



Samuel T. Gladding

Fifth Edition

the Creative  
*Arts*  
in Counseling



AMERICAN COUNSELING  
ASSOCIATION

WILEY





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Alexandria, VA 22304

[www.counseling.org](http://www.counseling.org)

**Fifth Edition**

# the Creative in Counseling

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To the good people of Decatur, Georgia,  
who nourished my curiosity and creativity growing up;  
especially to my former Decatur High School English teachers  
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and to Walter McCurdy Jr. and Reid Crow at  
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their stories and music.

also

To Jim Cotton, Robbin McInturff, Mariam Cospers,  
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the art of good counseling.







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## Preface

“Counseling is a professional relationship that empowers diverse individuals, families, and groups to accomplish mental health, wellness, education, and career goals” (D. M. Kaplan, Tarvydas, & Gladding, 2014, p. 366). In accomplishing its goals, counseling is a creative process, and counselors focus on helping clients make developmentally appropriate choices and changes. Effective counselors are aware of the multidimensional nature of the profession and choose from a wide variety of interventions when working with diverse populations. As a group, the creative arts is a sometimes overlooked aspect of counseling that can promote the best within the helping arena (Neilsen, King, & Baker, 2016). By its very nature, the arts foster different ways of experiencing the world and are enriching, stimulating, and therapeutic in their own right. When used in clinical situations, creative arts can help counselors and clients gain unique and universal perspectives on problems and possibilities.

In this fifth edition of *The Creative Arts in Counseling*, I concentrate on how the creative arts can be used independently and complementarily to enhance the counseling process on primary, secondary, and tertiary levels. Specifically, the following creative arts are examined:

- Music
- Dance and movement
- Imagery
- Visual arts
- Literature and writing
- Drama and psychodrama
- Play and humor
- Animal-assisted therapy, horticulture, and wilderness therapy

These arts share much in common. They are all process oriented, emotionally sensitive, socially directed, awareness focused, and ap-

plicable in numerous forms for working with clients over the life span. In addition, they enable people from diverse cultural backgrounds to develop in ways that are enjoyable as well as personally and socially enhancing.

Mental health providers such as counselors, social workers, psychologists, creative arts therapists, marriage and family therapists, psychiatric nurses, pastoral care specialists, and psychiatrists will find the content of these pages useful because of both the research and the pragmatic nature of the material covered. The material presented here comes from a variety of educational and treatment-focused work settings. Because of their systematic format, Chapters 2 through 9 may be especially helpful because they present a great deal of information in a relatively uniform manner. These chapters contain the following:

- Introductory background about the specific art form
- The premise behind using the art form discussed
- The general practice of using the art in counseling settings
- Unique use of the specific art with special populations, such as children, adolescents, adults, older adults, groups, families, and cultural minorities
- A summary
- Art-related exercises

Chapter 1 provides information on the history, rationale for, and benefits of using artistic methods in general; Chapter 10 highlights current trends in the use of the arts in counseling and includes additional resources. Together these chapters are bookends to those in between, enabling you to obtain a global view of the field, how it developed, and where it is going. Chapter 11 illustrates creative exercises in the different artistic domains covered in Chapters 2 through 9.

Creative Reflection boxes are distributed throughout the chapters to give you an opportunity and the means to reflect on your own creativity. They also, at times, demonstrate another way to incorporate materials and prompt you to a further exploration of your thoughts and feelings.

Overall, practitioners will find this book user friendly. Most of the ideas discussed here have been extensively field tested by experienced clinicians. By carefully reading this book, you will become better informed as a professional and be able to enhance your skills and effectiveness. The creative arts have much to offer the healing and helping professions and the clients who use these services.

## **New to This Edition**

An old maxim states that a new book should never be written when an old book will suffice. That goes for revisions too. I could not agree

more, which explains the 6-year time span between this edition and the previous edition. I would love to say that the fourth edition of this work is still up to date, but alas, it is not. The fifth edition includes 149 new references, which are mixed liberally with more classic texts and articles. By blending recent with more established findings, the best scholarship in the field of using the creative arts in counseling has been maintained and expanded.

Second, more than a dozen Creative Reflections have been added to the five dozen in the fourth edition of the text. These additions offer you an opportunity to “slow down” in each chapter and think about how the material you are reading applies to your life both personally and professionally. Through such a means, you can get to know yourself better as a clinician and as a person.

Third, Chapter 9, “Animal-Assisted Therapy in Counseling, Therapeutic Horticulture, and Wilderness/Nature Therapy,” is new to this edition. Each of these approaches is examined in regard to its background, premises, general practices, and use with special populations. The chapter also includes a summary and related exercises.

Fourth, the subject index to this edition has been modified and updated to reflect the new content of the body of this work.

Fifth, all websites and addresses of creative arts therapy associations have been double checked and updated where needed. Some new ones have been added as well. Thus, you can easily access the latest research and conference information related to creative arts therapies.

Finally, 136 creative arts projects and exercises appear in Chapter 11. The creative arts are truly global and culturally relevant to counselors from multiple settings and backgrounds. This fact is reflected throughout this edition.

All of these changes have made the fifth edition of *The Creative Arts in Counseling* a thicker and more relevant text. This book is well organized, punctuated with examples, practical, and engaging while maintaining a scholarly base.

Enjoy!



—Samuel T. Gladding



# Acknowledgments

Writing a book is similar to many other activities in life. Some say it is like having a baby and that the labor involved results in a newness that is breathtaking and well worth the time and nurture that went into the process. (My wife disagrees with this analogy and says being pregnant and then a mother is completely different. I imagine many other women would agree.) So I like to think of the process as similar to a good group experience. In productive groups, many people share valuable information and give you important feedback. In addition, groups usually occur over time. Psychoeducational and task groups help participants produce a product either directly or indirectly (and it is not a baby). Ultimately, the outcome is both an interpersonal and a personal experience. The group that has helped me formulate ideas, gather knowledge, and put together this fifth edition of *The Creative Arts in Counseling* contained some of the same individuals who helped me with the previous editions as well as a few new individuals.

First, I want to thank Carolyn Baker and the American Counseling Association Publications Committee for accepting my proposal for a fifth edition of this text. Carolyn kept me on task in a timely and professional manner. Next, I want to thank Dr. Richard Hayes for encouraging and supporting me to write this book initially. Without Richard's advocacy, I doubt this work would have ever been written. I also want to thank the reviewers and editor of the first edition of this text, Drs. Howard S. Rosenblatt, Stephen G. Weinrach, JoAnna White, and Elaine Pirrone. They were honest and straightforward in their appraisal of the manuscript and offered constructive thoughts that made this work far better than it would have been otherwise. In addition, I want to express my appreciation to Wake Forest University graduate counseling students—Katie Anne Burt, Dan Barnhart,

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Finally, I am grateful to clients and colleagues over the years who have shared creative ideas with me and helped me to focus more on the importance of the arts in counseling. I especially appreciate the support of my wife, Claire, and our three children. They have humored me with jokes and goodwill while this book was in process. I am truly a fortunate individual to be surrounded with so much that is good, growth enhancing, and artistic.

## About the Author

**Samuel T. Gladding** is a professor in the Department of Counseling at Wake Forest University in Winston-Salem, North Carolina. His academic degrees are from Wake Forest (BA, MA Ed), Yale (MA), and the University of North Carolina at Greensboro (PhD).

Before assuming his current position, he held academic appointments at the University of Alabama at Birmingham and Fairfield University (Connecticut). He was also an instructor of psychology at a community college and director of children's services at a mental health center, both of which are in Rockingham County, North Carolina. He is a Licensed Professional Counselor in North Carolina, a National Certified Counselor, a Certified Clinical Mental Health Counselor, and a former member of the North Carolina Board of Licensed Professional Counselors.

Dr. Gladding is the author of a number of publications on counseling, including *Becoming a Counselor: The Light, the Bright, and the Serious* (2009); *Counseling: A Comprehensive Profession* (2013); *Family Therapy: History, Theory, and Practice* (2015a); and *Groups: A Counseling Specialty* (2016). He is the former editor of the *Journal for Specialists in Group Work*. He has served as president of the American Counseling Association (ACA) as well as president of the American Association of State Counseling Boards (AASCB), the Association for Counselor Education and Supervision (ACES), the Association for Specialists in Group Work (ASGW), and Chi Sigma Iota (Counseling Academic and Professional Honor Society International). He has also chaired the American Counseling Association Foundation.

Dr. Gladding has received numerous honors. He is a Fellow in the ACA and the recipient of the ACA's Gilbert and Kathleen Wrenn Award for a Humanitarian and Caring Person and the Arthur A. Hitchcock Distinguished Professional Service Award. He has also received the Chi Sigma Iota (CSI) Thomas J. Sweeney Professional



Leadership Award, and the Association for Humanistic Counseling (AHC) Joseph W. and Lucille U. Hollis Outstanding Publication Award. In addition, Dr. Gladding is the recipient of the ACES Outstanding Publication Award as well as the ACES Leadership Award. Furthermore, he received the Lifetime Achievement Award from the Association for Creativity in Counseling (ACC), and the Research Award from the International Association of Marriage and Family Counselors (IAMFC). He is also a Fellow in ASGW and received this association's Eminent Career Award.

In 2008, the ACC named its Inspiration and Motivation award after Dr. Gladding. In 2015, ACA named its Unsung Heroes award after him.

Dr. Gladding has worked with counseling colleagues in Malaysia, Estonia, Australia, Singapore, Sweden, Austria, and South Africa and has been a Fulbright Specialist to Turkey and China. He is married to the former Claire Tillson and is the father of three adult children. He enjoys the arts, creativity, and humor on a daily basis.

# Chapter 1

## History of, Rationale for, and Benefits of Using the Arts in Counseling

### *Journey*

*I am taken back by your words  
to your history and the mystery of being human  
in an all-too-often robotic world.  
I hear your pain  
and see the pictures you paint  
so cautiously and vividly.  
The world you draw is a kaleidoscope  
ever changing, ever new, encircling and fragile.  
Moving past the time and through the shadows  
you look for hope beyond the groups you knew as a child.  
I want to say, "I'm here. Trust the process,"  
but the artwork is your own.  
So I withdraw and watch you work  
while occasionally offering you feedback  
and images of the possible.*

—Gladding, 1990b, p. 142

Counseling is a profession that focuses on making human experience constructive, meaningful, and enjoyable both on a preventive and on a remedial level. It is like art in its emphasis on expressiveness, structure, and uniqueness. It is also creative in its originality and its outcomes. Both are novel, practical, and significant.

This book is on the uses of the creative arts in counseling. The creative arts are frequently referred to as the expressive arts (Atkins et al., 2003). They are defined here as art forms, ranging from those that are primarily auditory or written (e.g., music, drama, and literature) to those that are predominantly visual (e.g., painting, mime, dance, and movement). Many overlaps exist between these broad categories. In most cases two or more art forms are combined in a counseling context, such as literature and drama or dance and music. These combinations work because “music, art, dance/movement, drama therapy, psychodrama, and poetry therapy have a strong common bond” (Summer, 1997, p. 80).

As a group, the creative arts enhance and enliven the lives of everyone they touch (Neilsen et al., 2016). Cultivation of the arts outside of counseling settings is enriching for people in all walks of life because it sensitizes them to beauty, helps heal them physically and mentally, and creates within them a greater awareness of possibilities (Jourard & Landsman, 1980). The arts help patients and clients by increasing self-esteem, increasing motor coordination and body control, providing relaxation, teaching coping skills, decreasing acting out behaviors, and developing awareness of emotions or underlying issues (H. Kennedy, Reed, & Wamboldt, 2014). “It can be said that . . . creative endeavors offer multidisciplinary ways to give voice to the human internal experience and to act as catalysts for learning about the self and the world at large” (Bradley, Whiting, Hendricks, Parr, & Jones, 2008, p. 44).

In counseling, the creative arts help to make clients more sensitive to themselves and often encourage them to invest in therapeutic processes that can help them grow and develop even further (A. Kennedy, 2008). As such actions occur, participants may give more form to their thoughts, behaviors, and feelings and become empowered. Aside from formal counseling sessions, “acts of artistic expression, in and of themselves, carry their own healing” (MacKay, 1989, p. 300). Involvement with the arts helps individuals recover from traumatic experiences and the stress of daily living. Thus, whether encountering the creative arts inside or outside of counseling, individuals who are involved with them usually benefit in multiple ways.

The possibilities encased of specific creative arts in counseling, singularly and together, are covered in various ways in this book. The processes and outcomes of using the arts in a therapeutic manner are addressed as they are related to specific client populations. Just as becoming a painter takes talent, sensitivity, courage, and years of devotion, a similar process is at work in counseling: The actual practice

differs from knowledge of theory (Cavanagh, 1982). Csikszentmihalyi (1996) hypothesized that it takes at least 10 years for a person to be in a field before being able to master it. Thus, the 10-year rule for bringing talent to fruition seems to apply to artists, counselors, or anyone in refining their talent. Therefore, although the ingredients necessary to enrich counseling through using the arts are emphasized here, the effective implementation of these skills and processes will only come with practice on the part of the counselor—you!

## **The Nature of Creativity**

When the creative arts in counseling are examined as an entity, it is crucial to initially explore the nature of creativity. This examination is prudent for two reasons. First, by knowing something about the nature of creativity, counselors may understand and better appreciate creative processes. Second, counseling, as mentioned previously, is by its nature a creative endeavor. Although the arts have much potential to help counselors in assisting clients, they are limited in what they can do unless counselors know how to use them creatively.

*Creativity* is an overused word that is sometimes talked about without being defined. It is a lot like kissing in that it is so “intrinsically interesting and satisfying that few bother to critically examine it” (Thoresen, 1969, p. 264). A central feature of creativity is *divergent thinking*, which is thinking in a broad, flexible, exploratory, tentative, inductive, and non-data-based way that is oriented toward the development of possibilities. Divergent thinking includes fluency, flexibility, originality, and elaboration in thought as well (Carson, 1999). Creativity and divergent thinking are associated with coping abilities, good mental health, resiliency, and couple/family functionality and happiness (Cohen, 2000; Csikszentmihalyi, 1996; Pink, 2006). According to Sternberg and Lubart (1996, p. 677), as an overall process, creativity involves “the ability to produce work that is both novel (i.e., original or unexpected) and appropriate (i.e., useful or meets task constraints).” It is positively related to spontaneity and negatively related to impulsivity (Kipper, Green, & Prorak, 2010).

In counseling and other helping professions, creativity combined with the arts frequently results in (a) the production of a tangible product that gives a client insight, such as a piece of writing or a painting, or (b) a process that the clinician formulates, such as a new way of conducting counseling that leads to client change. Creativity is a worldwide phenomenon that knows no bounds with regard to ethnicity, culture, gender, age, or other real or imagined barriers that separate people from each other (Koestler, 1964; Lubart, 1999). In addition, creativity can be preventative as well as remedial. Duffey (2015), a major advocate for the use of creativity in counseling (CIC), a term she devised, stated: “Creativity is as fundamental to counseling

practice as the therapeutic relationship. In the best sense, the therapeutic relationship ignites creative problem solving, understanding, flexibility, and adaptability. In turn, this shared creativity deepens the counseling relationship.”

Overall, creativity is a non-sequential experience that involves two parts: originality and functionality. A distinction can and should be made between “little-c creativity,” that is, “everyday problem solving and the ability to adapt to change,” and “Big-C creativity,” that is, “when a person solves a problem or creates an object that has a major impact on how other people think, feel, and live their lives” (Kersting, 2003, p. 40). Big-C creativity is much rarer than little-c creativity. An example of Big-C creativity is formulation of counseling theories such as those devised by Sigmund Freud and Carl Rogers (Gladding, 2008). However, individual counseling mostly involves little-c creativity as counselors work with clients to find more productive and constructive ways of living. Regardless of whether it is Big-C or little-c, both types of creativity involve a six-step process (Witmer, 1985):

### *Creative Reflection*

Many people find ideas coming to them at specific times of the day, such as early morning, or when they are engaged in certain activities, such as taking a shower. Think of when ideas are most likely to come to you. Keep a daily chart for a week of new ideas and the times in which they come. What does this activity tell you about yourself and what you need to be most mindful of in “finding time” to be creative?

1. *Preparation*, during which enough data and background information are gathered to make a new response.
2. *Incubation*, in which the mind is allowed to wander away from a task or problem.
3. *Ideation*, in which ideas are generated but not judged, a type of divergent thinking.
4. *Illumination*, in which there is a breakthrough in a person’s thinking, a kind of enlightenment.
5. *Evaluation*, during which convergent and critical thinking occur. A part of evaluation is fine-tuning and refining thoughts or behaviors that have not been thoroughly considered.
6. *Verification/production*, during which an original idea becomes a new or refined product or action. In this last step, a person’s life changes forever because it is impossible to see or be in the world again as before.

Although these general aspects about creativity are pertinent to counseling, the profession itself, through its theories, has even more specific ways of viewing creativity (Gladding, 1995). For example, the psychoanalytic viewpoint is that creativity is a positive defense mechanism,

known as *sublimation*. From a gestalt perspective, however, creativity is an integrative process in which people become more congruent with themselves and their environments and thus try new behaviors. Imagery theorists, however, argue that creativity is a matter of envisioning mental pictures and implementing these pictures in reality.

Regardless of how it is seen, creativity is valued in society and in the culture of counseling. Through creativity, new, exciting, and productive ways of working, living, and healing are formulated and implemented with individuals, couples, and families (Carson & Becker, 2003).

## **History of the Creative Arts in the Helping Professions**

Having explained the vital aspects of what creativity is and what the creative arts are, we can now examine in an informed manner the ways in which the creative arts have affected counseling. Many of the creative arts, such as drama, music, and dance, have had long and distinguished associations with healing and mental health services (Corsini, 2001; Westhenen & Fritz, 2014). Almost all art forms have been used since ancient times to help prevent distress and remediate internal and external strife. Some of their most notable contributions to mental health services are chronicled here according to broad time periods.

### ***Ancient Cultures and the Arts***

Ancient civilizations valued the creative arts for what they believed were their healing properties as well as their aesthetic properties (Atkins et al., 2003). For example, the ancient Egyptians, as early as 500 BCE, encouraged the mentally ill “to pursue artistic interests and attend concerts and dances” (Fleshman & Fryear, 1981, p. 12). The idea was that through such activities feelings could be released, and people were made whole again. Likewise, the ancient Greeks “employed drama and music as a means to help the disturbed achieve catharsis, relieve themselves of pent-up emotions, and return to balanced lives” (Gladding, 1985, p. 2). The connection and importance of music in the lives of the Greeks are symbolized in the Greek god Apollo, who was both the god of music and the god of medicine. The Greek philosophers Plato and Aristotle often talked about the effects of music and its importance to the health of the whole person (Peters, 2001). They advocated the

### *Creative Reflection*

What art or arts were you first drawn to as a child? Think back to what attracted you to them. How has your experience since childhood influenced your thoughts, feelings, and experiences with the art or art forms that you initially found fascinating?

careful control of music to promote many moods from relaxation to excitement (Burkholder, Grout, & Palisca, 2015).

The early Hebrews used music and lyrical verse, too, in helping to develop integrated and healthy relationships. For example, when individuals, such as King Saul, were emotionally volatile, music served to calm them down (MacIntosh, 2003). Music was also used to remind the Hebrew people of the covenant relationship they shared with Yahweh (God) and with each other. The psalms, for instance, played a major part in worship and in creating a sense of community through religious rituals. At about this same time, in ancient Asian cultures, such as in China, music was emphasized as well. For example, Confucius loved music and believed that it was essential for a harmonious life (Y. Lai, 1999).

Similarly, the ancient Roman philosophers encouraged the public to use the arts to achieve health and happiness. Lucretius, Cicero, and Seneca “all spoke in different ways of the healing power of ‘discourse.’ Poetry, Lucretius said, could disperse the ‘terrors of the soul’” (Coughlin, 1990, p. A6). A further belief among the Romans was that the study of humane letters could alleviate pain. Finally, music, cymbals, flutes, and other sounds were used by the Romans to dispel melancholy thoughts as well as to promote wellness (Peters, 2001).

Overall, ancient world healers saw power in the arts. They encouraged their followers to experience these forms of creativity vigorously. They believed that such a procedure had a significant positive mental and physical impact.

### *The Middle Ages and the Arts*

In the Middle Ages (at least in Europe), magic and superstition replaced the arts in many quarters as the primary way to treat people who were emotionally disturbed. Yet even in these Dark Ages, the traditions and actual works of music, art, and literature were preserved in monasteries and were considered in the Judeo-Christian tradition to be a relevant part of the process of healing (Coughlin, 1990; Flake, 1988). For example, in medieval times, French monasteries used music to soothe the sick (Covington, 2001). Another interesting example of the use of the arts in the service of health was the treatment of the disorder known as Tarantism. This disorder arose in southern Italy and was believed to be caused by the bite of a tarantula. Healers thought that the only cure for this disease was music accompanied by the performance of a dance known as the tarantella (Coughlin, 1990).

The use of music, dance, painting, and literature as healing forces in African, Native American, and Asian cultures was even more widespread (Fleming, 1994). For example, African music developed into a form with strong, driving rhythms and choral singing that helped bind communities together. In addition, Asian, African, and Native American art in the form of paintings, jewelry, masks, and architecture flourished and helped give cultures and people in these geographical



areas a distinctiveness. It was during this time period in the Americas that the arts became an integral part of Native American healing (Dufrene & Coleman, 1994). The use of metaphor and healing stories became especially powerful.

### *The Arts From the Renaissance Through the 19th Century*

During the European Renaissance (starting in the 1500s), the use of the arts was emphasized in preventative and remedial mental health services, as it had been in ancient cultures. For example, in the 16th century, an Italian named Vittorino de Feltre emphasized poetry, dance, and games in the education of children and suggested the alternation of study and play in working with children (Flake, 1988). In the 1600s, “writers such as Robert Burton, author of *The Anatomy of Melancholy* (1621), talked about the role of the imagination in both psychological illness and health” (Coughlin, 1990, p. A9). One of his premises was that individuals who were imaginative and creative were more likely to be healthy. They could respond to both comedies and tragedies and thereby keep a better balanced and realistic perspective on life.

The integration of health and the arts was exemplified in the work of 17th-century physicians such as Tommaso del Garbo, who advised his patients that one way to avoid the plague was to keep a positive mind-set and to listen to music (Peters, 2001). His belief in the healing power of music was apparently a part of the culture of the day, as plays such as those written by Shakespeare demonstrate. Likewise, the poetry of meditation in 17th-century England arose at this time with an emphasis on health and wholeness. Poets such as Robert Southwell, John Donne, and George Herbert practiced meditation to become more sensitive to the images within themselves, which they then expressed in verse (Martz, 1962). Thus, concentration led to art, which led in turn to further exploration and discovery of the self.

By the time of the industrial revolution in England (18th century), the use of the arts in the service of healing had expanded. Reformers such as Philippe Pinel in France, Benjamin Rush in the United States, and William Tuke in England stressed the humane treatment of mental patients. A form of counseling known as *moral therapy* was begun. In this approach to treatment, individuals with mental disorders were sent to country retreats where they received individual attention including occupational training and special times of involvement in arts such as selected reading, music, and painting (Fleshman & Fryear, 1981). It was in this type of an environment that Vincent van Gogh, the famous Impressionist painter, spent part of his life as an adult. Overall, this approach proved to be beneficial but was quite time consuming and expensive. Thus, it was relatively short lived in Europe and the United States. Yet despite the brief lives of some forms of art treatment, the power and impact of the arts continued. Music, for instance, was seen as an adjunct to the practice of medicine in many cultures

throughout the world (G. N. Heller, 1985). It is still valued in many medical settings, and soft, soothing music is often played in the background of physicians' offices, and surgeons may play music that calms and inspires them when they are operating.

## *Creative Reflection*

Why do you think moral therapy has not been reinstated as a major treatment for those who suffer mental distress? How would you go about bringing this approach back? What changes would you make?

### *The Arts in the 20th and 21st Centuries*

In the 20th century, the use of the arts in counseling increased significantly. One of the reasons was the work of Sigmund Freud. It was Freud who first probed the influence of the unconscious through the exploration of dreams and humor. His systematic way of treatment made it possible for others to emulate many of his methods, such as the inducement of catharsis. More important, Freud set the standard for incorporating artistic concepts into his therapeutic work.

Freud found the fiction of Dostoyevsky, Sophocles, and Shakespeare, the sculpture of Michelangelo and Leonardo to be the inspiration for his theories. It was not his formal medical training, as much as his readings of *King Lear*, *Hamlet*, *Oedipus Rex*, and *The Brothers Karamazov*, that formed the cornerstone of his theories. (Kottler, 2010, p. 35)

The work of Carl G. Jung (1964), particularly his examination and use of universal archetypes, such as mandalas, also made the arts more attractive to researchers and innovators in counseling. *Mandalas* are symbols of completeness and wholeness, most often circular. As Jung (1933) stated, "The psychological work of art always takes its materials from the vast realm of conscious human experience—from the vivid foreground of life" (p. 157). Throughout his life Jung continued to draw and paint, portraying his dreams in writings and through illustrations that he sometimes carved in wood and stone. He felt that psychological health was a delicate balance between the demands of the outer world and the needs of the inner world. To him, the expressive arts represented an important avenue to the inner world of feelings and images. He came to see the unconscious mind as a source of health and transformation (Allan, 2008). Thus, through the influence of Jung, art and creativity became more valued as ways of understanding human nature in our culture.

In addition, the creative genesis of Jacob L. Moreno (1923/1947), the founder of psychodrama, fostered the use of enactment to work through pain and achieve balance. J. L. Moreno originated numerous psychodrama techniques to help clients become more self-aware and make insightful breakthroughs. All of his innovations have an artistic dimension, but among the most notable are the following:

- Creative imagery, in which participants imagine pleasant or neutral scenes to help them become more spontaneous.
- Sculpting, during which participants nonverbally arrange the body posture of group members to reflect important experiences in their lives with significant others.
- Monodrama, during which participants play all the different parts of themselves.
- Role reversal, during which participants literally switch roles with others. (Blatner, 1996)

Overall, a major reason for the growth of the arts in counseling during the 20th century was the power of the personalities who advocated for them. In addition to the writings of the theorists already mentioned, those of Abraham Maslow, Rollo May, Arnold Lazarus, Virginia Satir, Bunny Duhl, Peggy Papp, and Cloé Madanes emphasized the importance of counseling as an artistic endeavor and as a profession that can make a difference through the use of the arts. Research emphasizing the results of specific arts-related strategies and interventions also resulted in increased acceptance of artistic components in helping relationships.

Another important reason the use of the arts and artistic methods achieved prominence in counseling in the 20th century arose from the events following World War II. For example, veterans of the war were often in need of extended care for the traumas of combat. In addition to the traditional talk therapies, mental health practitioners began developing new approaches to working with those who were impaired. These included the use of some arts, such as drawing or painting, music, and literature. In this creative atmosphere, clients were helped to identify and work through pent-up emotions. Interest in the arts as an adjunct to traditional mental health practices thereby gained new recognition and acceptance. Furthermore, professional arts therapy associations were formed. Some of these, such as the American Dance Therapy Association, advocated using the arts in the service of counseling in a professional way.

Thus, out of the development of theories and the treatment of clients following World War II, arts therapies attracted more interest and gained more acceptance as unique and valuable disciplines. In the 1960s, universities began designing degrees in the arts therapies, such as dance and the visual arts. From the graduates of these programs came new enthusiasm and energy to develop standards and guidelines for practice. By the beginning of the 21st century, most art therapy associations either registered or certified their members as qualified practitioners and were attempting or had succeeded in making their members licensed as mental health practitioners in many states. Uniting many professionals in the field was the International Association of Expressive Arts Therapies (<http://www.icata.org/>), which held conferences in many countries, including the United States.

Paralleling the growth of professional associations was a surge in the publication of periodicals dealing with the arts in counseling, such as *The Arts in Psychotherapy*. Likewise, the 1980s heralded an increased effort at sharing knowledge among mental health professionals interested in the arts. The National Coalition of Creative Arts Therapies Associations (NCCATA) was established in 1979. It held interdisciplinary conferences for arts therapists. The emergence of NCCATA signaled a formal and systematic attempt to foster communication between creative arts therapies groups and individuals interested in these groups. NCCATA also focused on being an inclusive voice to achieve legislative recognition for creative arts therapists (Bonny, 1997).

Then in 2004 a new association within the counseling world, specifically in the American Counseling Association, emerged. It was the Association for Creativity in Counseling (ACC). Led by Dr. Thelma Duffey at the University of Texas at San Antonio, the ACC quickly attracted members and began publishing the *Journal for Creativity in Mental Health*.

## **Rationale for Using the Creative Arts in Counseling**

Along with the increased growth of creative arts in counseling has come the formulation of modern rationales for using them in the helping process. Numerous reasons beyond the fact that they have a historical precedent exist for employing the creative arts therapeutically. The Appalachian Expressive Arts Collective, comprising professors in a number of academic departments at Appalachian State University in Boone, North Carolina, has given many such motives. Among them are that these arts celebrate “connectedness, deep feeling, . . . intuition, integration, purpose, and the totality of the human experience” (Atkins et al., 2003, p. 120). This group and others have influenced the counselor education program at Appalachian State University to include a specific track on creative arts therapies in counseling. Other reasons the creative arts have grown in prominence in almost all helping professions follow.

The first reason for helping professionals to use the arts in therapeutic settings is that they are a primary means of assisting individuals to become integrated and connected. Often people who become mentally disturbed, such as those with an eating disorder, have a distorted view of themselves (Robbins & Pehrsson, 2009). They become estranged from reality, alien-

### *Creative Reflection*

Reflect on how your interest in the creative arts has grown over the years. What art forms most attracted you 10 years ago? Five years ago? How has your taste in the arts broadened or deepened since you first became interested in them? What would you select as your three favorite art forms today (e.g., music, painting, photography, dance/movement, drama)?

ated from others, and thwart healing forces within themselves from coming into action. This type of estrangement is a phenomenon that Carl R. Rogers (1957) described as *incongruence*. It prevents growth and development. Many of the arts, such as dance, music, and poetry, have the potential for helping individuals become integrated and more aware of themselves. For instance, Robbins and Pehrsson (2009) found that poetry therapy and narrative therapy gave women with anorexia nervosa a voice (a catharsis) that helped them reclaim their individual power.

A second reason for using the arts in counseling involves energy and process. Most creative arts are participatory and require the generation of behaviors and emotions. Activity involving the expressive arts gives individuals new energy and is reinforcing because it leads somewhere. In many cases the input and output energy cycle involved in the arts is similar to that of marathon runners. Initially, runners use energy to cover mileage at a set pace. Later, after considerable physical pain, they experience what is known as a “runner’s high,” a feeling of renewal and energy that allows them to pick up the pace. After such an event, an analysis of what happened and how what was learned can influence their future as a runner take place. This type of reflecting and talking, especially with arts activities, can lead to new and usually improved functioning of the people involved.

A third reason for incorporating the arts in counseling is focus. There is an old African American saying that for people to achieve they must keep their “eye on the prize.” The arts, especially those that involve vision, allow clients to see more clearly what they are striving for and what progress they are making toward reaching their goals (Allan, 2008; Lazarus, 1977). Other nonvisual arts such as those dealing with sound also encourage this type of concentration.

Yet a fourth rationale for using the arts in counseling is creativity. To be artistic as a counselor or to use the arts in counseling “enlarges the universe by adding or uncovering new dimensions” (Arieti, 1976, p. 5) while enriching and expanding people who participate in such a process. Thus, counseling as an art, and the use of the arts in counseling, expands the world outwardly and inwardly for participants. Better yet, the artistic side of counseling allows and even promotes this expansion in an enjoyable and relaxed manner.

A fifth reason for including artistic components in counseling is to help clients establish a new sense of self. Establishing this new sense of self is especially important in resiliency work in which clients are attempting to recover from adversity (Metzl & Morrell, 2008). At such times there is a need to engage in creative processes such as art or drama in order for the person who has been traumatized to gain a fresh perspective on life and himself or herself. Awareness of self is a quality associated with age. It usually increases in older adults (Erikson, 1968; Jung, 1933). This ability to become more in contact

with the various dimensions of life can be sped up and highlighted through the use of the arts in counseling. The visual, auditory, or other sensory stimuli used in sessions give clients a way to experience themselves, whatever their circumstances, differently in an atmosphere in which spontaneity and risk-taking are encouraged within limits. Clients are able to exhibit and practice novel and adaptive behaviors. Thus, clients gain confidence and ability through sessions, and the arts assist them to “become” continuously (Allport, 1955).

A sixth reason for including the arts in helping, such as counseling, involves concreteness. In using the arts, a client is able to conceptualize and duplicate beneficial activities. For example, if writing poetry is found to be therapeutic, clients are instructed to use this method and media when needed (Gladding, 1988). By doing so, they lay out a historical trail so that they can see, feel, and realize more fully what they have accomplished through hard work and inspiration. Such a process allows their memories to live again and may lead to other achievements.

Insight is another potential outcome from and reason for the use of the arts and artistic methods in counseling. Two types of insight are most likely to result. The first is primarily that of the participants in counseling, that is, the counselor and client. In this type of insight, one or both of these individuals come to see a situation in a different light than when counseling began. For example, the client may see his or her situation as hopeless but not serious, or serious but not hopeless (Watzlawick, 1983). This type of focus makes a difference, for it is what people perceive that largely determines their degree of mental health or alienation (Ellis, 1988). In the second type of insight, mental health professionals in associations, for example, the American Counseling Association, gain new awareness into how they need to develop collectively. For example, they may recognize “that art often leads to science” and that balance is needed between scientific and artistic endeavors if the profession is to avoid becoming mechanical (Seligman, 1985, p. 3).

An eighth reason for using the arts in counseling centers involves socialization and co-operation. D. W. Johnson and Johnson (2014) compiled an extensive amount of information showing that cooperative tasks result in building rapport and establishing greater self-esteem and prosocial behavior. The arts are a useful means to promote these two developments and have been shown

### *Creative Reflection*

Think of a time when you were positively influenced by participating in one of the arts. It may have been playing an instrument, acting out a part in a play, painting a picture, dancing, taking a picture, going for a jog or walk, or arranging flowers. What did you notice about your participation that made you feel or act differently? How unique or universal do you think your experience is compared with others who may have accidentally or purposefully engaged in an arts activity and found themselves better in the end because of it?



to provide a common ground for linking people to one another in a positive manner (Menninger Foundation, 1986).

A final reason the arts are useful and appropriate in counseling is that they are multicultural (D. A. Henderson & Gladding, 1998; Lewis, 1997). With regard to cultures, counseling, and the arts, it should be noted that different cultures and clients within these cultures have preferred ways of expressing creativity and artistic ability (Molina, Monteiro-Leitner, Gladding, Pack-Brown, & Whittington-Clark, 2003). Counselors are challenged to help clients discover what works best for them, when, and even why. Counselors provide a resource of materials and examples for clients to use in sessions. They can prompt the types of positive experiences that go with these resources while simultaneously becoming attuned to culturally preferred ways of dealing with problematic situations (Rossiter, 1997).

In different cultural settings, the arts may do any of the following:

- Draw people out of self-consciousness and into self-awareness by having them express themselves in a symbolic manner.
- Call attention to the process of expression as well as the universal and unique nature of strategies used in such a procedure.
- Provide a set of concrete experiences clients can carry with them to help them relate to others and themselves.
- Help clients develop new ideas and interests to use in relating to themselves and others outside of counseling.
- Bring clients together cognitively, behaviorally, and mentally by giving them experiences that link them with their past, their present, and their future.
- Help clients appreciate the beauty and wisdom of cultural backgrounds.
- Promote positive feelings and affect that can be tapped when celebrating and coping with life's highs and lows.
- Engender hope, confidence, and insight in persons who have never realized their potential for living life to the fullest.

Another way of summing up these components of the creative arts is to say they are likely to contribute to

- behavioral activation (a highly effective treatment for depression),
- self-efficacy/mastery,
- overcoming experiential avoidance,
- strengthening personal identity (an evolving process), and
- social connectedness (Neilsen et al., 2016).

Numerous studies, especially with children, show the impact of the arts in different cultures, such as those by Omizo and Omizo (1989) with Hawaiian children; Constantino, Malgady, and Rogler (1986) with



Latino children; Appleton and Dykeman (1996) with Native American children; and Woodard (1995) with African American children. The point is that there are multiple ways of using the arts in helping clients from different cultures and circumstances (Ishiyama & Westwood, 1992).

## **The SCAMPER Model as a Way of Becoming More Creative**

Becoming professionally creative is important if counselors are going to be able to use the arts effectively. The creative arts may be expressed therapeutically in a number of ways, and the more ways clinicians know, the more effective they can be. One of the easiest ways to remember something about creativity and how the arts may be employed in counseling is to gain knowledge of the SCAMPER model. This model was formulated by Robert F. Eberle (1971). He devised a mnemonic device called SCAMPER as a way to cultivate and reward imagination and talent in children as young as 3 years old. His intent was to help them develop into healthy, mentally alert, and productive adults. Strictly defined, the word *scamper* means to be playful, as expressed in a hurried run or movement. However, the intent of the SCAMPER model is not on physical movement but on fostering imaginative and action-oriented strategies for being creative. The letters within the word stand for activities that may help people become more self-sufficient, more productive, and happier through learning to exercise one or more of these options in life.

In more recent years the SCAMPER model has been applied to the counseling arena to help counselors by providing a checklist of suggestions that can both prompt and stimulate them into formulating ideas in themselves and their clients (Buser, Buser, Gladding, & Wilkerson, 2011; Gladding & Henderson, 2000). The specific letters of **SCAMPER** and an example of each follow:

- S* = *Substitute*: To have a person or thing act or serve in place of another. By looking for something to substitute, you can come up with new ideas and better ways of living. For example, a person can use applesauce for butter in cooking.
- C* = *Combine*: To bring together, to unite to achieve a different product/process or to enhance synergy. For example, artistic movements, such as in dance, may come together over the course of a recital to make a performance.
- A* = *Adapt/Alter*: To adjust to suit a condition or purpose. For example, as people mature, they adjust to or alter life roles, such as being a parent.
- M* = *Modify/Magnify/Minify*: To alter, to change the form or quality; to enlarge, to make greater in form or quality; to make smaller,