Hello everyone,

Happy Day of the Dead! - here in SF the Indian summer brings clear blue skies, colorful trees and the last burst of warm weather. It has been a quiet fall after the hectic summer, and I hope you enjoy this news of creative new members to Psychotherapy and the Arts listserv, and news about the AgeSong conference. AgeSong is an unusual assisted living place that started in SF and has opened new centers regionally. It was started by Nader Shabahangi, an existential psychologist who brings a strong sense of aesthetics and depth psychology to his center and its trainings. I have done some intern training there, am please to be participating in this first conference, and hope there will be many more of its kind in the future.

Happy Autumn,

Ilene

And hello from me too!

Here in south eastern Australia the weather is swinging wildly between winter and summer. The last few days we’ve had the fire on at home, by the weekend we’ll be back into summer clothes and possibly contemplating the air-conditioning!

October and now November are turning out to be very busy months for me...but also exciting. Recently I wrote an article called “How about saying Hello” for the DASEIN Project website. There’s more information on this later in the newsletter.

My work in dementia care training has been developing well, and I become more and more confident about the contribution my dance therapy/arts background is making to the training and awareness raising for staff who care for older people, particularly those with dementia.

There is a culture change happening out there in aged care - it's slow, but it's happening - which is saying that caretaking and pill giving are insufficient. In order to care for whole people rather than manage a bunch of symptoms, we need to start emphasising different staff qualities and skills, different types of training, different types of environments, and a change from institutional routine to community living. Thus what becomes important is the relationship between resident and carer, and indeed relationships throughout the organisation. Also, staff
need to develop abilities to attune to the residents, to be present and to respond in the moment, rather than come out with pre-given strategies. They need to be sensitive to the non-verbal – the body conversation – and the quality of the physical, social and emotional environment. In other words, we need to develop creative and flexible staff – and management. I have been inspired by the stories I’ve read and, more recently, heard from staff in my training groups. It gives me hope that institutional and medical constraints are being released, and that an artistry of care or, thinking of Sally Gelardin’s article, a poetics of care is being developed which will be life enhancing for the person being cared for and for all involved in care.

Best wishes, Heather

INTRODUCTIONS:

We welcome to our newsletter mailing group the following new members: Shawn Rubin, Louis Hoffman, Amanda Lowe, Jennifer Franklin, Kevin Keenan, Rocky Reichman, Danielle Fett, Akiko Kaji, Jason McCarty, Beth Paransky, Hannah Peters, Luciene Geiger, Nader Robert, Sally Gerlardin, Scott Churchill, Steven Pappas, Steven Reisner. Below you will find bios from some of these new members and others who have joined in recent months. They certainly show an amazing diversity of interests and experience.

Donna Newman-Bluestein. I began my studies in the expressive arts therapies with a specialization in dance therapy with Norma Canner at Lesley University in the 1970's. Since then, I have worked with people with chronic and acute mental illness, chronic pain, coronary artery disease, and the elderly, including those with dementia. I teach the dance therapy
supervision course for Lesley's 2nd year graduate students and supervise dmts toward board certification. In the course of working with people with dementia, I designed the Octaband as a tool to engage people with dementia in later stages. For the past 5 years I have focused exclusively on the elderly and people with dementia because of the tremendous and growing need. I saw that all of the arts were wonderful catalysts in engaging people with dementia, especially music and dance at the end stages. I also saw that my skills in movement observation and relating from an intuitive, embodied base allowed me to quickly and effectively deescalate residents in the milieu at moments of agitation and combativeness. Building on those experiences, and with Laurel Bridges' wonderful chapter "Application of dance/movement therapy principles to nursing care for people with a dementia: a non-verbal approach" in Bridges & Navenec's 2006 *Creating connections between nursing care and the creative arts therapies, expanding the concept of holistic care*, I created a curriculum to train caregivers of people with dementia in comprehensive nonverbal communication. After completing a pilot program training caregivers, I applied for and received the 2010 Brodsky Grant from the Alzheimer’s Foundation of America to create an accompanying manual and video. I have taught the curriculum to the first group of dmts and am in the process of completing the manual and video.


Shawn Rubin, PsyD, Licensed Psychologist, PsyD Program Chair & Executive Faculty-Saybrook University, Union Street Health Associates & the Center for Existential Therapy, San Francisco, CA

Dr. Rubin earned a Master of Arts and PsyD in Humanistic and Clinical Psychology from the Center for Humanistic Studies, now the Michigan School of Professional Psychology. For a decade he has taught and supervised Graduate Students, Psychological Assistants, and Early-Career Psychologists from an existential-humanistic and contemporary psychoanalytic orientation. Since 2005 he has served as Managing Editor of the Journal of Humanistic Psychology. Dr. Rubin is presently a Board Member of the Society for Humanistic Psychology (APA Division 32) and is the Editor of the online Newsletter of the Society. He is a protege of Clark Moustakas with whom he trained in Relationship Play Therapy and is certified in Child and Adolescent Psychoanalytic Psychotherapy. He previously served as the Coordinator of Clinical Services to Children and Families at Catholic Social Services in Detroit. In his private practice, Dr. Rubin engages children and their parents, adolescents, and adults in insight-oriented depth psychotherapy. Specialties include adoption, divorce, grief and loss, developmental delays, LGBTQ issues, and adolescent & adulthood transitions.

My name is Rocky Reichman. I'm a student at Brandeis University, where I study Psychology and Dance. I am passionate about building resilience, and in helping people cope with stress and bounce back from adversity. I attempt to do this through creative methods: story, dance, entrepreneurship and computing. Stories are powerful, and can inspire people to change their lives, persist and bounce back against adversity.

Which is why I created Watch Me Bounce. Watch Me Bounce ([www.WatchMeBounce.com](http://www.WatchMeBounce.com)), where I serve as Editor-in-Chief is a website dedicated to building and inspiring resilience through the use of story. We do this by publishing stories (real life and fiction), poetry and...
reviews of books about dealing with stress and overcoming adversity. Watch Me Bounce birthed from previous startup website, Literary Magic, an online literary magazine. In addition, I lead a club at Brandeis known as Mussar Vadd, Hebrew for a discussion group on virtues and emotional intelligence that uses both religious sources as well as the power of fictional stories to teach students how to live more meaningful, resilient lives. In terms of dance/movement, I am currently creating a course on dance and stress for college students, and hope to use this project to move people, both physically and emotionally.

My background in research is limited, but I worked this past summer as a research assistant for the Israel Center for the Treatment of Psychotrauma, and currently work as a research assistant for the Emotion Lab at Brandeis University.

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Danielle G. Fetty, B.A. I received my B.A. in Psychology from the University of Tennessee in 2009, and went on to work with sexual assault and abuse survivors for several years. Currently I am a second year graduate student at Southern Illinois University in Carbondale. My research is focusing on the mediating effects of meaning making, spirituality, and coping on the relationship between just world beliefs and posttraumatic growth in sexual assault survivors. However, I have long held beliefs about the healing powers of the arts. In my work with sexual assault survivors I found that where traditional forms of therapy failed, the arts often succeeded. I encouraged survivors of rape and abuse to engage in yoga, expressive dance, art, music, and creative writing. They often indicated that some experiences are deeper and more powerful than words can capture, and it is necessary to have other ways of expressing themselves and their experiences. In my future research and clinical work, I hope to focus more strongly on the power of expressive therapies for trauma survivors, as well as other individuals in need of healing.

(HH: See Danielle's request for participants in her research later in this newsletter)

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My name is Marybeth Weinstock, and I am in my post-doc in Clinical Psychology at La Ventana Eating Disorder Program in San Jose. My Masters Degree is in Dance/Movement Therapy. I have been in the field for almost 40 years. In the early 70’s, as an undergrad at Goucher College, I saw 2 films in my Dance History class that changed my life. I saw Janet Adler's film about her work with a child with autism, and I saw Anna Halprin’s film about her work with dance and racial barriers. This led to my first internship in DMT with one of the mothers of the field, Arlynne Stark. That experience, along with my life in dance, formed my working philosophy.

I attended Hunter College in New York City for my Masters in DMT after studying dance with Alwin Nikolais, Murray Louis, and Hanya Holm. Working with children with severe childhood issues such as autism and psychosis became my specialty, and this took me to several settings, including schools and hospitals. I also had the lovely good fortune of working with Arts Connection, with wonderful support and funding for artists working with children.

My desire for continuing my education and pursuing a PhD in Clinical Psychology took me away from my beloved New York, and out to San Francisco, where I attended the California Institute of Integral Studies. It was the only school I applied to...what a perfect match! We were
encouraged to infuse our studies with our spiritual practice of choice, and being a devoted Yogi, I had the unusual opportunity to do just that.

My dissertation entitled Women Dancers in Midlife: Coping With the Transition ended up being quite successful. It inspired a series of ongoing workshops I do with my workshop partner Taira Restar, MA., entitled Creative Transition: Women in Midlife Converse Through Dance. Taira was my first dance teacher at Anna Halprin’s studio, and we both consider Anna to be our mentor. Our work together is very influenced by Anna’s work, her life as a dancer, and her all-encompassing beauty at age 91.

I love being president of the CA Chapter of the American Dance Therapy Association and giving back to my beloved field. I have a private practice and have specialties in Eating Disorders and issues of age. My work is influenced by several theoretical orientations including existential dialectics, CBT, DBT, Jung, feminism, Rogers, and transpersonal philosophies. I believe deeply in the possibility of transformation, the concept of the Wise Self/Wise Mind, the Body as the Temple, and in the healing power of meditation and the creative arts. I count my blessings to have a life in dance and to love my work so very much. [http://www.creativetransition.net/](http://www.creativetransition.net/)

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Luciene Geiger. I am 32 years old, a person-centered psychotherapist, acupuncturist and musician. I started studying music when I was a kid. Then I stopped it to dedicate all my energy to become a psychologist. Almost at the end of my graduation, I perceived how much I’d missed music... Then I decided to return to music practicing, improving it by experiential learnings. But I could not choose to be just a psychotherapist or a musician. So in one of my postgrad studies, a Person-Centered Psychotherapy Specialization at Delphos Instituto de Psicologia Humanista, based on my own experience, I approached the work of Natalie Rogers arguing that nonverbal therapeutic approaches should not be used just with kids or people with thinking and language disorders, but actually it is a great path to any person interested in becoming more herself and more integrally developed. My own life is a testimony of it. So I am not an expressive therapist, but a psychotherapist and a musician who works with expressive resources in different contexts.

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Akiko Kaji, Ph.D. Akiko was trained as a dancer/actress at the Nihon University College of Art and Nihon University Graduate School of Art in Tokyo. She continued to study performing arts at King’s College London/Royal Academy of Dramatic Art and obtained an MA in text and performance. Her interests shifted to arts as a medium of healing after teaching young actors who faced psychological difficulties. She obtained a Post Graduate Diploma in Dance Movement Therapy from the Laban Centre London/London City University. She is a Registered Dance Movement Psychotherapist, certified by the Association of Dance Movement Psychotherapy UK, and a Registered Dance Therapist certified by American Dance Therapy Association. After working at a psychiatric hospital and a clinic in Japan, she moved to Hawaii to learn about cultural diversity, learning theories and research methodologies. She obtained a Ph.D. in Educational Psychology from the University of Hawaii at Manoa in 2009. Currently, Akiko lives in California and attends a doctoral re-specialization program in clinical psychology at California School of Professional Psychology at Alliant International University. Her clinical interest is working with children with trauma.
Another of our new members, Dr. Sally Gelardin, has written a short piece on the upcoming Poetics of Ageing Conference. Her bio can also be found below.

SERLIN HIGHLIGHTS POETICS OF CARING DAY AT UPCOMING NOVEMBER CONFERENCE IN SAN FRANCISCO

Sally Gelardin, Ed.D., NCC, DCC, JCTC, Poetics of Aging Conference Chair, delights in bringing together people and ideas. She is Moderator of Careerwell Tele-Interviews, Instructor of the Global Career Development Facilitator Training, creator of Job Juggler’s Lifelong Employability Program, and Adjunct Faculty/Portfolio Evaluator at the University of San Francisco. She has served as president of the California Career Development Association and is a frequent presenter on aging, career and healthcare issues locally and globally. Sally authored three books, “The Mother-Daughter Relationship: Activities for Promoting Lifework Success”, “Starting and Growing a Business in the New Economy”, and “Career and Caregiving: Empowering the Shadow Workforce of Family Caregivers”. She is a contributor to several books, including The ACA Encyclopedia of Counseling (American Counseling Association, 2009). In 2008, she was honored by the California Career Development Association with the Robert Swan Award for Lifetime Achievement in Career Development. She received the California Counseling Association 2009 Service Award in Appreciation for Outstanding Leadership Contributions.

The decline of the body in aging often brings depression and grief over loss of function, expression, and sense of self. As keynote speaker at San Francisco’s inaugural Poetics of Aging Conference November 16 - 19, 2011, Ilene Serlin, Ph.D., BC-DMT, will share basic principles of leading a structured movement group for the elderly that uses the organizing principle of rhythm, imagination, simple movements and props to aid dialogue, interaction, support, expression of feelings, and dealing with existential issues of mortality, control, aloneness and meaning.

As so aptly described by Heather Hill in the Psychotherapy and the Arts August Newsletter, it’s the relationship that matters, no matter where we are physically and mentally. That theme is the basis of the Poetics of Aging Conference in San Francisco, which will be held at the same time as the upcoming Arts and Health Conference in Canberra, Australia. From across the world, the two conferences will employ experiential and creative arts to explore aging as growth, not decline and illness. Nader Shabahangi, CEO and President of Age Song’s six elder communities and the AgeSong Institute, which is the primary sponsor and originator of the inaugural Poetics of Aging Conference, will be in Australia this week. He would enjoy participating in the Canberra Conference, but no - he needs to be back in San Francisco that week to launch the Poetics of Aging Conference!
In accord with Hill’s emphasis on equalizing the relationship, the Poetics of Aging Conference will include both professionals in the field of aging and healthcare, as well as members of the community - anyone interested in the view of aging as exploration and growth. Presenters are "coming out of the woodwork," so to speak. Understandably, professionals (marriage and family counselors, nurses, administrators of assisted living communities, doctors, career counselors, social workers, gerontologists) are looking forward to presenting their research and earn continuing education hours in such a creative, social environment. But more surprising is the continual flow of poets, storytellers, singers, actors, artists, architects, and designers, and people of all ages, 20s through 90s, who choose to participate in the conference from all over the country, and even the world! They are delighted to participate in a conference where they can be heard and listen to the wisdom of others.

Keynote speakers from a range of disciplines will share their expertise, including John Krumboltz, Dick Bolles, and Norman Amundson (career development icons), as well as Ilene Serlin, Pat Fox, and John Gray (psychology leaders). To balance the "talkers," the conference will include an arts and crafts centered Creativity Lab; presentations including music, photography, art, architecture, and sand play; filmmakers showing their productions; a "Speakeasy" poets' and storytellers' sharing circle; and rituals ranging from "Honoring Our Ancestors" to creating a conference "Talking Stick." Still working, 90+ Anna Halprin will dance the Courtesan and the Crone, while 97-year mature Marion Rosen will share somatic techniques that she founded over 40 years ago.

The Psychotherapy and the Arts Newsletter, along with over 45 colleges, universities, and organizations throughout the world, is a collaborator with the Poetics of Aging Conference. For details, view [http://poeticsofaging.org/](http://poeticsofaging.org/) or contact Dr. Sally Gelardin, sally@poeticsofaging.org

REMINDER:

EXPRESSIVE ARTS THERAPIES SUMMIT

NOVEMBER 10 - 13, 2011
NEW YORK

A distinguished faculty of clinicians, educators, researchers, and others offer an inspiring program of papers, panels, half-day workshops, and full-day classes; many emphasize hands-on, active participation. [http://www.expressivetherapiessummit.com/](http://www.expressivetherapiessummit.com/)
In our last newsletter (July 2011), we featured Catherine Mellinger’s excellent review of the book *Art in Action: Expressive Arts Therapy and Social Change* written by Ellen G. Levine & Stephen K. Levine. For this issue, Stephen has kindly contributed the following article.

**FEATURE ARTICLE**

On Searching for – and Finding – Ourselves in the World

Stephen K. Levine

Stephen K. Levine is Vice-Rector and Dean of the Doctoral Program in Expressive Arts at the European Graduate School, Professor Emeritus of Social Science at York University, and Co-Director of ISIS Canada, a training program in expressive arts therapy. He is the author of *Trauma, Tragedy, Therapy: The Arts and Human Suffering*; *Poiesis: The Language of Psychology and the Speech of the Soul*; and *Song the Only Victory: Poetry Against War*. He is a co-author of *Principles and Practice of Expressive Arts Therapy: Toward a Therapeutic Aesthetics*, and co-editor of *Foundations of Expressive Arts Therapy: Theoretical and Clinical Perspectives and Art-in Action: Expressive Arts Therapy and Social Change*. He is Editor of *POIESIS: A Journal of the Arts and Communication*. Steve Levine is a poet, actor and clown. He can be reached at slevine.egs.edu@gmail.com.

Recently I’ve gone back to reading Winnicott. I first encountered his writing in the 1970’s, when I was training to be a therapist. I liked very much his emphasis on the role of the environment in helping to sustain a healthy sense of self. It seemed to me to be a useful corrective to the exclusive emphasis which many psychoanalytically-oriented thinkers had placed on the internal dynamics of the person. Certainly it resonated with my experience of my own childhood – or at least the story I told myself about it – in which the lack of responsiveness of my family to my attempts to assert my impulses played a major role in my development. One of the ways in which I coped with that non-responsiveness in adult life was to search for a community that would welcome me, and that would also welcome others, in our attempts to be ourselves. Another way was to turn to the arts. For me the arts represented a realm in which I could make something real out of my own subjective strivings and, most importantly, in which the thing made (poem, performance, etc.) could potentially be received by others. Creativity and community, then, became major themes in my search for myself. At the same time, these themes seemed to resonate with cultural and historical developments, in which many young people rejected the world that was offered to them, a world in which isolation and compliance were seen as the norms for adult living.

I think I’ve tried to be true to the ideals that I developed in response to my early life. But at a certain point, I recognized that I could only realize these ideals if I myself helped to bring them into being, as opposed to searching everywhere for the place where I could find myself. I went through many attempts to do this, ranging from political activism to avant-garde theatrical experimentation to building therapeutic communities. The culmination of these attempts came
when I founded in 1991, along with others, the expressive arts therapy training program in Toronto that we called ISIS Canada.

“ISIS” stood for International Institute for Interdisciplinary Studies. The name was taken from a similar program, ISIS-Switzerland, in Zurich, founded by Paolo Knill, with whom I had studied expressive therapy at Lesley College in Cambridge, Massachusetts. The ISIS programs were part of an international network of training institutes which met yearly in a European location for what was called the Easter Symposium, a five-day celebration of the arts and community. Paolo’s emphasis on “community art” provided a basis for thinking of expressive therapy as embodying a whole world view, one in which the ideals of the 60’s could find a home without the destructive and self-indulgent excesses which characterized that era, at least in part.

With Paolo Knill, Margo Fuchs, and others, including my wife and partner, Ellen Levine, I helped found the European Graduate School in 1996, a low-residency summer university in the Swiss Alps, in which students could receive masters and doctoral degrees in expressive arts therapy. I had taught at university since 1964, but in all of them I experienced the malaise familiar to most academics, in which the activities that were most rewarded were those that seemed to have the least to do with educating students or with building an environment in which they could flourish with all their capacities. EGS was different – although we emphasized the development of theoretical frameworks for our experience, we never neglected the experience itself. Art-making became the central activity by which we learned together. For me, EGS was and still is an example of the kind of holding environment necessary for the development of the self which Winnicott speaks about.

One of the themes in Winnicott’s writing that seems to me to be particularly relevant to my experience at ISIS and EGS is that of “unintegration.” Winnicott distinguishes this state from the “disintegration” that can happen on both a psychological and political level. For him, the ability to rest in an unintegrated state and to have that accepted by others is key to creative living. Without it, we are consumed by a restless striving that never finds its end.

It was clear to me that this state of unintegration or chaos was something I experienced as a poet and performer. Artistic creation is not possible unless we let go of pre-formed structures and venture forth into the unknown, playing with possibilities in order to let something new arrive. This letting-go is also the source of creative blocks and of performance anxiety, since we have to go out of the comfort zone in which we feel safe in order to find unexpected possibilities. Again, the ability to do this depends on there being an other or others who can “hold” us when we start to fall.

In our theoretical framework at EGS, we call the practice of unintegration, “decentering,” our name for that phase of a therapy session in which we move away from cognitive control of our experience into a playful exploration with artistic materials, including our own bodies. The one who “holds” the process of letting-go is responsible for helping the client (or “student” in an educational context) find the outcome that is just right for them, that “felt sense” we call “aesthetic response” which is necessary for the process to work. The therapist or teacher, then, can be said to bear an “aesthetic responsibility” for the process which the client or student undergoes.
In this respect, we have moved away from the idea that “the process, not the product, matters” as it is often stated by arts therapists. The process can be deeply satisfying, of course, but it achieves its goal only in the product that affects the person experiencing it, that touches their “effective reality.” This has led us to supplement the role of “play” in expressive arts therapy with a recognition of the importance of the “work.” After all, the history of the arts is a history of works that are made. The artist longs for the work to emerge. Sometimes this is supremely difficult, at others it seems to come effortlessly; but in any case the work is the thing that is aimed for. In our framework, we call this a “work-oriented” expressive arts practice.

By emphasizing the work, we move away from all forms of psychological reductionism. We have come to realize that art is not self-expression. The work always brings something new that was not present “inside” the person; it is not something squeezed out like toothpaste from a tube. If we think of genuine works, this becomes clear: Was *War and Peace* “inside” Tolstoy or any of his symphonies “inside” Beethoven? This does not mean that art has no psychological significance. On the contrary, the psychological impact of art comes from the works that are made. Who does not recall hearing music or reading a book that gave them the feeling that their lives were being changed? Art works, and that is why the work of art is essential.

When I think about the importance of the work, I start to move away from Winnicott’s premises. For him, creativity in the therapeutic encounter is all about play. It is reverie or dream, and not something that has a material realization. Of course, Winnicott himself had a great appreciation for works of art. He played music and drew with facility. Yet I don’t see in his writings a way to account for the forms that emerge from formlessness, the works that come from play.

Perhaps this has to do with his almost exclusive emphasis on the mother’s role in the development of the child, in particular on her capacity to “hold” the infant. This is indeed crucial, and has its counterpart in the therapist’s ability to “hold” the client, to provide a safe space for him or her just to be without having to live up to his expectations. But safety is only valuable insofar as it helps us to have the courage to take risks. Something more than maternal holding is necessary at this point. Traditionally this has been the role of the father, as he ushered the child (usually the boy) into the world. Of course I present these ideas in terms of traditional gender roles, as Winnicott did, but the important thing is the principles that these roles embody, the difference between “holding” and what I call “shaping.”

The artist’s work is to shape the materials. He or she needs to explore them and to let them find their form, but ultimately the artist has the responsibility for the aesthetic outcome. Anyone who has studied improvisation in theater knows this – we let go to improvise, and then at a certain point we have to guide the process toward a work. Sometimes we need to be ruthless to do this, eliminating our favorite parts for the sake of the total effect. We select, we shape, we revise, and we are not satisfied until it “works.”

I suspect that the absence of the father (or what has traditionally been the father’s role) in Winnicott’s writing is the equivalent of the absence of the work. Personally, I have had to learn this at my own peril. I love to play, and sometimes I think I would be content just to fool around forever. But I think this predilection is in part a reluctance to take a chance and commit to the work. As long as I’m playing with possibilities, I’m safe. Once it’s time for the work (and a
deadline helps), I need to find the form, and that means giving something up.

Annie Dillard, in a book about writing, advised the budding author to be prepared to “kill your babies,” that is, eliminate your finest passages, the sentences you love the most, in order to make the piece work the way it needs to. This seems different than the idea of maternal holding, and it brings in the whole question of authority and power that is so difficult for many of us to accept.

I still believe in the primacy of play. Unless we can let go into that primitive state of unintegration, nothing new can possibly emerge. But I see now, after many years of exploration, that the arrival matters as well. We need to make works, and we need to make a world. Otherwise we doom ourselves to being ineffective, and we let those stay in charge who have no care for the ones under their control.

As I write this, the Occupy Wall Street and other Occupy events are happening around the world, themselves a sequel to what has been called the Arab Spring. All of these events have that improvisatory and playful quality that characterizes the beginning of something new. The participants rightly reject the meaningfulness of the question posed by outsiders, “But what do they want?” What they want is plain enough: an end to the inequality that has grown to intolerable levels in our society.

But the concern that underlies the question, when it is not meant as an accusation is important: at some point any new social movement has to find its form. Perhaps this form will not be the same as the normal structure of representative democracy, which for the most part is far removed from the living experience of citizens; perhaps it will embody the playful, participatory quality which has characterized the movement so far. The alternative is not between rigid and lifeless forms of social life on the one hand and pure play and spontaneity on the other. Rather we must find playful forms of life, responsive institutions that can sustain us by honoring our fundamental impulses, political movements that have what I can only call “soul.”

Whether in therapy, education, art or political action, we need to live in the paradoxes of work and play, of restful unintegration and effective action. Otherwise we split ourselves off from the world and find ourselves only in an imaginary and ineffective space.

I come back to the themes of creativity and community. Let’s build a playful world together, one in which we can both rest and venture forth. I do not know what shape this world will have, but it will find its form or else vanish like a dream. And if it does become real, only then can we begin to take it apart all over again and build it anew.
THE DASEIN PROJECT: A PROJECT OF BEING (MINE AND YOURS)
Jason McCarty

On September 1st of this year, I launched a website called the Dasein Project. It is an online journal/magazine/blog sort of thing. I ask for others interested in the project to contribute with things such as articles, art, poetry, video, music, etc.

So what is the Dasein Project. In some ways I don’t know, and in many ways I do. I want to explore “being”, or what it means to be human. What does it mean to be “beings” with bodies, who experience thoughts and emotions, who experience a physical and non-physical world, and who are in relationship with other beings. What does it mean in a broader sense than just a philosophical or psychological explanation, but from an experiential one. I’m not sure I’ve got to this point yet, but it is where I would like to go. Some articles are about deep philosophical concepts, some are about personal stories or growth, and others are a presentation of art, video, and photography - and some are an integration of several of those. As I said, I’m not sure the project has found its voice, but it’s on its way.

To dig a bit deeper, I am after a more full gestalt of experience. We often reduce our lives, or our sense of being, by trying to understand it intellectually. This creates boxes, and structures that become enclosed with little sense of freedom to be different. My daughter is 5 and she colors well but still outside the lines. I was noticing that and wishing I had more freedom to color outside the lines. She is freely experiencing when she is coloring, not trying to fit into some form. She is still trying to color inside the lines mostly, and so I do think it’s important to have some kind of loose structure to work within. But it must be more fluid. I am after fluid experience, I am after raw experience, and I am after deep understanding of my own experience and the experience of others.

I am a psychotherapist by day. I love my job but it is not my final calling. I am finding my way into that as we speak. In many ways, the Dasein Project is my own project of exploration - my own project of being. There is something very experiential and unexplainable that I want to capture, and yet, I also want to put a sense of understanding, or at least description, to this more phenomenological perspective.

The November issue is on the Human Body. Come explore with the contributors on this topic and have a look around – www.daseinproject.com. I am continuously looking for people to contribute and I hope some of you would be willing to do so. It can be anything that fits in with what I have described. It doesn’t have to be “intellectual” or “academic.” It can be personal, funny, celebratory, artistic, or weird. If you are interested, please contact me.

daseinproject@me.com
APA NEWS

Skills-Building Session: Compassion Satisfaction and Regeneration

CoChair:
Ilene A. Serlin, Ph.D, Lesley University
Kathryn L. Norsworthy, Ph.D, Rollins College

Participant:
Eleanor Pardess, Ph.D, Tel Aviv University

Discussant:
Charles R. Figley, Ph.D, Tulane University

Caregiver burnout and compassion fatigue are receiving significant attention from health professionals. The current literature has focused almost exclusively on the negative consequences of caregiving at the expense of exploring the whole spectrum of the caregiving experience. This workshop focused both on pathways of preventing burnout and compassion fatigue, as well as promoting caregiver satisfaction and regeneration.

The multifaceted nature of the caregiver experience calls for an integrative perspective. The Whole Person approach (Serlin, 2007a) is a particular relevant framework due to its integration of cutting-edge practices in a bio/psycho/spiritual model supporting prevention, resilience and growth. It represents a paradigm shift from an illness to a growth-oriented model. The struggle with adversity may lead to the discovery of strengths and enhancement of life’s meaning. Witnessing human suffering can take a toll on one’s resources, but can also lead to a renewed sense of purpose.

To illustrate such a multimodal approach, a model for promoting caregiver satisfaction and regeneration, was presented, drawing upon attachment theory (Mikulincer & Shaver, 2007), as well as on research on growth through adversity (Joseph & Linley, 2006) and compassion fatigue and satisfaction (Figley, 2007). Initially developed in SELAH, the Israel Crisis Management Center, for supporting a network of 600 volunteers providing emergency support in the aftermath of terrorist attacks and other crisis situations (Pardess, 2005), this model has been applied in different organizations in Israel. It offers a range of practices to enhance a sense of hopefulness, connectedness and meaning, through tapping into caregiver’ strengths, cultivating compassion and self compassion and nurturing a growth mindset. The programs include outdoor and nature-based experiential activities alongside compassion-focused
strategies, and verbal and non-verbal narrative practices.

Specific skills were learned and practiced during the session and implementations were illustrated.

**Caregiver Satisfaction and Regeneration: the SELAH model**

A multimodal model for promoting caregiver satisfaction and regeneration, was presented, drawing upon perspectives of attachment theory (Mikulincer & Shaver, 2007) and the "broaden and build" theory of positive emotions (Fredrickson, 2009), as well as on research on compassion fatigue and satisfaction (Figley, 2007). This approach, developed in SELAH, the Israel Crisis Management Center, aims to enhance a sense of hopefulness, connectedness and meaning, through tapping into helpers' strengths, rather than focusing exclusively on stress management or symptom relief. Initially developed for supporting a volunteer network of 600 volunteers providing emergency support in the aftermath of terrorist attacks and other crisis situations, this model has been applied in different trauma organizations in Israel (Pardess, 2005). It uses outdoor and nature-based experiential activities with mindfulness training, narrative practices and verbal and non-verbal creative modalities, creating a wide spectrum of opportunities for self expression, cultivating compassion for self (Gilbert, 2005) and sharing.

**April 2012 Trip to Israel Trauma Centers**

Ilene Serlin, Ph.D, BC-DMT, Lesley University  
Eleanor Pardess, Ph.D, Tel-Aviv University

All psychologists interested in promoting a constructive exchange between Israeli and American psychologists and learning about innovative methods for working with trauma and resilience in Israel were invited to the Div. 56 Hospitality Suite to learn about the upcoming trip to Israel. Dr. Ilene Serlin, Past-President of the San Francisco Psychological Association, in partnership with the Israeli Psychological Association, President Dr. Yochi Ben-Nun and Israeli psychologist Dr. Eleanor Pardess of Tel-Aviv University will lead the 10-day trip to Israel in April 2012. Participants will have an opportunity to visit key trauma centers, witness a rich diversity of ways of working with trauma, participate in lecture/discussion groups led by prominent Israeli academics and trauma specialists, and enjoy cultural and sightseeing events around Israel.

Please contact iserlin@union-street-health-associates.com for further information.

**An Israeli Woman’s Journey Toward Resiliency**

Unfortunately, many Israelis are all too familiar with trauma and they have built a compassionate network and services so people can live normal lives after having experienced extraordinary trauma and stress.

In this session, a videotape interview showed a very personal conversation with a woman whose first husband and son were violently killed, and who speaks movingly about her pain and
loss, yet retains her will to live, love and help others. Through hearing her story we witness inspiring resiliency and the power of the human spirit to prevail.

SAN FRANCISCO PSYCHOLOGICAL ASSOCIATION
CLASP EVENT – REMINDER FROM ILENE (Flyer attached)

I am chair of CLASP, the Committee on Colleague Assistance, self-care for health professionals of the San Francisco Psychological Association. I think that one of the problems of our overly internalized or manualized psychological landscape today is that it leaves out not only the natural world and the body, but also the environment.

The day we are offering for self-care gets us out of our caves and into the urban landscape. We will explore our surroundings; in this case, a specific neighborhood that houses multicultural mural paintings. We will pretend these are native American petroglyphs, and learn about the history of cave paintings through these modern settings with a city guide.

NEW ONLINE:
Open access journal – Attraversiamo

We came across the following announcement in ArtHealth Connections, newsletter of the Society for the Arts in Healthcare:

Attraversiamo is a new free online journal that focuses on creative developmental work in reflective practices, through story, art, narrative, and performance across disciplines. The journal will be published in the first instance twice yearly; the first volume is due January 2012.

A particular feature of the journal is its emphasis on transparent dialogue with submitting authors through peer review. Work can be submitted in any format. The journal will have ISSN recognition following publication of volume 1.

Please visit website: www.attraversiamo.biz (the website is accessible although not yet complete). Please contact Christopher Johns for any inquiry.

JKP Arts Therapies Newsletter

In August, Jessica Kingsley Publishers issued a new (quarterly) arts therapies newsletter. Go to the Jessica Kingsley website - http://www.jkp.com/ To subscribe, click on the “join our mailing list” icon at the foot of the home page.
**IJCAIP NEWS**

**IJCAIP journal:** November Issue #10  IJCAIP Journal  [http://www.ijcaip.com](http://www.ijcaip.com) features peer reviewed research about teaching empathy and increasing understanding in palliative care through fabric art.

**New book announcement from IJCAIP**

The International Journal of the Creative Arts in Interdisciplinary Practice, IJCAIP is pleased to announce we are now accepting advance orders for the book “Creative Arts in Research for Community and Cultural Change” Editor, Cheryl McLean, Associate Editor, Robert Kelly, publisher, Detselig Enterprises Inc. Price 49.95 (includes mail and shipping)

**Here's how to order:** Go to the book website and hit Buy Now button(on the rt. sidebar top)

*Information from the website:*  
"Creative Arts in Research for Community and Cultural Change", the second text in the CAIP research series, takes a global perspective featuring projects that have used the creative arts applied in research for community and cultural change. In this action oriented collection qualitative research and community based and participatory methods play a major role as well as other experiential approaches.

The articles in this second volume have been divided into four thematically related sections:

Part 1 Community Action and Education through Creative Arts in Interdisciplinary Practice; Part 2 Images for Witness, Community Action in Disability and Health; Part 3 Arts Exploring Immigrant Experience and Cultural Identities; Part 4 Human Stories “from the outside in” for Community and Cultural Change.

Many of the researchers, artists, educators, participants and community members you will read about in these accounts strive for change by joining together in interdisciplinary projects to address the most fundamental of human needs, the need for a healthy and safe communities.
with water to drink and air to breathe, the need for human expression and connection, the desire to be accepted and acknowledged as a human being of value and to voice their personal stories for witness whether it is from a stage, a study circle, a kitchen table or to be experienced at exhibits in public spaces in the photographs of a community of women, street workers, sharing images depicting stories of survival on the streets of the inner city....

*Creative Arts in Research for Community and Cultural Change* is fundamentally a book about the arts in action and practice for hope and citizen empowerment, about people and communities making a difference through arts processes and democratic change. It may be true that we are shaped by culture and yet as is clearly evidenced by the articles in this book culture itself can be artfully shaped and reformed within communities by the hands of the people who daily transform it.

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**RESEARCH ON TRAUMA - REQUEST**

Danielle Fetty has asked us to post this in this newsletter, in the hope some of you might forward to relevant contacts. See emails below.

Dear Mr./Ms./Dr. __________ (their names):

I hope this email finds you well. We are a group of researchers who work with and care about trauma survivors. In order to understand survivors’ healing process, we are conducting a web-based survey. The survey contains questions about different types of trauma (e.g., natural disaster, death of a loved one, sexual trauma, severe illness, accidents, relationship breakup, bullying, discrimination), ways of coping with their trauma, perceived meaning in their life, and how they have healed from their trauma. The findings will help us understand survivors’ experiences of trauma and subsequent healing, and develop programs that benefit the growth and quality of life of survivors. We would greatly appreciate it if you would forward our research announcement to survivors and/or trauma advocacy/resource centers in your organizations. Individuals who choose to participate will have the opportunity to receive class credits (if participating for class credits) or be entered into a lottery for one of five $15 Walmart gift cards.

Below is a message that you can copy and paste to send through your listserv.

We would greatly appreciate it if you would be able to reply to our email and let us know whether you would be willing to send this message to agencies and survivors. Your email
address was obtained from your university or organization website. If you have any other questions or concerns, please feel free to contact us via email (study.siu@gmail.com) as well. Thank you for your time and help.

Sincerely,

Danielle Fetty, B.A.    Yu-Wei Wang, Ph.D.
Graduate Student    Associate Professor

Department of Psychology    Department of Psychology
Southern Illinois University Carbondale    Southern Illinois University Carbondale

Dear Survivor or Trauma Organization:

We are a group that consists of people who work with and care about survivors of trauma at Southern Illinois University Carbondale. In order to understand about survivors’ traumatic experiences, we are conducting a web-based survey and are writing to invite you to participate in our research study. The survey contains questions about different types of trauma (e.g., natural disaster, death of a loved one, sexual trauma, severe illness, accidents, relationship breakup, bullying, discrimination), and your responses will help us understand survivors’ experiences and subsequent healing, and develop programs that benefit the growth and quality of life of survivors of trauma.

The entire study should take approximately 20 minutes. Those who choose to participate will have the opportunity to receive class credits (if participating for class credits) or be entered into a lottery for one of five $15 Walmart gift cards.

For more information about the study and to participate, please go to:
www.surveymonkey.com/s/siutraumasurvey

The answers you provide will be kept completely anonymous and confidential. You will NOT be asked to provide your name on the survey. If you are participating in this study for class credits or if you are interested in participating in the lottery for gift cards, you will only be requested to provide your SIUC Dawg Tag Number or an email address. Your SIUC Dawg Tag Number or email address will NOT be linked to your responses on the questionnaire; NO IP addresses will be recorded. Also, it is possible that you may experience some discomfort while answering questions related to trauma; otherwise, there are no known risks involved in this study beyond those of everyday life. If you ever feel uncomfortable or object to any of the questions, please discontinue your participation.

Thank you in advance for your participation! Please feel free to forward this email to anyone who would be interested in participating in our study.

Note: Please let us know if you would like to be removed from any future mailings from us regarding this study. If you do not respond to this email or return the opt-out message, you will
be contacted again with this request 2 times during the next 2 months. If you have questions about this survey or the procedures in this project, please contact Danielle Fetty at study.siu@gmail.com, or Dr. Yu-Wei Wang (email: study@siu.edu), Assistant Professor of Psychology, Southern Illinois University, Carbondale, 62901-6502.

This project has been reviewed and approved by the SIUC Human Subjects Committee. Questions concerning your rights as a participant in this research may be addressed to the Committee Chairperson, Office of Research Development and Administration, SIUC, Carbondale, IL 62901-4709. Phone (618) 453-4533. E-mail: siuhsc@siu.edu

Finally, for sheer joy and “feeling good”, look at this video clip, the result of an intergenerational lip-dubbing project where media students worked with older adults in an assisted living facility.