playlists "escort" patients to desired outcomes in mood, cognition, behavior and function using physiologic mediation as the therapeutic foundation. In "Sundowning Syndrome" Alzheimer's patients' problematic behaviors typically occur in the late afternoon hours. Prescriptive music triggers early afternoon relaxation responses to establish the physiological domain where anxiety can't happen because it doesn't have the physiological ingredients to happen. The Prescription iPod medical music model also applies to patients with PTSD, depression, schizophrenia, autism and other conditions, including post-war vets with PTSD. This logical model is based on empirical research and may serve as a turning point in music medicine. The goal is a website of archived clinical music programming that can be accessed by health care providers and delivered on a professional level. A classically trained vocalist with

numerous performances of leading opera roles and classical music recordings to her credit, this presenter is equally devoted to neuropsychology and neuroscience. Her research into music and Alzheimer's patients blends her two passions.

Co-Discussants:

Bill O'Brien, Senior Advisor on Innovation, National Endowment for the Arts, obrienb@arts.gov
Katherine Parker, MA, A Caring Hand, New York, NY, katherine.parker811@gmail.com

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Collaborating Divisions: 01 - General

03 - Experimental

10 – Society for the Psychology of Aesthetics, Creativity and the Arts

20 - Adult Development and Aging

21 - Applied Experimental and Engineering

Cognitive and Emotional Creativity Fosters Post-Traumatic Growth for Various Traumatized Populations

Co-Chairs:

Bill O'Brien, Senior Advisor on Innovation, National Endowment for the Arts, obrienb@arts.gov
Alicia Rozycki, PhD, Naval Hospital, Jacksonville, FL 32244 alicia.rozycki@yahoo.com

Overall Abstract:

Today empirical scientific evidence flourishes supporting the traditionally strong clinical evidence that creative arts therapies effectively treat trauma. This symposium gathers a variety of international clinical trials investigating photography, dance therapy, art therapy, and psychodrama treatments for trauma. Treating trauma traumatic brain injury or post traumatic symptoms inherently requires a multidisciplinary team with members at all career levels. This professional climate anchors the current collaboration Creative Forces Military Healing Arts Network between the National Endowment for the Arts (NEA) and military health and mental health service delivery.

--One Co-Chair as NEA Senior Advisor on Innovation shepherds the Creative Forces initiative. The other Co-Chair, an early career psychologist at a Naval Hospital provides practitioner perspective.

--The first presenter is both a neuroscientist and an art therapist. Her ground-breaking multidisciplinary scientific evidence illuminates the psychophysiological picture of creativity. Terming art therapy a body-based treatment approach anchors its evidence based.

--The second presenter a well-respected psychodramatist from Israel and his collaborator detail a psychodrama-based approach to treat a range of trauma experiences, including military.

--The third presenter, a distinguished dance therapist, challenges psychologists to consider movement therapy for those experiencing trauma after catastrophic experiences, including military.

--The fourth presenter, a leader in neuropsychological treatments for brain disabilities, presents a multi-dimensional analysis of art therapy punctuated by patients' own paintings as well as family and societal responses.

--The fifth presenter shows from "The Hands Project" actual photographs of veterans, military, or their family's hands holding objects of meaning and memory.

--Co-Discussants put "boots on the ground" for the military and civilian re-purposing creative arts into treatment approaches. A Senior Executive Service member works with the U.S. Army Training and Doctrine Command while a private practice art therapist in New York City represents the civilian sector.

Participants:

Art Therapy, Trauma, and Neuroscience

Juliet King, MA, ATR-BC, LPC, University of Indiana School of Medicine, Kingjul@iupui.edu

Abstract:

As healthcare practitioners learn more about the impact and etiology of traumatic experiences, and the best practices for treatment, it is increasingly apparent that the theories, interventions and research of art therapy are essential in the provision of holistic and quality patient care. Van der Kolk (2014) discusses how the brain does not integrate sensory experiences easily after trauma and it is now well known that traumatic memories are stored in our bodies, and in areas of the brain that we have less conscious access to. Art therapy is a brain-based profession (King, 2015) and there is a substantial amount of evidence that supports the use of art therapy as an effective clinical modality. As every psychological process has an underlying brain process (Kavanaugh, 2002), the art therapy community has grown increasingly interested in the exploration of neuroscience theory and application in our work as art therapists. King (2016) helps to explain with science the perceived tenets of art therapy: that the bi-lateral and multi-directional processes of creativity are healing and life enhancing; that the materials and methods utilized effect self-expression, assist in self-regulation, and are applied in specialized ways; and that the art making process and the artwork itself are integral components of treatment that help to elicit and decode verbal and nonverbal communication within an attuned therapeutic relationship. Explaining these tenets and their interventions in a neurobiological framework is especially relevant in the treatment of trauma. With over 8 million military service members diagnosed with Post-Traumatic Stress and approximately 1.7 million new cases of Traumatic Brain Injury identified each year, programs that integrate the creative arts therapies are becoming more important, as is the research necessary to attest to their efficacy. This session will highlight the use of art therapy as a treatment for trauma and call special attention to the meaningful work currently in place through the Creative Forces NEA Healing Arts Network, which is supported through Art Works, The National Endowment for the Arts, and Department of Defense and the Department of Veterans Affairs.

Community Integrated Arts-based Groups Help Rehabilitate Adults with Serious Mental Illness

Authors:

Hod Orkibi, PhD, School of Creative Arts, University of Haifa, horkibi@univ.haifa.ac.il

Aya Nitzan, MA, School of Creative Arts, University of Haifa

Abstract:

Stigma, prejudices, labeling, stereotypes, and discrimination against individuals with serious mental illnesses (SMI) are pressing health issues worldwide. For example, recent statistics reveal that 82 % of all individuals with SMI in Israel believe that the public perceives them as miserable, 74% believe that the public considers them to be dangerous, and 66% believe that the public perceives them as dependent and useless. According to a 2017 report issued by The United Nations High Commissioner for Human Rights, providing ³interdisciplinary and de-medicalized services in the community enables users to remain connected with their families, to maintain employment and generally to remain close to the support networks which facilitate early treatment and recovery' (A/HRC/34/32. p. 16). Arts-based approaches are being increasingly incorporated into social rehabilitation programs around the world. The art-making process encourages participants to engage, create, and find meaning. It inspires internal and external dialogue and communication between oneself and others. Increasing evidence supports the benefits of experiential arts-based programs promoting the rehabilitation of individuals coping with SMI (e.g., Allan, Barford, Horwood, Stevens, & Tanti, 2015; Orkibi, Bar, & Eliakim, 2014; Rolvsjord, 2013). The current study focuses on integrated arts-based groups facilitated by Amitim (peers' in Hebrew), a community rehabilitation program supported by the Israeli Ministry of Health and the Association of Community Centers, which is currently implemented in 77 community centers across Israel. These integrated arts-based groups are designed to facilitate the social inclusion of individuals with SMI in the normative community by integrating them into activities that are open to all members of the community. The purpose of this longitudinal study is to examine the extent to which participation in integrated arts-based groups is associated with reduced self-directed (i.e., internalized) and public stigma as well as with increased creative self-efficacy, personal recovery, and a sense of community membership.

Use of Dance/Movement Therapy to Work with Trauma

Author:

Ilene Serlin, PhD, Union Street Health Associates, San Francisco, iserlin@ileneserlin.com

Abstract:

With the increasing probability of floods, wars, and human displacement, there will be a great need for health care professionals to help. The arts provide a new, human, and cost-effective way to bring relief and to ease some of the human suffering associated with trauma. Traumatic events can be too overwhelming for the ego to assimilate or too unspeakable for words. The experience is shut away in the nervous system until a safe place allows feelings to flow again. The ability to shape raw affect into symbolic meaning builds safety and regulates emotions. The act of creativity builds on courage, risk taking, confidence, and strength, and it gives the participant a sense of mastery. The sense of identity it gives is one that is not built around being a victim or trauma survivor; rather, the new identity helps the person rebuild his or her life. The

arts help trauma survivors almost literally become unstuck. The act of symbolization shapes raw emotions and provides “aesthetic distance,” so that the client can have access to his or her feelings while maintaining an observer stance. Dance/movement therapy can begin with warm-ups, mindfulness exercises and highly structured and safe expressions. With the benefit of esthetic distance, the client can re-experience and reintegrate the original trauma without being overwhelmed. With increased safety comes the capacity to play, which is lost by many children who have suffered traumas. Adults can also recover the capacity to play, to imagine a future, and to recreate themselves.

Neuropsychology Outcomes Utilizing Art with Those with Brain Injury

Author:

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Abstract:

Art is an extremely useful adjunct to psychotherapy. People post brain injury are often able to express their experiences through art. Common themes that emerge include: feelings about onset; fear/anger/distress; understanding/hope; spirituality/comfort; uncertainty; and change/progress. Art can help with expression of emotional trauma, bonding in therapy with the psychologist, and family coping. This presentation will utilize actual patient art to demonstrate how people have used art to express these themes. Moreover, this talk will explore how people may re-establish identity in a new career as an artist. The presentation will also encourage psychologists to boost the use of art across disciplines. Finally, the talk will discuss the therapeutic role for people post injury of being consumers of art.

The Hands Project: Photos of Meaning and Memory

Author:

Cecilia Guerra, PhD, Independent Practice, San Angelo, Cdiaz505@aol.com

Abstract:

The "Hands" project is a series of photographs featuring the hands of active duty, retirees, and active duty members. This project is a double fold as it reflects the personal story of a military member through the beauty of their hands. Every participant is holding a meaningful item which tells a story. For some of the participants it is the very first time that they disclose their story. Through this project I was able to capture a mother story while she held her deceased son's boots. Along with a meaningful object (e.g., medal, dog tags) this project illustrates the wear and tear of war. Each featured individual also submitted a statement to go along with their photo describing their wartime experience and/or service.

Co-Discussants:

Richard H. Parker, MA, Chief of Staff, US Army Training and Doctrine Command,
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Melissa Walker, MA, Integrative Medicine, Walter Reed National Medical Center,
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17 - Counseling Psychology
19 - Military Psychology
32 – Humanistic Psychology
56 - Trauma Psychology

2018 APA Division 10 Co-Sponsored Programs

Crucial Creative Arts Town Hall and Innovative Blitz Talks: Arts for Art vs Arts for Therapy

Co-Chairs: Mary Gregerson, PhD, Heartlandia Psychology, Leavenworth, KS,
mary.gregerson@aol.com
Bill O'Brien, Senior Advisor on Innovation, National Endowment for the Arts,
obrienb@arts.gov

Overall Abstract:

Psychology infuses Creative Arts and unifies both arts' purposes and outcomes. There are two major reasons to participate in Creative Arts: "Art for Art's Sake" and "Art for Therapy," or basic vs. applied purposes. As a basic human enterprise does art's intrinsic value for quality of life also spread to enhancing life dimensions elsewhere as well as to transferring to other educational endeavors? As an applied therapeutic enterprise, does repurposing art to stimulate healing change its intrinsic benefits?

Although the purposes differ, do also the outcomes in these two reasons for Art?

Psychological outcomes for both these areas (intrinsic art value and art re-purposing value for healing) range the gamut from personal dimensions of cognitive, behavioral, emotional, and physiological variables to social and physical environment factors such as work production, community engagement, family cohesion, and teamwork.

In order for our audience and a panel of judges to gauge these two areas, 8-9Blitz talks from each area present a range of programs, research, and approaches. A Blitz format talk has a 5 minute presentation with no more than 5 slides.

Each Blitz talk competes with a Blitz from 5 others doing arts therapy interventions in its own area: "Art as Therapy," or in "Art for Art's Sake." Blitzes are judged on originality, soundness of science, and aesthetics, with one winner in each category. Then, each area has an Area Winner, and there is one Grand Prize Winner.

The judge panel includes key members from the National Endowment for the Arts and the Kansas Alliance for Arts in Education as well as a neuroscientist and psychologists, both Early Career and Graduate Students. Audience members also vote.

Tabulation of results occurs during the Town Hall segment. In the Town Hall judges and the audience discuss the similarities and differences between "Art for Therapy" and "Art for Art's Sake." Active participation from the audience is encouraged in the Town Hall format.

Participants:

Multi-disciplinary Design of a Photography Curriculum to Foster Creativity in Military/Veterans

Author:

Jacob Hyde, University of Denver, Jacob.hyde@du.edu

Abstract:

Innovative educational programs that provide useful and practical skills that enhance creativity, develop artistic capability, provide therapeutic usefulness, and provide future options for employment are needed within many populations. The Military/Veteran population struggles with numerous health disparities as a result of their military service. Educational programs that provide novel experiences, options for skills training, and therapeutic benefits are needed for this population. The current project focuses on an educational program that teaches photography skills to Military/Veteran participants. This 8-week photography course utilizes trauma informed teaching methods, psychologically-minded language, CBT-based metaphors, and self-reflective homework assignments. This curriculum was collaboratively designed by a professional photographer, a psychologist, and three graduate students. Participants in the course have primary aims of photography skills acquisition, however, creative expression and subjective improvements in interpersonal functioning are expected components of participation in the project as well.

Paula Jeanine Bennett and Collaborators: Drums and Music Bridging Worlds

Ruth Richards, PhD, MD, Saybrook University, r-richards@saybrook.edu

Paula Jeanine Bennett, Independent Performer, Brooklyn, NY

Dr. Richards will combine visuals, quotes, resonant rhythms, and music from the remarkable Paula Jeanine Bennett and her group, percussionist, vocalist, composer, jazz musician, crosscultural collaborator, and more, who is affiliated with the Juilliard School and Alvin Ailey American Dance Theater. <http://www.paulajeaninebennett.com>. Interwoven with this presentation is background on creativity, on rhythm and the brain, and interview material with Paula Jeanine on arts, spirituality, and bridging of cultures. Paula Jeanine's recent work—including global collaborations in Indonesia and Morocco—bring people together toward a new unity and a new day.

Psychology and Theatre: Exploring the Science of Changing Your Mind through Short Plays

Author:

Stacia Dreyer, Arizona State University, stacia.dreyer@gmail.com

Abstract:

What happens when a theatre project called Infinity Box Theatre Project pairs four psychological scientists with playwrights to develop short plays on the theme, "The Science of Changing Your

Mind?" In this talk, I reflect upon my experience in this collaborative theatre project and share how my research on environmental attitudes and behaviors helped shape a Dr. Suessian type play on transboundary environmental issues.

Lessons from Older Adult Musicians on How to Stay "Sharp"

Author:

Jessica V. Strong, Veterans Administration Boston Healthcare System

Abstract:

I will present data on the neuropsychological profile of older adult musicians and non-musicians. Musicians showed increased performance on some tasks of executive function and language. Inclusive will be a brief discussion/comparison of the cognitive functioning of active vs. former musicians. Both groups of musicians showed benefit over non-musicians on language tasks, and active musicians show a benefit over former musician and non-musicians for attention, executive functioning domains. I will discuss these results in terms of cognitive reserve and crystallized vs. fluid knowledge.

Why Learning New Artistic/Creative Skills May Increase Cognitive Functioning across the Lifespan

Author:

Rachel Wu, University of California, Riverside, rachelw@ucr.edu

Abstract:

My talk will focus on a new theory that I have developed explaining why learning new skills, such as artistic skills, would lead to cognitive development in older adulthood. This theory is based on decades of research with infants and children, and I also will present some pilot data in support of my new theory.

Adult Coloring—If it Ain't Art and It Ain't Therapy, What Is It?

Author:

Rebecca Wilkinson, Creative WellBeing Workshops, rebecca@creativewellbeingworkshops.com

Abstract:

Wilkinson and Chilton, in their textbook *Positive Art Therapy in Theory and Practice: Integrating Positive Psychology with Art Therapy*, provocatively suggest that coloring is a gateway to creativity. Certainly in the field of art therapy, because clients often need a warm up to engage in the creativity process, this attribute makes it an invaluable tool. This presentation will illustrate this proposition in full color, showing a range of examples of coloring images made in a range of clinical and non-clinical setting.

Art therapists and artists alike question the viability of an activity that, on the surface, does not invite authentic self-expression. However, one can easily argue that the structure forms that coloring images provide invite personalized responses that show clear evidence of aesthetic preferences and artistic investment. In addition, once people have completed a coloring sheet, they are often surprised that it is more aesthetically pleasing than they would have guessed.

Gender and Genius in Creative Fields

Author:

Barbara Kerr, University of Kansas, bkerr@ku.edu

Abstract:

How do creative young women differ in their needs for guidance from creative young men? Although adolescent girls tend to score higher on creativity assessments than gifted boys, by adulthood, creative women are underrepresented in the top tiers of the arts, literature, invention, and music. The interests, personalities, career goals and values of creative females will be compared to those of creative males in order to anticipate how teachers and counselors can help creative young women to overcome external and internal barriers to their success.

"It's Not Over until I Win!" Psychodrama Intervention after Devastating Sports Loss for Youths

Mosi Williams, Petaluma, CA Heath Center, mosiwilliams84@gmail.com

Abstract:

Goal: Provide Coaches/Consultants/Clinicians with a brief model to help their athletes process experiences of loss and/or need for change

Plan: State the tenets of Psychodrama, highlight examples in today's media which could possibly benefit from processing the experience, and quickly grab three pre-selected adult volunteers to help act out a pre-made youth sports scenario.

Hip Hop and Spoken Word Therapy, A Culturally Responsive Approach to Urban Youths

Author:

Ian Levy, University of Massachusetts—Boston, ian.p.levy@gmail.com

Abstract:

This presentation includes a brief overview of the theoretical foundation and practical implementation of an innovative approach to counseling - Hip Hop and Spoken Word Therapy (HHSWT). HHSWT is a culturally responsive approach to counseling where young people engage in the process of writing, recording, and performing hip-hop music. HHSWT utilizes a combination of counseling theories, such as cognitive behavioral therapy, person-centered therapy, and music therapy to create a platform for urban youth to engage in self-expression and emotional development. Rooted in a detailed understanding of urban youth culture (hip hop culture) HHSWT builds upon community defined practices for self-expression to create an expressive arts therapy that is not only culturally responsive, but grounded in empirically validated counseling interventions (Levy, 2012).

Aging and Dementia

Author:

Valencia Montgomery, UCLA, vmontgomery@ucla.edu

Abstract:

How the Arts can be incorporated at various stages of aging/dementia to aid in brain function and quality of life for older adults impacted by functional decline. For example music has been implicated as a useful tool for helping patients with AD find a rhythm in everyday living...

Neuromusicology and "Music as Medicine": Physiology & the Mirror Neuron System

Author:

Linda Maguire, George Mason University, lmaguir3@masonlive.gmu.edu

Abstract:

“Music as Medicine” combines with art, imagery and motion picture to escort improvements in mood, cognition, behavior, self-efficacy, movement and intended functional outcomes in patients. Physiologic, immune and neural substrate responses to prescriptive musical architecture, rhythm, timbre, melody, tonality, cognition and structured aesthetics support targeted and predictable clinical goals and outcomes through film and combined arts interventions. Music is passively perceived to establish decisive physiological patient platforms, while the brain’s mirror neuron system initiates a complex visual and subconscious observational modeling process.

Delivery of a Community-Level Music-Based Intervention for Long-Term Care Residents with Dementia Authors:

David Coon, Arizona State University

Marianne McCarthy, Arizona State University

Robin Rio, Arizona State University

Michael Todd, Arizona State University

Valerie Bontrager, Phoenix Symphony

Abstract:

This unique interdisciplinary (music, music therapy, nursing, and behavioral science) community-level intervention was delivered to long-term care residents with dementia by teams of professional symphony musicians and music therapists. Positive changes were found in participant mood and behavior ratings and in behavioral activation as measured by salivary alpha-amylase. A sub-study using salivary cortisol suggested that morning music events may have enabled residents to better regulate their stress responses around an afternoon stressor (bathing). Ratings of environmental factors (e.g., verbal and physical disruptions) were significantly more positive on evenings when morning music events occurred versus those without morning music events.

Post-traumatic Growth through Creative Arts and Theater Groups for Human Trafficking Survivors

Authors:

Sriya Bhattacharyya, Boston College, sriya.bhattacharyya@gmail.com

Naomi Azar, The Trauma Center at JRI, Project REACH, Boston, MA

Abstract:

Project REACH, a team of trauma clinicians working with international and domestic human trafficking survivors, piloted two creative therapy interventions for human trafficking survivors. One pilot intervention utilized theatre based therapy with teen trafficking survivors and the other utilized expressive arts therapy with adult trafficking survivors. Both focused on post-traumatic growth for elements of complex trauma utilizing expressive modalities. Weekly participant feedback forms, focus groups, and facilitator process notes were compiled and analyzed utilizing descriptive content analysis (Hsieh & Shannon, 2005). Preliminary analysis shows qualitative shifts in participants across three domains: (1) relationship, (2) regulation,

and (3) sense of self. Key ingredients for the interventions will be discussed as well as take-aways for future groups.

Art Therapy Bolsters Neuroplasticity during Rehabilitation After a Stroke

Author:

Katherine Parker, A Caring Hand, NYC, Katherine.parker.811@gmail.com

Abstract:

Creating and processing art is a whole-brain operation and thus the benefits are immense. More and more data describe the brain's ability to change itself when confronted with outside stimuli, that is, the brain's neuroplasticity. This knowledge has shed new light on classic problems and can provide an awakening in the way art therapists approach their practice. While the focus of this talk is on the advantages of using art therapy to reshape the brain during rehabilitation after a stroke, there are many other applications of how art and creativity can help the brain during development and after other kinds of injuries, illnesses, or psychological trauma. This talk synthesizes relevant information and discusses how specifically formulated art therapy interventions are able to assist the recovery of damaged neurons. This recovery creates new connections to help the brain regain and strengthen everyday functions after a stroke.

The future of art therapy holds a myriad of possibilities, especially with growing interest in the connection between art and science, specifically involving the brain. New neuroplasticity research describes how to assist the brain in making up for lost or damaged neurons. As knowledge of the brain and its functions increases, in particular its neuroplasticity response to art, a new application of art therapy is emerging. A neuroscience-informed understanding of art therapy can assist art therapists to focus their interventions in ways that help the brain restructure itself and improve functions by using specific therapeutic art tasks to change the brain. Knowing how to use art to target and exercise specific parts of the brain will help art therapists structure their treatment plans and interventions to get maximum results.

CBN Model (Cognitive-Behavioral-Narrative) in Psychodrama and Creative Arts with Teens at Risk

Authors:

Bracha Azoylay, School of Creative Arts Therapies, University of Haifa, brachaz2005@gmail.com

Hod Orkibi, School of Creative Arts Therapies, University of Haifa

Abstract:

This article presents a four-phase psychodrama treatment model that integrates psychodramatic theory and practice with selected procedures from cognitive-behavioral therapy and narrative therapy. The model was developed by the authors during their work with Israeli at-risk adolescents and focuses on the enhancement of self-control skills and instilling hope. The model consists of four consecutive phases: role-naming, role playing, role-creating, and role-rehearsing. Within each phase, procedures and techniques can be applied with creativity and flexibility to meet the needs of individual clients, groups, and families.

The conceptual framework of the model is presented, followed by a detailed account of its treatment procedures and techniques, thus providing a manualized approach that not only makes implementation easy for therapists but also attempts to encourage creative arts therapists to integrate practice and research by operationalizing treatment procedures. The

implementation of key processes and techniques is presented as a case study, and future directions are discussed.

The 'Hands' Project: Photos of Meaning and Memory

Cecilia Guerra, Independent Practice, Los Angeles, CA, Cdiaz505@aol.com

The "Hands" project is a series of photographs featuring the hands of active duty, retirees, and active duty members. This project is a double fold as it reflects the personal story of a military member through the beauty of their hands. Every participant is holding a meaningful item which tells a story. For some of the participants it is the very first time that they disclose their story. Through this project I was able to capture a mother story while she held her deceased son's boots. Along with a meaningful object (e.g., medal, dog tags) this project illustrates the wear and tear of war. Each featured individual also submitted a statement to go along with their photo describing their wartime experience and/or service.

Discussants/Judges Panel:

Melissa Menzer, PhD, Office of Research & Analysis, National Endowment for the Arts, mmenzer@arts.gov

Juliet King, Indiana University School of Medicine, kingjul@iupui.edu

Emily Valente, Columbia University, el2854@tc.columbia.edu

Jennifer Geiger, American Music Therapy Association, jennifermtbc@gmail.com

Laura Wood, North American Drama Therapy Association and Molloy College, lwood@molloy.edu

Susan Magsamen, International Arts and Mind Lab, Johns Hopkins University, smagsamen1@jhu.edu

Melissa Walker, Walter Reed National Military Medical Center, melissa.s.walker12.civ@mail.mil

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20 - Adult Development and Aging

32 - Humanistic

42 - Psychologists in Independent Practice

EC - APA Committee on Early Career Psychologists

Consulting, Collaboration, and Credentialing: Psychologists Partnering with Creative Arts Therapists

Co-Chairs: Jeffrey Smith, University of Otago, New Dunedin, New Zealand, jeffrey.smith@otago.ac.nz

Bill O'Brien, Senior Advisor on Innovation, National Endowment for the Arts, obrienb@arts.gov

Overall Abstract:

This Town Hall brings together leading psychologists and creative arts therapists to galvanize the dawning of a new era emphasizing partnership between these two disciplines. Both psychology and creative arts therapies (CATs) have much value for each other in research, practice, and training/education.

For psychologists in public service, the direct access to Presidents of select Creative Arts Therapies professional associations opens doors for policy makers and advocates.

Regulatory oversight focuses on credentialing, training/education, and professional development. CATs offers new frontiers in terms of populations served, integration of community and clinical enterprises, and neuroscience mechanisms of effectiveness.

For psychology consultants, discussion centers on the psychology needs of CATs not only for leadership but also research and practice. Psychology offers evaluation, research, and assessment expertise useful both for governance and for application. CATs offer potential partners already attuned to the values of psychology both as markers and makers of therapeutic effects of CATs.

A distinguished psychologist specializing in creativity and from an international university Co-Chairs this session with a government senior advisor on innovation in the arts. These two professionals' perspectives partner to prepare the context for this Conversation Hour.

CATs are represented by Presidents from the North American Drama Therapy Association, American Music Therapy Association, and American Art Therapy Association. One of the Co-Discussants is the President of the National Coalition for Creative Arts Therapies Associations.

Besides these leaders, practitioners and researchers are also represented. The other Co-Discussant is an APA Fellow and respected humanistic psychologist who is also a dance therapist. Finally, two front-line CATs professionals, one a practitioner and one a researcher, represent the vanguard of the partnership between psychology and creative arts in their new book applying positive psychology to art therapy.

APA members and others in the audience are encouraged full participation in this Town Hall format.

Participants:

Drama Therapy: Regulation, Advocacy, Licensure

Author:

Laura Wood, PhD, MA, North American Drama Therapy Association and Malloy College,
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Abstract:

Drama Therapy is an active, experiential approach to facilitating change. Drama therapy is the intentional use of drama and/ or theater processes to achieve therapeutic goals. The theoretical foundation of drama therapy lies in drama, theater, psychology, psychotherapy, anthropology, play, and interactive and creative processes.

Drama therapy promotes positive changes in mood, insight, empathy, and facilitates healthy relationships. Through storytelling, projective play, purposeful improvisation, and performance, participants are invited to rehearse desired behaviors, practice being in relationship, expand

and find flexibility between life roles, and perform the change they wish to be and see in the world.

Drama therapy is beneficial for individuals, families, and communities struggling with transition, loss, social stigmatization, isolation, illness, conflict, and trauma. Behavior change, skill building, emotional and physical integration, and personal growth can be achieved through drama therapy in prevention, intervention, and treatment settings. Drama therapists with individual's across the lifespan.

Drama therapists hold a master's or doctoral degree in Drama Therapy from a program accredited by the North American Drama Therapy Association, or hold a master's degree or doctoral degree in theater or a mental health profession with additional in-depth training in drama therapy through NADTA's alternative training program. Board-certified registered drama therapists (RDT/BCT) train and supervise students in this alternative track.

The North American Drama Therapy Association (NADTA) was incorporated in 1979 to establish and uphold rigorous standards of professional competence for drama therapists. The organization maintains requirements that must be met to qualify as a registered drama therapist (RDT). NADTA promotes drama therapy through information and advocacy. As a member organization of the National Coalition of Creative Arts Therapies Associations (NCCATA), the NADTA is aligned with professionals in the fields of art, music, dance, and poetry therapies, as well as group psychotherapy and psychodrama.

Music Therapy: Education/Training, Exams, Credentials, Standards

Author:

Jennifer Geiger, MA, Geiger Consulting Music Services and the American Music Therapy Association, Inc., Livermore, CA 94550, jennifermtbc@gmail.com

Abstract:

Music Therapy is the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program. Music therapy interventions can be designed to:

- Promote Wellness
- Manage Stress
- Alleviate Pain
- Express Feelings
- Enhance Memory
- Improve Communication
- Promote Physical Rehabilitation.

Research in music therapy supports its effectiveness in a wide variety of healthcare and educational settings. A professional music therapist holds a bachelor's degree or higher in music therapy from one of over 70 American Music Therapy Association (AMTA) approved college and university programs. The curriculum for the bachelor's degree is designed to impart entry level competencies in three main areas: musical foundations, clinical foundations, and music therapy foundations and principles as specified in the AMTA Professional Competencies. In addition to the academic coursework, the bachelor's degree requires 1200 hours of clinical training, including a supervised internship.

Graduate degrees in Music Therapy focus on advanced clinical practice and research. Upon completion of the bachelor's degree, music therapists are eligible to sit for the national board certification exam to obtain the credential MT-BC (Music Therapist - Board Certified) which is necessary for professional practice. The credential MT-BC is granted by a separate, accredited organization, the Certification Board for Music Therapists (CBMT). The purpose of board certification in music therapy is to provide an objective national standard that can be used as a measure of professionalism by interested agencies, groups, and individuals. In addition, music therapists who currently hold the professional designations of ACMT, CMT or RMT are listed on the National Music Therapy Registry (NMTR) and are qualified to practice music therapy. Music therapists adhere to specific standards for clinical interventions and ethical conduct in professional practice, which are defined in the an array of AMTA documents, including Scope of Music Therapy Practice, Standards of Clinical Practice, Music Therapists' Code of Ethics, and Professional Competencies.

Art Therapy: Membership, Advocacy, Continuing Education, Networking, Research

Author:

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Abstract:

Art Therapy is an integrative mental health and human services profession that enriches the lives of individuals, families, and communities through active art-making, creative process, applied psychological theory, and human experience within a psychotherapeutic relationship. The American Art Therapy Association (AATA) advocates for expansion of access to professional art therapists and leads the nation in the advancement of art therapy as a regulated profession. The AATA provides its members with information, resources, and meaningful networking opportunities. The Association advocates for the furtherance of the profession and connects members to the important work of art therapists around the world.

ADVOCACY: An active Governmental Affairs Committee, supported by the National Office team and Public Policy Advisor, advocates for the profession on behalf of AATA's members and the clients whom they serve. The Advocacy Center, exclusive to members, provides the latest information on public policy related to art therapy on the federal and state levels.

RESEARCH: A critical priority and growing area within the profession, supported by the National Office and the Research Committee, which publishes an Outcomes Research bibliography and provides resources and information to members and the public about art therapy research and resources including funding opportunities. Art Therapy: Journal of the American Art Therapy Association showcases leading research, practice-based articles, and more.

MEMBERSHIP: Membership is comprised of, though not limited to: professional art therapists, students, educational institutions, and related mental health professionals. AATA members have continuous access to a wide array of benefits.

PROFESSIONAL DEVELOPMENT: The Annual Conference is the premier event connecting art therapists with colleagues from across the nation and around the world. An ever-expanding online Institute for Continuing Education in Art Therapy (ICE/AT) provides relevant courses to develop competencies and keep abreast of new trends in the field while qualifying for continuing education credits (CECs).

Positive Art Therapy: An Example of Psychology Integrated into the Creative Arts Therapies

Author:

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Abstract:

As early career professionals our new book "Positive Art Therapy: Integrating Positive Psychology with Art Therapy" illustrates crucial contributions psychology makes to art therapy through consulting, collaboration, and conceptual modeling.

Conceptually, our book outlines how key elements of Seligman's positive psychology model of flourishing called PERMA (positive emotions, engagement, relationships, meaning, and accomplishment) both impact and are influenced by the creative process. We look at the unique contributions that the creative art therapies, art therapy in particular, bring to:

- A. Increasing positive emotions,
- B. Coping with and regulating negative emotions,
- C. Inducing flow and engagement,
- D. Highlighting strengths,
- E. Promoting empathy and sense of connection with others,
- F. Clarifying meaning and purpose,
- G. Shifting perceptions,
- H. Inspiring divergent thinking,
- I. Enhancing agency and sense of mastery, and
- J. Providing a sense of accomplishment.

As two clinical art therapists, we recount our introduction to positive psychology in the early 2000's and how we came to articulate its relevance to the field of art therapy. This talk interweaves key historical developments and recent trends in the fields of psychology and art therapy to illustrate why a thirst for collaboration between psychology and the creative arts therapies is growing.

We look forward to speaking with APA members interested in blending psychology and creative arts therapies, in particular, art therapy.

Co-Discussants:

Ilene Serlin, PhD, Union Street Health Associates, San Francisco, CA, iserlin@ileneserlin.com

Rona Kaplan, MA, National Coalition for Creative Arts Therapies Associations, rkaplan@themusicsettlement.org

Co-Sponsoring Divisions: 18 – Psychologists in Public Service
 10 – Society for the Psychology of Aesthetics, Creativity, and the Arts

Posters

Designing a Photography Curriculum to Enhance Psychological Mindfulness in Military/Veterans

Authors:

Jacob N Hyde, PsyD, Psychology, University of Denver, jacob.hyde@du.edu

Scotty Hanley, MA, Psychology, University of Denver

Naomi Spilka, BA, Psychology, University of Denver

Michael Vollmer, BS Psychology, University of Denver

Abstract:

Military/Veteran personnel face exponentially higher rates of physical injury, psychiatric illness, and difficulties in functioning after military service than the general population. Additionally, Military/Veterans face challenges in securing employment, obtaining full courses of education, and transitioning into life as a civilian. Military/Veteran personnel have shown interest in multiple kinds of treatments for health disparities including evidence-based treatments, complementary and alternative treatments, and combinations of these methods. The present project describes a unique, 8-week educational curriculum, aimed at Military/Veteran personnel that has been created and implemented by a professional photographer, a psychologist, and three graduate psychology students. This curriculum is designed to teach the knowledge, skills, and abilities needed in professional photography, while allowing participants to engage in or discover aspects of personal artistic creativity. This curriculum was designed utilizing trauma-informed teaching methods, psychologically minded language, cognitive-behavioral therapy based metaphors, and homework assignments that encourage self-reflection and examination. Emphasis on acquiring skills needed in photography is the focus of the project, although self-reported functional improvements of participants is expected. Continual refinement of this curriculum along with repeated series of classes should provide rich data for use in multiple future projects by graduate students. The current symposia describes this project from four different aspects (Professor and 3 students) including development considerations, student contribution, usefulness of this work, and applicability to multiple types of populations.

Psychologically Minded Language and Homework Assignments in a Photography Curriculum

Authors:

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Jacob Hyde, PsyD, Psychology, University of Denver

Abstract:

Photography can be a unique and powerful way of expressing the human experience without language (Decoster & Dickerson, 2014). Psychologically minded photography training can elucidate thoughts and feelings that contribute to personal growth. As an intervention, photography has been utilized by therapists for years and has had an especially powerful impact when working with marginalized populations (Martin, 2009). Photography allows access to important life skills in a non-directive and creative way, exploring empathy, emotions, and understanding others' experiences (Aranda, De Goeas, Radcliffe, & Christoforou, 2015). Given the large number of Military/Veterans who have complex physical and mental health conditions, there is remarkable potential for photography to be useful in working with the Military/Veteran population. Photography is a novel approach for Military/Veterans to explore perspectives of the world and self-meaning in a low-stress learning environment. Psychologically minded photography assignments can create parallel processing between personal military experiences and learning photography skills. A particular example from this curriculum is such: daily functioning that is set on autopilot, or "Auto" provides an easy default

for producing average outcomes and ³good enough' pictures«being confident in personal skills and switching off ³Auto' allows better life navigation and superior photo quality. Homework assignments embedded in this photography curriculum that attempt to capture everyday life as the participant sees it, may inspire self-reflection, life meaning, and novel conversations, as well as teaching the practical skills needed for use in photography. The current project begins to address the need for creative approaches to skills-based learning, especially in populations with high rates of health disparities.

Trauma-Informed Teaching Methods in a Photography Curriculum for Military/Veterans

Authors:

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Jacob Hyde, PsyD, Psychology, University of Denver

Abstract:

Military personnel who have taken part in recent conflicts face a number of health disparities at the conclusion of their military service. Unique programs are needed which may help to increase the functioning of Military/Veteran personnel and address the complex health challenges they face. The utilization of trauma-informed approaches in educational programming is critical during all aspects of curriculum development, dissemination, and refinement. Trauma-informed education includes methods of instruction practiced with cultural competency, by qualified individuals, while remaining sensitive to the unique needs of a particular population. Methods of trauma-informed education may include skills for crisis intervention, gender considerations, situational awareness, and communication skills. The current project is a novel educational curriculum designed by a professional photographer, a Psychologist, and three graduate students to teach Military/Veteran personnel the skills needed in professional photography. All participants engage in a classroom curriculum and multiple trips into the field to engage in photography. During course development, a Psychologist and graduate student engaged photography staff in lessons regarding trauma-informed teaching methods that may become pertinent to class participants from the Military/Veteran population. The current project focuses on acquisition of photography skills, however, the curriculum is designed in a way that will likely increase a participant's psychological functioning and awareness. The curriculum includes lessons and assignments related to photography that trains consistent psychological and emotional awareness that may be transferable to other areas of life. Meeting the needs of Military/Veteran personnel by practically enhancing their professional and/or recreational skillset is one aim of this educational program. The utilization of trauma-informed educational interventions to promote psychological wellbeing and increase participant functioning during education is a needed and replicable method of instruction that may benefit members of many groups taking part in myriad educational programs.

CBT-Based Language and Metaphors in a Photography Curriculum Targeting Creativity and Functioning

Authors:

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Jacob Hyde, PsyD, Psychology, University of Denver

Abstract:

United States Military/Veteran personnel experience multiple types of psychological conditions at higher levels than the general population, due in part to consequences of rigorous military service. There is a growing body of literature that supports the concurrent or complementary use of CBT-based treatments along with methods such as animal-assisted interventions (O'Haire et al., 2015), adventure-therapy (Vella et al., 2013), and art therapy (Spiegel et al., 2006) in the treatment of psychological conditions. Treatments are sorely needed within the Military/Veteran population which combine efficacious treatments like CBT with these creative complementary approaches. The current project focuses on the use of CBT-based metaphors and psychologically minded language embedded within a photography curriculum aimed at Military/Veteran personnel. A professional photographer, a Psychologist, and three graduate students have created a photography curriculum aimed at teaching Military/Veteran personnel the skill of photography. Photography skills acquisition is the primary target of this course but there are expected creative and therapeutic aspects inherent within the curriculum. Skills and knowledge of photography innately align with the skills and knowledge already possessed by Military/Veteran personnel. Therefore, military focused, CBT-based language, is used widely throughout the course: ³«like a service member and their rifle, a camera is a photographer¶s primary weapon«a weapon must be slung, and postures (standing/kneeling/prone) must be utilized, to acquire a steady shot. Capitalizing on these existing skills and knowledge while allowing for participant explorations of creativity and artistic expression, shows promise in increasing the functioning of participants. Given the need for additional creative treatment approaches in the Military/Veteran population, the current project focuses on psychologically minded language, CBT-based metaphors, and creative homework assignments. All of these combine within a photography curriculum to increase participant photography skills, enhance participant creativity, and may increase overall participant functioning.

Creative Adolescents Are More Neurotic and Introverted than 10 Years Ago

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The Four Phase CBN Psychodrama Model - A Manualized Approach for Practice and Research

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Sponsor: Div 10 Society for the Psychology of Aesthetics, Creativity and the Arts

Division 10 Co-Listed Programs

Innovative Arts- and Media-Based Approaches in Promoting Health and Well-Being for Older Adults

Co-Chairs: Melissa Menzer, PhD, Office of Research & Analysis, National Endowment for the Arts, menzerm@arts.gov

Tina Savla, PhD, Virginia Polytechnic Institute and State University, tsavla@vt.edu

Overall Abstract:

Recent studies suggest that participation in the arts is associated with improved well-being among older adult populations, such as a reduction in the prevalence of cognitive decline and hypertension (National Endowment for the Arts, 2017); the enhancement of self-esteem and life satisfaction (Cohen et al., 2006; Jeffri, 2011; Philips, Reid-Arndt, & Pak, 2010; Rosenberg et al., 2009), the improvement of executive functioning (Noice, Noice, & Staines, 2004; Noice & Noice, 2009), the reduction of maladaptive social behavior, and the increase in social activity participation (Fritsch et al., 2009; Philips et al., 2010; Rosenberg et al., 2009). In this relatively nascent field of study, there is a need for additional research that can address the limitations and gaps of existing studies in order to fully understand the benefits the arts can provide to older adult populations experiencing cognitive and physical declines and how the arts may benefit these populations (NEA, 2011, 2017). The National Endowment for the Arts teamed up with Division 20 and 10 (with support by Divisions 17,22,40,49) to develop this session, which represents diverse perspectives from psychology, art and design, health, education, program evaluation, and grant-making in research on the arts and aging.

Paper 1 explores qualitative findings on the perceived benefits of participating in a choir intervention designed to promote health and wellbeing of diverse older adults.

Paper 2 investigates how interactive art technology is related to social connectedness and well-being among older adults at an assisted living home and a local art gallery.

Lastly, Paper 3 presents results from a quasi-experimental study evaluating “Meet Me at the Movies,” a creative arts intervention for older adults with dementia.

Taken together, this session will enhance public understanding of the role that the arts may play for aging adults and provide unique and diverse viewpoints from interdisciplinary scholars.

Participants:

A Study on the Impact of a Choir Intervention on Mood in Older Adults with Depressive Symptoms

Authors:

Julene Johnson, PhD University of California, San Francisco, CA, Julene.Johnson@ucsf.edu

Christine Chui, MD, Independent Practice, San Jose, CA

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Theresa Allison, PhD, MD, University of California, San Francisco

Anna M Nápoles, PhD, MPH, University of California, San Francisco

Abstract:

Depression affects 15% of community-dwelling adults aged 65 or older and is associated with increased risk of morbidity, suicide, decreased function, and greater self-neglect. Although studies suggest that psychopharmacological treatments for depression are efficacious, older adults are less likely to seek treatment than any other adult age group. Barriers such as stigma, negative attitudes towards treatment, and limited availability of mental health services contribute to disparities in treatment. Additional disparities exist for racial/ethnic minorities. An increasing number of studies suggest the

benefits of group singing for emotional wellbeing in older adults. However, few studies have examined the effect of choir singing on diverse older adults. Aim: To examine the perceived benefits of participation in a choir intervention designed to promote health and well-being of diverse older adults. Methods: All participants in the parent study (Community of Voices trial) who scored above the cut-off for depression (>7) on the Patient Health Questionnaire-8 (PHQ8) at baseline and completed at least 24 choir sessions (90 minutes once a week) were asked to participate in a sub-study that involved semi-structured interviews. Interviews asked about changes in participants' mood across three domains (physical, social, psychological) and were audio recorded, transcribed, and coded using grounded theory and Atlas.Ti software.

Results: Eleven participants met the sub-study eligibility; 10 were interviewed (4 African-Americans, 2 Asian-Americans and 4 whites); one declined. Mean age was 70 years, and mean PHQ-8 score was 12. Five themes relating to participation in the choir intervention included: 1) facilitates expression and experience of emotions, 2) provides validation and affirmation of self-worth, 3) develops empowerment and self-efficacy, 4) helps foster trust and friendship, and 5) provides stability and consistent practice in self-acceptance.

Discussion: The findings suggest that participating in a community choir had a positive impact on mood and emotional well-being of depressed older adults.

Developing an Interactive Art Workshop Program to Improve Older Adults' Health and Well-Being

Authors:

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Lisa Geraci, PhD, Texas A&M University, College Station, TX

Abstract:

Research on enhancing healthy aging through art-related activities is a relatively recent phenomenon. Dance, expressive writing, music, theater, and visual art forms have all been used to attempt to promote healthy aging. However, many older adults still feel that art is for talented people and it requires practice. We questioned how we could create creative and stimulating activities that use skills and materials that older adults already have, but that were not intimidating. We drew inspiration from the ability of interactive art/design to merge electronics into artifacts. From our pilot studies, we have learned that interactive artifacts hold great potential to engage older adults. Therefore, we developed an interactive art making workshop program for seniors aimed to enhance cognitive engagement, social connectedness, and sense of well-being in older adults. The activity materials that we developed include light-up cards, light-up paintings, soft stylus tools, light-up accessories, fruit/veggie instruments, and sound paintings. Since no electronic materials are older adults friendly, we developed a large size light board and a battery case for battery using papers and fabrics. We also focused on the art activities for older adults that were relatively low cost and were made easily available to seniors throughout a wide range of facilities. Currently we are collecting data from our one-month interactive art workshops. Twenty participants have finished our program so far. Through our program, participants were taught to create personalized greeting cards, paintings, and fabric ornaments using electronic circuit techniques, which were relatively simple to understand and execute. Preliminary data shows significant evidence supporting our interactive art activities. We found a significant improvement in self-reported health, mood, well-being, art interest, technology self-efficacy, and intergenerational relationships. Based on the lessons we learned from the current study, we will expand our study to multiple senior living facilities and local community centers.

Ecopsychosocial Engagement Replacement Therapy: Using Iconic Films to Reduce Dementia Symptoms

Authors:

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Michael J Skrajner, MA, I'm Still Here Foundation, Woburn, MA

Gregg J Gorzelle, BA, I'm Still Here Foundation, Woburn, MA

Abstract:

Over 5.3 million Americans are currently living with Alzheimer's disease (AD); the number is expected to triple over the next 30 years. The disease also affects at least 50 million care partners caring for those with the disease. This looming public health crisis leads to an urgent need for interventions that can reduce challenging behaviors associated with AD. The study to be presented involved the evaluation of an art-based eco-psychosocial intervention for persons with dementia (PWD) called Meet Me at the Movies (MMM). MMM engages PWD in a special program in which they view scenes from iconic classic films and take part in meaningful discussions about the scenes. A quasi-experiment will be presented consisting of pre- and post-intervention measurements of two nonequivalent groups: an Intervention Group (IG), which consisted of 28 PWD who participated in MMM, and a Control Group (CG), which consisted of 13 PWD who did not participate in MMM. The MMM intervention produced two desirable effects in IG participants: increased levels of Passive Engagement (Listening/Watching) and decreased levels of Other Engagement (Doing Things Other Than the Target Activity). It also produced increased levels of Non-Engagement (sleeping/staring into space) due to low lighting that was used when MMM programming was implemented at residential care facilities. Participants in the CG did not exhibit any Proximal changes. Regarding Long-Term Outcomes, many of the trends, including those related to quality of life, agitation, depression, and activity participation, were in a desirable direction for IG participants, while the CG participants generally exhibited trends in a non-desirable direction. Taken together, the data suggest that MMM is an effective art-based intervention for PWD that deserves further examination

Discussant:

Valencia Montgomery, PsyD University of California, Los Angeles, vmontgomery@ucla.edu

Sponsoring Division: 20 - Adult Development and Aging

Co-Listing Divisions: 10 – Society for the Psychology of Aesthetics, Creativity and the Arts

17 - Society of Counseling Psychology

22 - Rehabilitation Psychology

40 - Society for Clinical Neuropsychology

49 - Society of Group Psychology and Group Psychotherapy

Arts-Based Interventions for Youth with Autism: A Focus on Dance, Music, Theater, and Visual Art

Co-Chairs: Melissa Menzer, PhD, Office of Research & Analysis, National Endowment for the Arts, menzerm@arts.gov

Mark Durand, PhD, University of South Florida St. Petersburg, vdurand@mail.usf.edu

Overall Abstract:

Autism Spectrum Disorder (ASD) is a neurological developmental disorder that significantly impairs social skills, language, and communications. While there are many innovative approaches aimed to provide opportunities for social-emotional engagement and academic achievement for youth with autism, little work has focused on the impact of arts-based programming. Importantly, a growing body of evidence suggests that the arts has many positive outcomes, such as fostering openness to novelty; encouraging connections to people, places, things, and concepts; and promoting perspective taking (National Endowment for the Arts, 2011, 2015). Scholars have concluded that the arts, particularly music therapy, is a useful tool in caring for ASD youth, and that music has benefits for social-emotional development (Dezfoolian et al., 2013; Kim et al., 2008; ReschkeHernandez, 2011; Thompson et al., 2014). However, less is known regarding the benefits of other art forms. The National Endowment for the Arts teamed up with Division 33 and 10 (with support by Divisions 7,22,38,54) to develop this session, which represents diverse perspectives from psychology, art, education, sociology, program evaluation, and grant-making in research on child development and the arts. Paper 1 explores the impact of a parent-child music program on social communication skills for ASD youth. Paper 2 discusses findings from two studies on children with disabilities, including autism: a study on the impact of various forms of arts education on child social-emotional and academic development, and a study that examines the effects that dance instruction has on child social-emotional learning. Lastly, Paper 3 describes a longitudinal study on the effects of a theater-based therapeutic intervention for adolescents with ASD. Taken together, this session will enhance public understanding of the role that the arts plays for youth with autism, as well as for parents, educators, psychologists, and health care providers who care or work with these youth.

Participants:

Musical and Social Engagement in Autism Spectrum Disorder

Author:

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Abstract:

Musical interactions are a common play context between children and their peers and children and their parents. Recent research has highlighted how musical engagement may encourage social behavior in children and adults. A parallel body of literature has used music-based practices to address social skill development in children with Autism Spectrum Disorder (ASD), a common neurodevelopmental disorder associated with impairments in social communication and engagement. We conducted a large questionnaire study regarding musical engagement practices in toddlers with and without ASD (n=100) and their families. Children's musical engagement clustered within five thematic areas: (1) emotional; (2) movement; (3) communication; (4) technology; and (5) social relationships. Toddlers with ASD spent similar amounts of time playing and listening to music and demonstrated similar levels of emotional responsiveness to music as toddlers without ASD. However, children with ASD spent more time watching music videos on television/tablets (p

The Effects of Arts Instruction on the Social-Emotional Development of Children with Disabilities

Rob Horowitz, EdD, ArtsResearch, New York, NY, rob.horowitz@artsresearch.net

Two recent studies will be presented that investigated the impact of arts education on social-emotional and academic development of children with disabilities, including autism spectrum, emotional disturbance and intellectual disabilities. Funded through a U.S. Department of Education i3 grant, Everyday Arts for Special Education was a 5-year program that provided professional development and instruction in 10 New York City special education elementary schools. The program served 300 teachers and 5,334 special education students over the 5 years. Through the program, special education teachers learned arts-based strategies to integrate into their instruction. The program included: (1) Professional development workshops, (2) Collaborative classroom modeling by teaching artists, (3) On-site professional development, and (4) Classroom instruction by special education teachers and visiting teaching artists. Impact was investigated through a quasi-experimental design, using the New York State Alternative Assessment (NYSAA) and the Student Annual Needs Determination Inventory (SANDI). Analysis of the impact studies indicated a program effect on reading achievement and social-emotional learning. A mixed-method study examined teacher documented changes in teaching practice and the development of communication and socialization skills of children with autism. The study's findings indicate that arts-based activities can support the engagement and academic achievement of students with disabilities, when classroom instruction is combined with comprehensive teacher professional development and consistent visits from experienced teaching artists. In another study, funded by the National Endowment for the Arts, the effects of ballroom dance instruction on the social and emotional learning of elementary school students with disabilities, including autism spectrum. Instruction provided by Dancing Classrooms in New York City public school classrooms was examined using a mixed-method design. Preliminary findings demonstrate improvement in children's kinesthetic skills, engagement, self-confidence, and communication and socialization skills through collaborative dance instruction.

Joining the Spectrum: An Interdisciplinary Theater Intervention for Autism Diagnosed Teens

Authors:

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David Boyns, PhD, California State University, Northridge

Sarah Stembridge, MA, University of California, San Diego

Christopher Lawrence, MA, University of California, Davis

Abstract:

In Summer 2014, 18 youth with autism spectrum disorder (ASD) and their nine non-ASD (or neuro-typical) peers participated in a five-week long theater conservatory program held in conjunction with the highly acclaimed The Miracle Project (TMP) led by Elaine Hall and the Teenage Drama Workshop (TADW). It culminated in the creation and a total of five public performances of a new musical "Joining the Spectrum." This research study presents the outcomes of a multi-disciplinary research and data analysis based on pre-and post-test questionnaires and structured behavioral observations, inquiring into the potential impact of inclusive theater on the lives of youth with autism diagnosis and their families. Victor Turner's theory of theater as a liminal ritual art that allows respite and possibility for transformation is fortified by emerging literature on therapeutic theater as well as TMP's inclusive theater intervention for youth with ASD. Four specific dimensions of research are expounded: First, this study investigates the impact of participation in theater on youth with autism, and the possibilities this

participation might yield in generating personal and interpersonal transformations. Second, it examines the effects that youth participation in theater has on the family members and caretakers of youth with autism. Third, the study explores the role that inclusive theater experiences can play in creating compassion and understanding among non-ASD youth's increasing knowledge about autism and about themselves. Finally, the study examines the impact inclusive theater performances can have on audience members. Each of these topics are investigated, in turn, by exploring impact of inclusive theater experiences involving youth on the autism spectrum in collaboration with their non-ASD peers, in the development, rehearsal, and performance of theatrical productions. The conclusion summarizes result findings that positively affirm the impact of inclusive theater experience on youth with ASD, neuro-typical youth, families, and the audience.

Discussant:

Elizabeth Laugeson, PsyD, University of California, Los Angeles, elaugeson@mednet.ucla.edu

Sponsoring Division: 33 - Division of Intellectual and Developmental Disabilities/Autism Spectrum Disorders

Co-Listing Divisions: 07 - Developmental
10 – Society for the Psychology of Aesthetics, Creativity and the Arts
22 - Rehabilitation
38 - Health Psychology
54 - Pediatric Psychology

Creative Expressive Arts and Everyday Living

Chair: Pamela J McCrory, PhD, Independent Practice, Calabasas, CA,
mccroryphd@earthlink.net

Overall Abstract:

Many are now using creative arts in psychotherapy, coaching and other individual and group programs for both healing and self-growth. This collaborative symposium brings together independent practitioners, some of whom are also affiliated with universities, explore cutting edge uses of creativity²arts based and otherwise²in practice today. Diverse perspectives and research evidence on the greater potential of these approaches will be explored. Pamela McCrory, the Chair, has helped design, research, and curate the Mirrors of the Mind: Psychotherapists as Artist gallery event. Now in its sixth year, it engages community and celebrates the power art of in the lives of clinicians and students. Tobi Zausner, an independent practitioner, discusses case studies of how the everyday creativity of some individuals ended up catapulting them unexpectedly into becoming professional artists. Terri Goslin-Jones, who is a Board member of the International Expressive Arts Therapy Association and works with Person Centered multimodal Expressive Arts, will show some unusual applications she has studied, including those useful in a business setting and for improving relationships. The discussant, Ruth Richards, who is an APA award winning expert in everyday creativity and the arts, will discuss these contributions and their meanings for the future.

Participants:

Discover the Wonder of Work

Author: Terri Goslin-Jones, PhD, Saybrook University, TGoslin-Jones@saybrook.edu

Abstract:

In my private practice as a workplace psychologist, I work with individuals and groups to "Discover the Wonder of People at Work" My consulting work includes several key areas: creativity and expressive arts-based learning, executive/life coaching, leadership development, mindfulness, and team building. I have found work becomes more meaningful when creativity is nurtured in the workplace through the expression of a person's unique gifts, talents, and perspectives. I also teach doctoral students who are on a personal quest to create change in their life and in their part of the world. Creativity is at the heart of my work. When expressive arts processes are offered in an inter-modal way, a person may gain access to creative resources that contribute to decision-making, health and well-being, innovation, problem-solving, and stronger relationships. I believe that every person has a creative, unique spirit, and that creative energy is a vehicle for growth.

Author: Tobi Zausner, PhD, LCSW, Saybrook University, tobizausner@gmail.com

Abstract:

A Dynamic of Human Culture: Everyday Creativity to Eminent Creativity Throughout history everyday creativity has led to the eminent creativity that has shaped our culture and transformed our world. In the fifteenth century it was Leonardo da Vinci's everyday creativity that gained him admittance to the workshop of Andrea Del Verocchio in Florence. Here he was trained, eventually surpassing his teacher in eminence to become one of the greatest artists of the Italian Renaissance. Leonardo's work changed the course of Western art. In the nineteenth century Henri Matisse, who was then a young lawyer, discovered his path to art by doing paint by numbers projects while recuperating in a

hospital for gastrointestinal problems. Frida Kahlo altered her course from pre-med to painting when she created art in bed during an extended convalescence after a traffic accident. That these artists and many others found their road to eminence during everyday creativity makes it possible to assume that this dynamic has been with us since the beginnings of human civilization. It is probable that the cave paintings, drawings, and sculptures of prehistoric art also originated from everyday creativity. The neurologist, Bruce Miller citing the need to create art in certain autistic savants, suggests that some cave art may have been created by people who drew compulsively and in my research I have found that certain deaf children will spontaneously turn to drawing and sculpture as a way to communicate with the hearing members of their family and community. Everyday creativity can also be a path to eminence when used to assuage grief as in Grandma Moses, who turned to painting after the death of her husband. Occurring during what Csikszentmihalyi identifies as flow, everyday creativity further strengthens the connection to eminence because it embodies a repeated positive experience that the creative professional can bring to counteract the demands of a distinguished career.

Discussant: Ruth Richards, PhD, MD, Saybrook University, rrichards@saybrook.edu

Innovation Driving Arts and Sciences Toward the Horizon of Psychology

Co-Chairs:

Mary Gregerson, PhD, Heartlandia Psychology, Leavenworth, KS, mary.gregerson@aol.com

Rosie Phillips Davis, PhD, University of Memphis, rbingham@memphis.edu

Overall Abstract:

Innovation and psychology have an august history. Psychotherapy once was innovative in and of itself. The 2011 movie *'A Dangerous Method'* explores the professional spurts and sputters as Freud's *'talking cure'* debuts and displaces traditional practices like straightjackets, leeching, and colon cleansing. In 2017, creative arts therapies are advancing innovative treatments to confront well-defined problems for specific populations like the military and veterans who confront traumatic brain injuries (TBI) and post-traumatic symptoms (PTS). These groups with high suicide rates have spoken with their feet by not entering or leaving traditional standard evidence-based psychological therapies. Pragmatics pushes professional psychology to identify therapeutic approaches that these populations want to engage and, then, sustain treatment to fundamentally ease the torment so many experience. We simply must do better. Rather than Kuhn's paradigmatic shift fomenting scientific revolution, a practice transformation mounts the horizon. This transformation remains steeped in today's preference for evidence-based treatments and psychophysiological mechanisms, so creative arts therapies join other inter-disciplinary efforts for consummate psychology and team-based medical treatments. Professional leaders from within and without the discipline of psychology consider transformation. Psychology leaders chair the program and discuss this topic with innovation experts outside of psychology. Chairing the program are two APA Division leaders, both expert in psychotherapy, one also an artist in her own right. Within the program participants are an APA Past President specializing in military affairs and in the future of psychology and a Distinguished Professor of Nursing and Innovation who pioneers a platform model of collaboration among science, medicine, and fine artists. From outside of psychology, the Senior Advisor on Innovation to the Chairman of the National Endowment of the Arts joins a U.S. Army Civilian Senior Executive Service

Officer in Training and Doctrine Command. What will aesthetics, creativity, and the arts look like in 2050?

Participants:

See the Wind---Hoist Our Sails

Author:

Bill O'Brien, BA, Senior Advisor on Innovation, National Endowment for the Arts, obrienb@arts.gov

Abstract:

The concept of innovation is both captivating and elusive. We are fascinated by its ability to bring forward new ideas, methods or products that lead to transformative change. The capacity to innovate, at the core of the human condition, has wrought tremendous advances in practically every human endeavor, both good and bad. While we are captivated by the new, shiny objects that creativity and imagination can produce, we can often miss how they were built by linking capacities or ideas that already existed but had not yet been connected. Steve Jobs felt that ³Creativity is just connecting things[´] and that creative people are ³able to connect experiences they[´]ve had and synthesize new things[´]In ³The Art of Scientific Investigation[´]W.I.B. Beveridge agrees by saying; ³The role of the imagination is to create new meanings and to discover connections that, even if obvious, seem to escape detection.[´] Innovation is stifled when good ideas are stored in academic silos. This conversation hour investigates how tools, processes and intelligences from multiple ³ways of knowing[´] can join forces to confront important issues like creative arts therapies that impact the health and wellbeing of modern society. Specifically, we will look at how recognizing patterns and linking existing or emerging ideas from fields as diverse as evolutionary biology, anthropology, the neuroscience of learning, creative arts therapies, arts education, and the full breadth of psychological research can better support and improve the human condition. To find a way forward, it may be impossible to generate a new wind where none exists. But if we can learn how to recognize prevailing winds from multiple fields, then we may be able to hoist new sails to help go where we want. *This quote came from a NSF-sponsored conference at the Exploratorium Museum; ³Art as a Way of Knowing[´]
<https://www.exploratorium.edu/knowning/>

Can Army Psychology Innovation Move to the Front Burner?

Author:

Richard H. Parker, MA, Chief of Staff, US Army Training and Doctrine Command,
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Abstract:

Innovation in the Army often relied on a compelling immediate need to avoid adversary overmatch or strategic level pressure to protect the force. Army strategies and operating concepts often focused on units and formations exercising the art of war and peace and did not normally address individual behavior or performance. The recent change in Army strategic emphasis to maximize efforts toward the optimization of human capital (Human Dimension Strategy, 2015), particularly in holistic health and affective learning domain objectives, offers an opportunity to put Army psychology innovation on the front burner. The recent Army Innovation Strategy (2017) intends to increase the frequency and speed of innovation across the Army through a structured, systematic, top-and bottom-driven approach to promoting entrepreneurship and innovation across

the entire force. Recent Army psychology innovations made significant strides in suicide prevention and post-service substance abuse, but programs are still often resourced and initiated as post-incident rather than preventive efforts. This conversation hour will explore the potential benefits of the HDS and AIS systems to Army psychology innovation and how this new institutional approach might increase psychology innovation opportunities, compared to current ways to compete for resources and program initiation

Making Music Together: Innovatively Blending Interprofessionals Providing Dementia Care

Author:

David W. Coon, PhD, College of Nursing and Health Innovation, Arizona State University,
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Abstract:

Developing a successful community-level music-based intervention for people with Alzheimer's disease and related dementias in long-term care while very rewarding was not without its challenges requiring innovation. Successful delivery in two distinct long-term care facilities yielded for residents and musicians positive outcomes including positive changes in mood and biomarkers of stress. However, these successes grew from ongoing efforts to break down interdisciplinary, inter-professional, academic, practice, and research silos. Moreover, reaching across the aisle from discipline (e.g., psychology) to discipline (e.g., nursing, music performance, or music therapy) demanded quick problem identification and innovative resolution. Leaders leveraged the experiences of project team members to blend those voices in concert with the voices of long-term care staff, family caregivers, and professional musicians gathered earlier through focus groups. Leaders determinedly fostered success to create a research protocol that engaged residents, musicians, and music therapists not only in quality music performance, but also in relationship building and the pure joy of music making.

Division Sponsor: 18 - Public Service
Co-Listing Divisions 01 - General Psychology
10 – Society for the Psychology of Aesthetics, Creativity and the Arts
19 - Military Psychology
32 – Humanistic Psychology

International Conversation on Creative Arts Approaches for Working with Seriously Mentally II

Chair: Ilene A Serlin, PhD, MS, Union Street Health Associates, San Francisco, CA,
iserlin@ileneserlin.com

Overall Abstract:

Arts-based approaches are being increasingly incorporated into social rehabilitation programs around the world. The art-making process encourages participants to engage, create, and find meaning. It inspires internal and external dialogue and communication between oneself and others. Increasing evidence supports the benefits of experiential artsbased programs promoting the rehabilitation of individuals coping with serious mental illness. Some arts-based approaches in this panel include art therapy programs for those with mental health issues or dementia; a drama therapy model to support clients in their first

year of eating disorder recovery from higher levels of intensive care; and a psychodrama group with seriously mentally ill institutionalized people. Results of these groups show promising potential for decreasing isolation and depression, and restoring individuals' relationship to community.

Participants:

Integrated Arts-based Groups in the Community for Adult Individuals with Serious Mental Illness

Authors:

Hod Orkibi,, PhD, School of Creative Arts Therapies, University of Haifa, horkibi@univ.haifa.ac.il

Aya Nitzan, PhD, School of Creative Arts Therapies, University of Haifa, Haifa, Mount Carmel, Israel

Abstract:

Stigma, prejudices, labeling, stereotypes, and discrimination against individuals with serious mental illnesses (SMI) are pressing health issues worldwide. For example, recent statistics reveal that 82 % of all individuals with SMI in Israel believe that the public perceives them as miserable, 74% believe that the public considers them to be dangerous, and 66% believe that the public perceives them as dependent and useless. According to a 2017 report issued by The United Nations High Commissioner for Human Rights, providing ³interdisciplinary and de-medicalized services in the community enables users to remain connected with their families, to maintain employment and generally to remain close to the support networks which facilitate early treatment and recovery' (A/HRC/34/32. p. 16). Arts-based approaches are being increasingly incorporated into social rehabilitation programs around the world. The art-making process encourages participants to engage, create, and find meaning. It inspires internal and external dialogue and communication between oneself and others. Increasing evidence supports the benefits of experiential arts-based programs promoting the rehabilitation of individuals coping with SMI (e.g., Allan, Barford, Horwood, Stevens, & Tanti, 2015; Orkibi, Bar, & Eliakim, 2014; Rolvsjord, 2013). The current study focuses on integrated arts-based groups facilitated by Amitim ³peers' (in Hebrew), a community rehabilitation program supported by the Israeli Ministry of Health and the Association of Community Centers, which is currently implemented in 77 community centers across Israel. These integrated arts-based groups are designed to facilitate the social inclusion of individuals with SMI in the normative community by integrating them into activities that are open to all members of the community. The purpose of this longitudinal study is to examine the extent to which participation in integrated arts-based groups is associated with reduced self-directed (i.e., internalized) and public stigma as well as with increased creative self-efficacy, personal recovery, and a sense of community membership.

The Crucial Interactive World of Those Diagnosed with Mental Illness Enhanced Through Psychodrama

Author:

Diana Semmelhack, PsyD, Midwestern University, DSEMME@midwestern.edu

Abstract:

The social interaction of people diagnosed with severe mental illness plays a fundamental role in their mental health and treatment²ultimately facilitating their capacity to be fully functioning human beings. Social interaction surrounding a person can facilitate recovery, or play a major role in maintaining their mental illness. The tremendous importance of naturally positive growth promoting communication cannot be underestimated in enhancing

psychological growth and creativity in a population that typically remains isolated and stigmatized by society. Psychodrama is a creative approach to fostering positive social interaction. While psychotropic medication is important in the treatment of severe mental illness, often pills are not enough to recover from the devastation of a psychotic break and the trauma that frequently precedes it. As a parallel, a person cannot recover from the death of her entire family in the Holocaust simply by taking an anti-depressant. In a long term care facility, 22 severely mentally ill individuals engaged in the production and performance of *The Mind of Lincoln: Brilliance and Melancholy*. Lincoln who suffered from severe depression serves as a pivotal example of someone with a mental illness who made a superior contribution to society. The performers were contained in an interactive world characterized by a holding environment, a culture of enquiry, empathy and multi-voiced communication.

Co-Active Therapeutic Theater Model for Clients in Their First Year of Eating Disorder Recovery

Author:

Laura L Wood, PhD, Molloy College, lwood@molloy.edu

Abstract:

Research confirms that the first year of recovery is often the most challenging for clients with eating disorders or addictions, especially those who have completed higher levels of treatment and now find themselves with less support. To address this gap, I co-developed the Co-Active Therapeutic Theater (Co-ATT) Model. The 10-week intervention uses a drama-therapy based format asking to help participants explore themes of early recovery. The research question examines: in what ways can therapeutic theater support clients in their first year after discharge from intensive treatment for an eating disorder? And how is therapeutic theater different than traditional talk therapy? The study reached saturation after three years and in 2018 and we will be applying the model to clients with drug and alcohol addictions in 2018. The model is particularly unique in that there have been no previous manualized models of therapeutic theater focused on recovery.

Art Therapy Groups with People with Serious Mental Illness and Adults with Dementia

Author:

Meera Rastogi, PhD, MS, University of Cincinnati, meera.rastogi@uc.edu

Abstract:

How can the creative arts help people recover from severe mental illness? Symanski-Tondora, Miller, Slade, and Davidson (2014) describe mental health recovery as living well despite having a mental illness rather than focusing on 'curing' the illness. This presentation describes two art therapy programs (one for those with a mental health diagnosis and one for those with dementia) and the creative interventions that seek to achieve the goals of mental health recovery (self-direction, empowerment, individualized and person-centered, holistic, nonlinear, strengths-based, peer support, respect, responsibility, and hope). The structures of both programs, essential facilitator training and skills, supplies, and outcomes will be covered. The presentation will conclude with strengths and challenges of such programs.

Co-Discussants:

Ani Kalayjian, PhD, Columbia University, drkalayjian@MEANINGFULWORLD.COM

Robert Karol, PhD, Karol Neuropsychological Services & Consulting, Eden Prairie, MN
karolneuropsych@aol.com

Wonder Woman and Women in Film: Heroism, Egalitarianism and Advocacy

Co-Chairs:

Christopher J Ferguson, PhD, Psychology, Stetson University, cjfergus@stetson.edu

Mary Gregerson, PhD, Heartlandia Psychology, Leavenworth, KS, mary.gregerson@aol.com

Overall Abstract:

This talk considers the 2017 Wonder Woman film starring Gal Gadot. The Wonder Woman film has been widely praised for breaking new ground as the first action film starring a powerful female lead character to achieve commercial success. Previously, most action movies highlighted male lead characters with females often relegated to minor, sexualized or 'damsel in distress' roles. At the same time, a few voices are concerned about the violence in the film, as well as whether Wonder Woman is a sexualized character. These concerns are examined in two talks. In the first discussion, Dana Klisanin considers depictions of heroism in the Wonder Woman movie. Media and technology play a powerful role in our understanding of heroism. What then, does Wonder Woman tell us about heroism and our values right now? Dr. Klisanin will examine several related questions. Does the film promote a specific type of heroism, e.g., female forms of heroism? Does it facilitate civic responsibility? Support resilience in individuals? How does technology inform her heroics? Are there any new forms of heroism represented in the film? This talk will provide a nuanced discussion of how perceptions of heroism are changing given greater interest in female led action narratives. In the second talk, Chris Ferguson will examine the research on female representations in film and television. In particular, does the inclusion of powerful female characters tend to mitigate concerns about sexualization? Evidence increasingly suggests that violence in movies has little impact on viewer aggression. But sexualized representations are more complex. Are females in film still be judged by what they wear rather than what they do?

Participants:

Heroism in Wonder Woman: His, Hers, Ours

Author:

Dana Klisanin, PhD, Evolutionary Guidance Media, Rhinebeck, NY, danaklisanin@aol.com

Abstract:

Media and technology play a powerful role in our understanding of heroism. What then, does Wonder Woman tell us about heroism and our values right now? This research looks at the heroism in Wonder Woman, and Wonder Woman's own heroic actions to explore heroic narratives. Does the film promote a specific type of heroism, e.g., female forms of heroism? Does it facilitate civic responsibility? Support resilience in individuals? One of Wonder Woman's primary antagonists is a female ±does the way she chooses to engage with her, tell us something about heroism? How does technology inform her heroics? Are there any new forms of heroism represented in the film?

Wonder Woman and Women in Film: Balancing Messy Empirical Research with Important Advocacy

Author:

Christopher J Ferguson, PhD, Psychology, Stetson University, cjfergus@stetson.edu

Abstract:

The 2017 Wonder Woman movie represents a watershed moment in film. For the first time a lead female character has achieved widespread commercial success in a genre of film historically dominated

by males. This represents the culmination of significant efforts to push for increased egalitarianism in how women are represented in film. Not surprisingly, the film has received widespread praise among fans, critics and scholars. At the same time, some individuals may hesitate to endorse the film because they may perceive the lead character to be sexualized, or may have concerns about the violence in the film. This talk will consider research related to both issues. Overall, current evidence has not been able to link violence in film to real-life aggression or violence. Some evidence suggests that the release of popular violent films is associated with immediate declines in societal violence. The issue of sexualization is more complex. However, previous scholarly and advocacy claims may have exaggerated the impact of sexualization on viewers. Recent research has suggested that inclusion of powerful female characters tends to eliminate the minor impacts of sexualization in film. As such, Wonder Woman presents a template for how female power in an action film can function for greater female empowerment in real life. The talk concludes with advice for how to promote the important advocacy goal of promoting egalitarian representations of women in film without misrepresenting often messy research evidence. Misstatements of 'harm' can backfire and reduce the credibility of advocacy efforts. A careful balancing of advocacy with honest, open and transparent science can fully inform the general populace regarding important issues.

Sponsoring Division: 46 - Society for Media Psychology & Technology

Co-Listing Divisions: 09 - SPSSI

10 – Society for the Psychology of Aesthetics, Creativity and the Arts

How Has Psychology Prepared You for Aging

Co-Chair: Joseph E Gaugler, PhD, School of Nursing, University of Minnesota, gaug0015@umn.edu

Overall Abstract:

The graying of the United States population has changed the landscape of how we study and experience adult development and aging. The field of psychology has not been immune to this seismic demographic shift. The membership of the American Psychological Association (APA), is also aging. When considering all membership types, 27.4% of all current members are over the age of 65. When compared to other age categories there are more APA members over the age of 65 than any other age category. What can we learn from our peers who are bowing out of the work force? The purpose of this collaborative program is to understand, from both professional and personal perspectives, how psychology can prepare us for an aging life and an aging society. The distinguished panel of speakers include Dr. Harvey Sterns, a life-span developmental psychologist specializing in cognitive intervention, work and retirement, career training and retraining; Dr. Kenneth Adams, a neuropsychologist specializing in brain and behavior problems secondary to medical diseases; Dr. Robert L. Karol, a clinical practitioner specializing in rehabilitation psychology, and Dr. Tobi Zausner, a clinical social worker, therapist and an award-winning visual artist. This conversation session will focus on critical questions, including: 1) How has your career in psychology prepared you for your own later life development?; 2) Is the field of psychology well-prepared for the opportunities and challenges presented by an aging population?; 3) How can our various approaches to psychology help us and others prepare for successful late-life development?; and 4) How can we best prepare APA itself to address the opportunities and challenges of maturing membership? The rich dialogue to emerge from this program will offer scholarly, professional, and personal insights into laterlife development, and will suggest strategies for how APA can better prepare its Divisions and individual members for aging.

Participants:

Experience of Dr. Harvey Sterns

Harvey L Sterns, PhD, The University of Akron, hsterns@uakron.edu

Abstract:

Dr. Sterns received his Ph.D. in Life-Span Developmental Psychology from West Virginia University in 1971. His major areas of interest include industrial gerontology, life-span development, training and career development. He is Director of the Institute for Life- Span Development and Gerontology. He is a Fellow of the American Psychology Association, Gerontological Society of America and the American Psychological Society. He has published extensively on cognitive intervention, work and retirement, career development, retirement adjustment and satisfaction, as well as personality factors in housing choices in retirement. Other research includes life planning issues for older adults with mental retardation. Dr. Sterns was appointed by ex-President Dr. Diane Halpern to serve on a special APA Task Force that focused on retirement issues for psychologists (Retirement's road map). He will discuss different pathways one can take from work to retirement and will throw light on the positive sides of aging and retirement providing suggestions on how to proactively plan for latter stages of life.

Experience of Dr. Kenneth Adams

Kenneth M Adams, PhD, Psychiatry, University of Michigan

Abstract:

Dr. Adams received his PhD in Psychology at Wayne State University in 1974 and currently is a Professor in the Department of Psychiatry at the University of Michigan. He has published extensively on topics related to brain dysfunction, head injuries, abnormal aging, long-term effects of medical illness on neuropsychological and emotional adaptation and effects of neurotoxic exposures. When asked how Psychology could help us age, he notes that one of the advantages conferred on us by choosing Psychology as a profession is the insights it provides us across our own lifespan development, starting for most in young adulthood. Psychological science provides an expected set of trials ±but hardly a roadmap of where are cognitive, emotional, social, and physiological journey might take us. We all have counseled our students and trainees to try not to engage in too literal self-application and self-treatment using our knowledge, and certainly not to attempt the unwise and unethical dispensing of advice based upon our understanding. Paradoxically, this is a task of self-awareness. But knowledge itself is no predictor much less a guarantor for what lies ahead for us in all these realms. For Psychologists who are caregivers or practitioners there is also the benefit in our aging by having had the privilege of having worked intimately with many lives in progress and to benefit from the triumphs and tragedies that happen along the way. Mostly, life just happens and as we get older physiological changes assume increasing salience and here, too, Psychology provides understanding of how our behaviors might be affected. The overarching story of how adulthood changed over the decades of our lives articulated by theorists like Erik Erikson becomes more clear. Finally, Psychology teaches us how people navigate life¶s final chapters in a way that can replace fear with understanding and hopefully, peace.

Experience of Dr. Robert Karol

Robert L Karol, PhD, Karol Neuropsychological Services & Consulting, Eden Prairie, MN,
KAROLNEUROPSYCH@AOL.COM

Abstract:

Dr. Karol is a semi-retired President of a group practice, Karol Neuropsychological Services & Consulting, specializing in program development consultation, workshops & staff training, counseling for persons with brain injury, neuropsychological evaluations, and case consultation for providers, insurers, and attorneys. He recently retired from full time work as the Vice President and Director of the Brain Injury Services that provides long-term services to four brain injury programs in hospitals in Minnesota. For the American Psychological Association¶s Board of Professional Affairs, he continues as the Rehabilitation Division Liaison. In 1984, he cofounded the Minnesota Brain Injury Alliance (past Board Chair) and was recently elected to the Board of Trustees of the United States Brain Injury Alliance. He is Board Certified by ABPP as a Rehabilitation Psychologist and was awarded the Lifetime Practice Excellence Award for 'excellence in clinical practice and contributions to the field of rehabilitation psychology.' He has authored four books in addition to books chapters and numerous journal articles. In this conversation, he would be presenting on his use of psychology in constructing activity after retirement -- for example, writing a play about brain injury ±and his knowledge from psychology about the importance of maintaining social activity and contacts. In addition, he will include thoughts on emotional preparation for retirement and discuss information on how he linked hobbies to his career in psychology and how he plans to now use those hobbies in retirement. He will also speak about his experience as a psychologist in dealing with his own disability.

Experience of Dr. Tobi Zausner

Tobi Zausner, PhD, Saybrook University, tobizausner@gmail.com

Abstract:

Dr. Zausner received her PhD in psychology from New York University and her MS in Social Work from Hunter College School of Social Work. Dr. Zausner is a research psychologist, a clinician in private practice, and award-winning visual artist with works in major museums and private collections around the world. When asked how Psychology has prepared her for her own aging, she noted the following: I find great strength in the idea of accruing and sharing wisdom with age, which is a worldwide phenomenon seen clearly in the Jungian archetype of the wise elder. In African cultures such as the Luba people of the Congo, the mask of the elder, with its dynamic stylization of wrinkles is considered to be a great honor to wear in ceremonies as a signifier of accumulated wisdom. Another aspect of the archetype is seen in the ancient sages of Asia, from the Confucian scholars of the Chinese court to the mountain dwelling keepers of Buddhist and Taoist mysticism. My research in the psychology of art has yielded multiple individuals who have painted beyond the age of one-hundred and some of them did not start until their sixties or eighties. This provides great strength to me because I am also an exhibiting visual artist. We now know that neuroplasticity is a lifelong phenomenon and that we are always capable of growing.

Primary sponsor: 20 - Adult Development and Aging
Co-listing sponsors: 10 - Psychology of Aesthetics, Creativity and the Arts
22 - Rehabilitation
40 - Clinical Neuropsychology

Creativity, Chaos, and Non-Linear Psychology in Mind and Life

Co-Chairs: Ruth Richards, PhD, MD, Saybrook University, r-richards@saybrook.edu
David Schuldberg, PhD, University of Montana,
david.schuldberg@umontana.edu

Overall abstract:

Paradigms are shifting:

Physicist Ian Stewart: "Nature is relentlessly nonlinear...If you draw a curve at random you won't get a straight line... (yet)....as the 18th century believed in a clockwork world, so did the mid-20th century in a linear one."

Stephen Guastello and Larry Liebovitch continue: "Psychology is not the first science to break out of the linear rut...physical science made the transition more than a half-century ago."

This symposium is at once theoretical, practical, applied. It highlights diverse nonlinear phenomena, including ones we already know, opening important discussions. Examples: Opiate medication, take a pill and pain fades, too much and it is lethal (curvilinear). Or, mounting stress: We work harder→more stress, more work→suddenly→we can't go on (bifurcation). Meanwhile we may be on the cusp of higher human possibilities. Life is dynamic and uncertain as well as patterned and beautiful.

This symposium helps attendees consider (a) Diverse nonlinear phenomena, (b) Approaches for research/practice, and (c) Implications for worldview. It includes Butterfly Effect, emergence, self-organization, open vs. closed systems, fractals, systems complexity. David Schuldberg addresses balances and variability of health and illness; Ruth Richards, creative phenomena including the Aha! Moment and our larger context; Mary Gregerson and her colleagues, the Synchronous Systems Model and creating life meaning; Shan Guisinger, evolutionary surprises in human development and contemporary behavior; and Tobi Zausner, a deep look at who we are.

On a diverse and endangered globe, life is often more interdependent, complex, unpredictable, and uncontrollable than appreciated. Personally, we fall in love. Or fall ill.

Yet lifesaving changes may arrive tomorrow. Of note is resonance with diverse wisdom traditions highlighting interconnection and compassion→plus issues of shifting worldview, identity and human possibility. Our Co-discussants, Stanley Krippner, Co-Founder of the Society for Chaos Theory in Psychology and the Life Sciences, and Leslie Allan Combs, Professor at the CIIS Center for Consciousness Studies, will offer integration and further perspective.

Participants:

[Mysteries of Healthy Human Systems](#)

Author:

David Schuldberg, PhD, Psychology, University of Montana, david.schuldberg@umontana.edu

Abstract:

Living well, health or well-being are ideas with odd and special meanings at least since Aristotle. They also present an opportunity for applying nonlinear dynamical systems models to psychological phenomena and to see whether this helps with old problems. Complex systems require updated approaches to gathering evidence on the usefulness of treatments or prevention strategies. When Randomized Clinical Trials provide evidence of causality linking isolated variables beneficial factors and health, these empirically supported causal linkages are

one part of networks of healthy and unhealthy features and diverse positive outcomes. For example, one study on preventing heart disease found isolated health-producing factors were associated in combination with substantial elevated outcomes, preventing an estimated 82% of heart-disease in the group. But what creative leap would we take in order begin applying them? Considering time in wellness and pathology -- and then realizing relationships between variables are often non-linear and interacting -- our theorizing and research about positive psychology becomes both more true-to-life and more complex. Well-being is sometimes modeled as a static trait, a linear combination of simple ingredients. In contrast, nonlinear and multivariate dynamical models -- even simple ones -- provide true-to-life approaches to living well, an often unpredictable and sometimes quixotic pursuit. Well-being is a moving target; optimum functioning, actualized potential, comprise multiple pathways and narratives. Understanding underlying nonlinear processes and learning the language of attractors and dynamic patterning shed refreshing light on the splendor of the everyday, and on some old mysteries of human potentialities.

The presentation uses three examples of nonlinear dynamic phenomena and health from daily creative lives and our decisions affecting wellness and prevention: Finding an optimum dose of a treatment (or not), anticipating un-anticipated (unintended) consequences, and re-thinking homeostatic "balance."

Chaos, Creativity, Complexity, and Healthy Change

Ruth Richards, PhD, MD, Saybrook University, r-richards@saybrook.edu

Living well, health or well-being are ideas with odd and special meanings at least since Aristotle. They also present an opportunity for applying nonlinear dynamical systems models to psychological phenomena and to see whether this helps with old problems. Complex systems require updated approaches to gathering evidence on the usefulness of treatments or prevention strategies. When Randomized Clinical Trials provide evidence of causality linking isolated variables beneficial factors and health, these empirically supported causal linkages are one part of networks of healthy and unhealthy features and diverse positive outcomes. For example, one study on preventing heart disease found isolated health-producing factors were associated in combination with substantial elevated outcomes, preventing an estimated 82% of heart-disease in the group. But what creative leap would we take in order begin applying them? Considering time in wellness and pathology -- and then realizing relationships between variables are often non-linear and interacting -- our theorizing and research about positive psychology becomes both more true-to-life and more complex. Well-being is sometimes modeled as a static trait, a linear combination of simple ingredients. In contrast, nonlinear and multivariate dynamical models -- even simple ones -- provide true-to-life approaches to living well, an often unpredictable and sometimes quixotic pursuit. Well-being is a moving target; optimum functioning, actualized potential, comprise multiple pathways and narratives. Understanding underlying nonlinear processes and learning the language of attractors and dynamic patterning shed refreshing light on the splendor of the everyday, and on some old mysteries of human potentialities.

The presentation uses three examples of nonlinear dynamic phenomena and health from daily creative lives and our decisions affecting wellness and prevention: Finding an optimum dose of

a treatment (or not), anticipating un-anticipated (unintended) consequences, and re-thinking homeostatic “balance.”

Chaos and Complexity Theories open new doors on the psychology of creativity, while showing healthy benefits for ourselves, our multicultural society, and our threatened environment. This presentation addresses--through theory and empirical evidence--issues including (a) the mysterious Aha! moment, sudden insights coming from nowhere; (b) ongoing creativity---plus creative qualities of person that facilitate it, the delicate balances of processes that can keep things going, and the types of environments that can enable or suppress our creativity, while suggesting why some balances predict health; (c) what society means by “normal” ---in an environment which can either help us cherish diversity, creativity, and our unique manifestations, or conversely, limit expectations; (d) alterations of consciousness, self-organizing states that can facilitate stages of creating; and, (e) new directions, with an example drawing on beauty and fractals (self-similar patterns at different scales, reflecting the microstructure of chaotic attractors, or “the fingerprints of chaos...” These can manifest patterns of incredible appeal, while illustrating our deep interdependence and relatedness to each other and environment. At best, we learn to cherish our world and each other through beauty and relatedness, rather than brutal necessity or fear.

These approaches open new doors of knowledge while providing a worldview differing fundamentally from the linear reductionist models often prevailing in our field. We cannot explain everything with a few simply related variables, nor control life to fit our needs. Instead we humans are threatening our very earth. Beneficial or not, emergence is everywhere: “the whole is greater than the sum of its parts.”---How notable are similarities to Eastern and indigenous wisdom traditions. For many Westerners this holds a difficult paradigm shift. Yet, if we come to live with broader awareness in a world of change and surprise, this can evoke wonder, awe, humility, and bring us great joy.

The Synchronous Systems Approach to Creating a Life of Meaning

Authors:

Mary Gregerson, PhD, Heartlandia Psychology, Leavenworth, KS, mary.gregerson@aol.com

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Abstract:

How do we create a life of meaning?

The Synchronous Systems Model (SSM) is an evidence-based and evidence-informed general systems approach which allows such questions; it has applications to practice, research, policy, and education. This heuristic conceptual model, spawned from eco-therapeutic efforts in the 1980s, broadens the acceptance of multidisciplinary and multicultural psychology in the mental health fields and resonates with holistic health models in such systems as the U.S. Armed Forces.

The theoretical basis for this broad-based form of psychological planning and research includes general systems and family systems theories, environmental psychology, and the biopsychosocial model. A key advance came from incorporating environmental psychology into

a biopsychosocial approach. SSM can be applied to individuals, couples, families, and organizations. One can telescope out from the data at the level of generality needed. In the clinical world, used as an illustration in this presentation, the SSM technique of Lifestyle Balancing is explored. Qualitative data are generated with an interview technique and integrated with self-ratings from worksheets on self-defined values applied to the systems in a particular person's life. This inquiry can support more harmonious and systemic choices consistent with a Person's values while enhancing life meaning.

Over the years SSM has developed paralleled to the holistic health movement while expanding its own areas of attention; it also resonates with aspects of Jungian and Humanistic Psychology and has incorporated spirituality. Although SSM preceded Seligman's popular positive psychology movement, these approaches give similar attention to optimization of human functioning and wellness. The present environmentally based model, incorporating a nonlinear general systems approach, supports a broad, complex, and interconnected view of our lives on earth and even suggests a potential shift in worldview.

Instincts, Tipping Points and Deterministic Chaos: Evidence for Humans' Nature

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The past five million years of our evolution have produced a deeply social species of cooperative hunters and gatherers behaviorally distinct from other primates. The ecology of early humans helps explain the evolution of human instincts for strong loyalties to partner, family and tribe, language, cooperative hunting, gathering, childcare, educating youth, and tribal defense.

Moreover, in humans two developmental lines, individuality and interpersonal relatedness, interact in a dialectical manner to make us arguably the most self-developed as well as the most altruistic primate. Language and culture have allowed individuals to build on the creativity, innovation, and potential of those before to produce extraordinary artistic, technical and intellectual achievement. Innate predispositions for growth of individuality and for relatedness combine in nonlinear ways and their effects differ under different environments. This results in complexity in phylogenetic pathways and in everyday behavior.

Nonlinear dynamical systems and complexity theories help us understand how these fitness functions can lead to the sudden emergence of remarkably homogeneous (but often surprising) emotionally fraught ideas -- like falling in love -- that possess a person. Human nature evolved to insure these crucial life tasks feel more urgent and valuable than easier short-term trajectories.

The ideas of choosing marriage, parenthood, scaling a mountain or protecting the homeland can feel numinous, transcendent and sacred, close to unspeakable beauty. They can feel more real than reality.

Instincts for cooperative hunting and protection are also trained from early childhood by family and community. In many places it has been thousands of years since a band member's discipline, strength and courage prevented starvation or attack; yet, we irresistibly call proficient athletes "heroes."

This talk integrates concepts of deterministic chaos and catastrophe theories with behavior genetics and neuroscience, suggesting why we spend billions of dollars on sports and training children in ancient skills.

Embracing the Infinite: Creativity and the Nonlinear Self

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There is pervasive nonlinearity in the structure of our universe. We see its imprint not only in the chaos of clouds and the movement of water, but it is also fundamental to our thinking, behavior, creativity, and defines the complex paths of our self-evolution.

Understanding these patterns offers a profoundly new world view, one that allows us to accept accidents and mistakes as bifurcations into new paths and trajectories to previously unrealized courses of action. The dynamic processes of self-organization and emergence stemming from the world's nonlinearity are intrinsic to our perceptions and realizations. They provide an explanation of how sudden comprehensions can alter our mood in an instant, like the rush of fond memories that transported Marcel Proust from deep sadness of a bleak winter day back into the joys of childhood the moment he tasted a Madeleine pastry with his tea.

In nonlinear dynamics human beings and the Great Red Spot on Jupiter (a huge ongoing storm) both share aspects in their intrinsic nature. They are dissipative structures, continually taking in information from their surroundings, discharging waste, using energy, yet maintaining themselves through time. In human beings constant interchange with the environment fuels self-evolution, while also maintaining the integrity of the self.

We are immersed in a world of self-similar fractal patterns that reveal deeper meanings about mind and world. These repeating patterns emerge in recognition, memory, creativity, schemas, and unconscious habits. Nonlinear and dynamic models are clinically relevant to working therapeutically with trauma and the elimination of self-destructive behavior, and they illuminate the dynamics of self-transformation.

Embracing nonlinearity allows us to accept our imperfections and choose. Then imperfection, with all its surprises and room for creativity, becomes our own perfection and the perfection of our worlds.

Co-Discussants:

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Primary sponsor: 32 – Humanistic

Co-Listing Divisions: 05 - Quantitative and Qualitative Methods

10 – Society for Psychology of Aesthetics, Creativity and the Arts

24 - Theoretical and Philosophical