
Contents

Acknowledgments 2

Preface 3

Introduction 4

Part One

Beginnings

- 1 **Unfolding of the Program** 9
- 2 **Healing Arts Modalities, Definitions and Program Goals** 15
- 3 **Group work in the Healing Arts** 18

Part Two

Connection between Domestic Violence Core Competencies and Healing Arts

- 4 **At the Core of Domestic Violence** 40
- 5 **Creation of a Healing Environment for Survivors** 45
- 6 **Research-based Curriculum** 51
- 7 **Creativity and Flow in the Healing Arts Program** 56
- 8 **Extending and Expanding, Working for Effectiveness and Growth** 60

Conclusion- Pulling it all together 73

Bibliography 74

Acknowledgments

This book is dedicated to my family and friends for supporting me through the last fifteen years of dedication to The Shelter. I dedicate it to my parents for fomenting and endorsing my love for reading, research, education and for not stifling my political/activist inclinations growing up. I dedicate this work to my husband who day to day creates the most amazing, loving, home environment through his outstanding and breathtaking artwork and his unrelenting spiritual devotion. This allowed a personal sacred space in which I could thrive as a woman, wife, mother and as a professional. José María serves the most succulent healthy meals. He held the fort for us while I, many times, was at work, school, or studying. This book is dedicated to my children that are our real works of art. The original thesis behind this work was conceived at The Edge Skate Park. There I focused one eye on them grinding metal rails and going down ramps defying their own fears and the other eye focused on little pieces of paper that held sudden insights into the healing arts inspired by their adventures downhill on wheels. Fragmented fleeting thoughts were drafted in almost un-decodable script while watching their extraordinary skating feats that could not be missed.

I am grateful that they supported my work and have become real gentlemen against domestic violence in their world with their personal friends. We reared feminist men. Thank you, to all my mentors: Janet, Lucy, and Kathy who supported my journey with their trust in my ideas and providing educational opportunities through The Shelter. Lisa F., Frank, Rosa, Jaime, for not giving up on my program and its needs. I am grateful from my heart to my co-workers. Elizabeth, co-worker and friend has shown me what it is to be a loyal friend. Thanks to all my friends for not giving up on my friendship in spite of always being busy and unavailable. The only way I could have created the Healing Arts Program is thanks to my family and Kirtan/drummer friends. They all held the space for me to have a healing place for myself, a place to restore my energies and self-care which is so important for advocates. Yoga kept my strength. Nancy, you set the foundation in this awesome community when I knew no one and was homesick that first year in Naples. Last but not least, I am grateful to my other family, the 80's generation of Orlando- Ana, Victor, Irving and Carlos.

Through our daily conversations we sustain each other in sanity and well-being.
Love to all. Namaste!

Preface

This handbook is the result of years of research and implementation trying to create a program flexible enough to accommodate the needs of the women participants at The Shelter for Abused Women & Children in Naples, Florida. Naples is a sociologically complex layered city that brings together different styles, people, and social issues. On one side the wealthy, touristic paradise and the high end Port Royal society, on the other, rural Immokalee with immigrant workers from Central and South America and trafficked victims. There is tourism from all over the world and then Naples 'underground' New Ager spiritual community with the light-workers substance, yoga instructors, joyous drummers and Kirtan singers. Naples has it all and many, if even if unbelievable, have had a "brush" with domestic violence in Collier County. The Shelter offers programs to all from Women of Means to the trafficked victim. The Shelter has volunteers and supporters that embrace our cause and all issues identified. Programs include Gentlemen against Domestic Violence for males, Hands are for Helping not for Hitting for elementary and pre-school aged children, Healthy Relationships for teenagers, legal programs, substance abuse clinicians and outreach programs like Healing Arts. It encompasses prevention, protection and prevention. The Shelter is a safe haven that provides both outer safety to the victims but also inner security through advocacy, counseling and healing arts. It is a 20,000 square feet facility. A mansion with many rooms and a kennel housing up to 60 women and children at a time if not more at times, plus their beloved pets.

The Healing Arts Program began with a thesis project. At present it is a program with sustainability endorsed by The Shelter administration, the community, and sympathizers of the cause and the arts.

When reading this handbook keep in mind that this was first a thesis, then a pilot project, then a manifestation of a dream. The handbook is a blueprint for the recreation of the program or a recreation of a similar type of program. It was done, step by step, finding resources as the idea progressed, changed and evolved.

Introduction

HANDBOOK FOR THE HEALING ARTS IN SHELTER: A CURRICULUM

Introduction

The goal of developing a Healing Arts curriculum is to create a blueprint for The Shelter to be able to recreate this program or for other shelter's to be able to replicate a similar program. It is also the intention that other members of the Florida Coalition Against Domestic Violence (FCADV) and the National Coalition Against Domestic Violence (NCADV) can have a roadmap if there is an interest in incorporating a Healing Arts Program in their services. It is my deep desire to inspire other advocates and counselors to understand the value of the arts in healing women, children and men that have endured domestic violence or dating violence. When I write about healing arts I am not only referring to visual, musical and literary arts. I am including energy psychology techniques, mindful meditation and yoga as they all stimulate creativity and healing. Even though all arts can be experienced individually with a participant, the Healing Arts Program at The Shelter has been created within the context of group work. This is a manual to create a Healing Arts Program in a shelter setting. The program has been conducted in English and Spanish, sometimes concurrently for the benefit of all participants at The Shelter in Naples, FL. The information in this manual is a compilation of different readings, workshops, empirical experience, and lifelong education and training. The reference section and bibliography specify the sources for advocates and counselors to expand their understanding.

The Shelter introduced "Healing Arts for Domestic Violence" in 2001 starting with four participants. This program, I believe, is an essential component for The Shelter, it is a program that transforms lives and empowers individuals to move from tragedy to triumph.

This innovative approach utilizes healing arts to help individuals integrate the domestic violence experience to a broader scheme of life. Through the arts individuals are able to move into higher levels of functioning in body, mind and spirit.

The Healing Arts Program exists to:

- Move participants forward toward wholeness and personal growth in the aftermath of trauma
- Incorporate activities such as holistic group counseling, mindfulness meditation, trauma sensitive yoga, painting, writing and drumming
- Decrease stress and keep both participants and advocates healthy

Healing arts provide “sacred space” for participants to go into their inner worlds to gather inner power and inner world resources. Using healing arts also helps us with:

- Self-discovery and self-understanding
- Increased energy, decreased fatigue
- Improved sense of well being
- Reduced fear and anxiety
- Better sleep
- Improved health by lowering blood pressure and GI distress; decreased pain (physical and emotional) and illness by improving the immune system
- Increased emotional intelligence
- Enhanced clarity of mind
- Stimulated creative thinking
- Helps with whole brain thinking
- Gaining deeper insight
- Learning to relax
- Taking it easy

In other words: feel good! The use of stress management techniques and healing arts develops positive coping skills. Participants and staff need to take care of themselves. In this way participants and staff have the ability to apply their own emotional first aid and decrease the chances of stress-related fatigue and burn-out. In order to function effectively, participants and shelter workers must keep body, mind and spirit intact. To manage daily life it is important to achieve and maintain stability and balance, a positive worldview, health and strength, and inner peace. In the following pages of this manual all of the above benefits will be explained in further detail as well as the rationale behind it.

Arts and healing in history

“The healing power of art and music has been known throughout history. In fact the first healing was music and dance in hunter gatherer cultures. Each night people of the tribe would dance wildly and go into a trance or meditative state. The people believed that the dance itself freed the person’s own healing energy. Eventually, music and dance were combined with costumes and storytelling and with objects and paintings in the creation of a ritual that we would now call theater or performance art. But in ancient times this ritual was sacred and it was part of the culture’s medicine”.

<http://www.artshealing.org/ahfw10.htm>

Like the shaman or healer in those tribes, the counselor/therapist has now become the specialist in going inward to the place of creativity and healing. The shaman believed in a healing spirit that could be freed from within a person by fully participating in the art experience. In a similar way the counselor now takes this role in the healing process when inspired to use healing arts.

Christian and Buddhist art also sustain the principle that meditating on images like Mandalas or that listening to certain sounds produces an altered state of consciousness that heals. This is similar to Navaho traditional sand-paintings in which the patient was placed on the ground and the sand-painting was created around them by a medicine man.

According to Samuel Gladding, PH D who specialized in using the expressive arts in counseling, the ancient Egyptians, as early as 500 B.C., encouraged people in distress to pursue artistic interests and attend performances like concerts and dance. The idea was that through such activities, feelings could be released and the person would achieve a higher level of integration. The person was made whole again. Likewise, the ancient Greeks employed drama and music as a means to help men and women achieve catharsis, relieve themselves of pent-up emotions, and return to balanced lives. The connection and importance of music in the lives of the Greeks is 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. They advocated the careful control of music to promote many moods from relaxation to

excitement. Nowadays, books like *Natural Prozac* suggest the use of music, among other tools to balance mood and neurotransmitters in the brain.

The early Hebrews used music and lyrical verse in helping to develop integrated and healthy relationships too. For example, for those who were emotionally volatile, such as King Saul, music served a calming function. 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’. 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.

The use of music, dance, painting, and literature as healing forces occurred in African, Native American, and Asian cultures as well. For example, African music developed into a form with strong, driving rhythms and choral singing, as well as drumming, which helped bind communities together. In addition, South American art in the form of paintings, and other art forms evolved, developed and helped the Southern cultures, their people’s uniqueness and their own healing forms.

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 importance of treating emotional disorders. A form of counseling known as “moral therapy” was begun. In this approach to treatment people were sent to nature retreats where they received, apart from emotional treatment, occupational training and special times of involvement in the arts including selected reading, music, and painting. It was in this type of an environment that Vincent Van Gogh, the famous impressionist painter, spent part of his life as an adult, according to Gladding’s research.

Gladding also states that in the 20th century, the use of the arts in counseling has increased significantly. One of the reasons is the work of Sigmund Freud, the one who first probed into the influence of the unconscious through the exploration of dreams and humor. More importantly, 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 of inspiration for his theories. It was not part of his formal medical training, nor were his readings of *King Lear*, *Hamlet*, *Oedipus Rex*, and *The Brothers Karamazov*, but art did form the cornerstone of his theories.

The work and writings of Jacob Moreno, Abraham Maslow, Rollo May, Arnold Lazarus, Virginia Satir and Cloé Madanes, among others, have emphasized the importance of counseling as an artistic endeavor or a profession that can make a

difference through the use of the arts. Research emphasizing the results of specific “artistic” strategies and interventions has resulted in increased acceptance of artistic components in helping relationships.

Counseling can employ artistic tools to enable individuals to express themselves in a creative and unique manner. It is an activity that may be enhanced through encouraging some clients to participate in creative experiences, especially artistic expressions such as painting, writing, dancing, drumming, drama, or playing. These activities, if carried out in ‘mindful’ manners, can help program participants become more in tune with their emotions and form new relationships with themselves and others. The arts sensitize clients to untapped aspects of themselves and thus promote an awareness of uniqueness and universality. Ancient and modern civilizations have recognized this quality about the arts, and the tradition of using the arts in counseling is a long and distinguished one, as pointed out by Dr. Gladding.

http://www.wfu.edu/~stg/creativity/creativity_in_counseling.html

Part I

History and unfolding of the program at The Shelter

Back in 1999 the residential manager of The Shelter for Abused Women & Children in Naples, Florida, was an advocate for the arts; she acknowledged arts having the power to heal soul wounds. At that time I was hired as an advocate and was writing my thesis on how to heal domestic violence trauma through the arts. With the same philosophy in mind, we both headed toward Shands Hospital where the first Arts in Medicine Program in Florida had been established. With the purpose of learning the model and adjusting it to the needs of our participants, we travelled to meet the founder of the program, a friend of Dr. Patch Adams (name used for the movie); his colleague at the University of Florida. This man, part doctor and part poet, sat with us and told us the story of the program while having lunch. He invited us to spend the week learning the model and shadowing his facilitators.

Soon after, our administrative office attic at the Falling Waters site was full of gallons of acrylic paint and ceiling tiles to be used at an FCADV conference in Jacksonville where we were presenting on what we called 'Journey to Empowerment through Arts. Soon after came a rural caucus presentation in Orlando to show the power of art in the process of healing domestic violence survivors. Shortly after The Shelter presented a show at a big interior design store (Expo) in Naples showing the "Arts @ Shelter" exhibit.

In the meantime I honed my skills and academic knowledge in art therapy, learned many other holistic modalities and also defended my thesis. My project was a three-day marathon workshop/ project that was presented and defended at the University of Puerto Rico.

In a blink of an eye we moved to our new 30,000 square feet facility. Unfortunately, the suggested room for the arts as established in the blueprints of The Shelter in the residential area was no longer a feasible location for the program, as I would be working in the Outreach portion of the building and outreach participants of the program would not be able to enter the confidential area of emergency shelter. By then, I was flying solo developing Arts At Shelter since my co-worker, with whom I

discovered the secrets of the healing arts, as life had it, had to open to other plans and paths.

Design of the program at The Shelter for Abused Women & Children: the design and changes up to the present.

At the time, Arts At Shelter was a project without a room and without the dancer (my ex co-worker's art form at the time). There was a need for another way to activate the creative energy flow in the participants. This is when yoga came into play at The Shelter coupled with the need for bigger space than a regular office in Outreach. The Shelter's toddler room in reds, yellows and blues became the Wednesday night art and yoga studio. Tables opened up, foldable chairs came in, cushions travelled from the children's to the toddler's room. We did sitting yoga to release tension, guided meditation and art to express the images that were revealed to the participants in their inner journeys. The room was exhilarating and we were happy to have a space but it was not conducive to the work being done. The colors in the room were loud and the space too small. The Arts At Shelter name was changed to Creative Counseling Group. It became a gypsy nomad program in search of an idyllic space or sacred space for the art, imagery and creativity to emerge--the place for women to recreate themselves.

The bigger children's room was made available for Wednesday nights. A Pottery Barn rug donation made its way to the room to cover the loud colors on the floor. The bigger room made it possible to add Hatha yoga exercises like sun salutations, Tibetan rites and warrior poses to empower the participants. Additionally, the time frame expanded, now the Creative Counseling workshop was a five hour process instead of three hours. Art became exciting and phenomenal and participant/artists like Miartisme used this space to transform their lives on paper. Mia's art has become signature artwork for us since then.

The group continued to grow and the children's room no longer served the purpose of housing the group. The Creative Counseling Group continued its nomadic path to the community education area. There the giraffes on the wall were happy to have us but the Board of Directors held their meetings just behind the accordion divider on a Wednesday once a month and our passage through the room was short lived. The laughter and the tears of the underworld were crossing the divider wall...we had to find another temporary settlement to occupy.

The outreach manager at the time proposed the use of the group room. At the beginning every week it turned into a yoga and art studio. The schlepping of tables, materials, and the removal of multiple chairs continued until the manager advocated for the Creative Counseling Group to have a permanent geographic location in the building. And so it was, once cleared and the green light to move ahead was received, the room became energized and infused with the artistic scent and the joy of healing work. A co-worker brought in a house warming gift, a plant, the salt lamp began ionizing the air. The essential oils spread the news through the hallway. By this time the program director allowed for a paradigm shift--this advocate was able to distribute the five hour workshop throughout the week so that more women could choose to attend different groups on different days. An identity change occurred as the group received a new name and became more like a program--Healing Arts.

With the group room turned into Healing Arts quarters, a 360 full circle tour of The Shelter's facility had been completed. An alchemical process had been achieved not only in terms of the cooking of a healing program but in the full sense of the word alchemy. It made it possible for women to turn pain and sorrows into gold and beauty through the expressions of their body, mind and spirit.

Lots of healing art has been created through a decade of pilgrimage. Also, since then the program has become polyglot; the language of films was incorporated to stimulate the right side of the brain. Stories like the ones in *Women that Run with Wolves* also made their way. The language of the body in acupuncture points used in tapping/EFT techniques became Energy Clicks! Group. The sound of drums became another language speaking through deeply felt vibrations mobilizing the energy of our women and children, inspiring them to 'persist and prevail. Art Therapy, Writing for Healing, and Trauma Education were included in the Healing Arts 'enchilada.' In 2011, the Healing Arts program became a real 'emotional boot-camp' with a good rationale which is presented in this handbook.

As for finding a voice in the community, in 2009 the *First Inner World of Domestic Violence Survivors* exhibit was held at the Collier County Sheriff's Office gallery. In 2010, the Von Liebig Art Center accepted a partnership with The Shelter to feature the *Second Inner World of Domestic Violence Survivors* during the opening night for the season. The *Third Inner World of Domestic Violence Survivors* exhibition was done in 2013 in partnership with the Philharmonic Center for the arts. A fourth exhibition was held at the Marco Island Center for the Arts in 2013 and a fifth exhibit is scheduled for 2015 at the same location. "Finding a Voice," a concert, was

held during the same period of time by a choir director (Choir Project), sympathizer of The Shelter to raise funds for the Healing Arts program, with women voices singing to raise awareness of domestic violence.

My hope is that with help of my co-workers and donors, in the future, The Shelter can have an 'Out-Standing' Studio for our creative endeavors to heal, create, empower, re-construct lives and to generate sustainability for the studio and the artistic participants. This would be a quantum leap outside The Shelter's gates, expanding horizons and possibilities, which is the real essence of creativity and purpose of the arts. This is what art, music and yoga are about. Healing Arts can keep us in the cutting edge, walking like Somerset Maugham would say, in the razor's edge, "Let's keep finding bliss in the midst of the storm." The process of art-making is metaphorically a shelter too.

Program Theory

Fundamentally the program is based on preventing and breaking cycles of abuse, diminishing stress, reconstructing lives, integrating trauma and helping women develop internal and external supports. This is considered **Secondary and Tertiary Prevention**. The objective being to stop repetition of domestic violence, re-victimization and re-enactments of this type of relationship, the problem to be solved being how to regain power and control in their lives.

Healing Arts provide a way to create an efficient way to break the cycle of abuse by **breaking Trauma bonds**. A trauma bond is a bond rooted in trauma that defies logic. It is activated by physical pain but could also be created by neglect and betrayal. In trauma bonds there is a power differential in the relationship, intermittent good/bad treatment, high arousal and bonding periods or intervals where the relationship becomes stronger, paradoxically.

The program provides tools to **diminish stress** created by short term crime related situational trauma and long term crime related situational trauma (e.g. PTSD, depression, effects on health).

The first goal of the program is to **reconstruct lives in the aftermath of trauma** through re-empowerment and by creating a new sense of self and a different worldview in the survivor.

The second goal is to achieve **trauma integration**. For this, there needs to be integration of trauma to the wholeness of life; trauma can't be something ignored,

buried, minimized nor repressed which creates further problems and a negative impact in the life of the survivor.

The third goal is the **development of internal and external supports** that includes self-esteem and assertiveness/networks of support. They are imperative. Having a safe refuge has not prevented many women from returning to be re-victimized. There needs to be an expansion from an external solution (safe havens, refuge, linking to community resources) to programs that also address the intrapsychic level (the subjective level). Counseling needs to facilitate change in a person's emotional climate. In this way the internal environment of the victim is enhanced in order to move forward in the reconstruction of her life without fear.

Basic Assumptions

Statistics

People with a childhood history of trauma make up almost the entire criminal justice population of the USA (Teplin, 2002). Many victims of domestic violence and sexual abuse develop PTSD (Kemp, Green, Hovanitz, and Rawlings, 1995) (Dutton and Painter, 1993) and complex PTSD (Herman, 1997). One out of four women will be abused (FCADV and NCADV) and need individual counseling and debriefing. According to my personal experience in domestic violence counseling, 95% of participants had either domestic violence or sexual abuse in the past. 99% feel they need to review, debrief, reflect and understand what happened and why. They overtly express they want their lives back and seek healing to continue with their lives. 45% either return to their abuser or they fall into a new abusive relationship (empirical data). The actual trauma which has been repressed is often repeated. Re-enactment of victimization is a major cause of more violence in a woman's life (compulsion to repeat as understood by Sigmund Freud in the past, nowadays by Bessel van Der Kolk) and persons who have experienced past trauma find that these experiences intrude into their current reality. Some research points toward the fact that women who were physically or sexually abused as children are more likely to be abused as adults. For example, girls who witnessed battering while growing up tend to become, in disproportionate numbers, victims of abuse as adults (Waite, 1993). Also, incest victims have higher incidence of rape and physical violence in marriage (National Victim's Assistance Academy Manual, 2001). There has been an increase in substance abuse-trauma link (NVA). 70% of victims seeking treatment presented panic symptoms (NCA) and from one third to one half of victims develop depression (NVA).

In the document entitled *Extending the Vision, Reaching Every Victim* (2012), the latest statistics on crime in the US were informed. It is a statistical overview divided in different sections. This document was based on measures by two federal research programs administered by the US Department of Justice, the National Crime Victimization Survey conducted by the Bureau of Justice Statistics (BJS) and the Uniform Crime Reports (UCR) conducted by the Federal Bureau of Investigations (FBI).

On the overview of crime and victimization the following statistics were relevant. In 2010, where victim-offender relationship was known, 37.4 percent of homicide victims were killed by an acquaintance, 22.2 percent were killed by a stranger, 18.4 percent were killed by an intimate partner, 15 percent were killed by a family member and 5.5 percent were killed by a friend. During a one-year period, 60.6% of children and youth from birth to 17 years of age experienced at least one direct or an indirect victimization. During 2010, 92,865 persons over the age of 65 were victims of violent crime.. 83% of victims in confirmed sex trafficking incidents were identified as US citizens. During a one year period, 3.4 million people ages 18 or older in the US were stalked. In 2009, 17.5% of students in grades 9 through 12 had carried a weapon in the previous 30 days, including about 5.9 percent of students who had carried a gun.

As of 2012, the following are statistics for domestic/intimate partner violence. In 2010, violent crimes against both males and females by intimate partners totaled 509,230 (reported) and accounted for 13.4% of violent crimes in the United States. Of female murder victims in 2010, 37.5% were killed by a husband or boyfriend. Domestic violence victims constituted 25% of all adult victims compensated by victim compensation programs in 2009. The percentage of female victims (22%) of intimate partner violence was around four times that of male victims (5%). In 2010, in incidents of murder for which the relationships of murder victims and offenders were known, 24.8% of victims were slain by family members. In 2008, 51% of LGBTQ domestic violence victims were women, 42% were men, and five% were transgender. Stalking victims identified their stalker as a current or former intimate partner in 30.3% of cases. In adults age 60 or older, less than 1% reported sexual mistreatment in the past year. Of those who were sexually abused, 15.5% reported to police and 52.5% said they were sexually mistreated by a family member.

Regarding human trafficking, shelters are the official centers for trafficking victims. Statistics show the following. Between January 2008 and June 2010, federally

funded taskforces opened 2,515 investigations into suspected incidents of human trafficking. About 8 in 10 of the suspected incidents were classified as sex trafficking and about 1 in 10 were labor trafficking incidents.

Sexual Violence statistics show that in 2010, victims age 12 or older experienced a total of 188,380 rapes or sexual assaults. 91.9% of rape or sexual assault victims were female. Of female rape or sexual assault victims in 2010, 25% were assaulted by a stranger, 48% by a friend or acquaintance, and 17% were intimate partners. As for stalking, the following numbers were available. During a one-year period, 3.4 million people ages 18 or older in the US were stalked. Women were more likely to be victimized by male (67%) than female (24%) stalkers, while men were equally likely to be victimized by male (41%) or female (43%) stalkers. Only 9.4% of stalkers were strangers to their victims.

Youth exposure to violence is important to domestic violence shelters as well. According to the National Survey of Children's Exposure to Violence, more than 60% of children from birth to 17 years of age in the US were either directly or indirectly victimized within a one year period. About 46% of the children surveyed were assaulted at least once in the past year, and one-third of all 14 to 17 year olds had seen a parent assaulted. About 37.8% of surveyed youth have witnessed domestic violence against another person during their lifetime. However, among 14 to 17 year olds, 7 in 10 have witnessed violence against another person in their lifetime.

Research indicates that one in four adults suffer from a mental disorder that can be diagnosed (*National Institute of Mental Health*, 2009). 54% to 84% of battered women suffer from PTSD. 63% to 77% of battered women experience depression, 38% to 75% experience anxiety. Abuse rates are higher among homeless women with serious mental illnesses. A study with 99 episodically homeless women with serious mental illness found that significant numbers had been physically (70%) or sexually (30.4%) abused by a partner. Rates of physical or sexual abuse in adulthood by any perpetrator were 87% and 76%, respectively (Goodman et al, 1995). Between 3.3 million and 10 million children witness domestic violence annually (American Bar Association, 2009). Across studies of US and Canadian women receiving services for domestic violence, rates of depression ranged from 17% to 72% and rates of PTSD ranged from 33% to 88% (Warshaw & Barnes, 2003).

Healing Arts Group modalities and definitions

There are many paths that can lead from stress to relaxation. The rationale behind the Healing Arts Program is to help participants transition from an emergency response to a relaxation response (term coined by Dr. Benson) in order to be able to process the traumatic experience appropriately and be able to make decisions wisely in spite of the distress caused by the abuse. Emotional regulation becomes a product of this process.

- ✚ Mindful meditation - in this experience the participant learns how to be fully in the present moment. She aware of thoughts, feelings, and sensation while grounded in the here and now accepting the present moment without judgment and as a springboard to the rest of her life. It is based on the work of Jon Kabat-Zinn Mindful Based Stress Reduction research.
- ✚ Arts for healing - this group provides for the use of an alternative language, the language of imagination, symbols, myth, and archetypes. Images are uncovered from the deep levels of the mind where trauma has been encoded and where the painful memories need to be accessed in order to be released to achieve integration and higher levels of functioning in daily life. It is a gentle and relaxing path to healing. The group structure consists of one hour of drawing and/or painting and debriefing for two hours. The facilitator uses exercises to prompt the participants or allows the participant to bring in an idea or dream with which she would work. Sometimes exercises are created in the spirit of the moment.
- ✚ Writing for healing - writing without censoring allows for a stream of consciousness to develop that brings out what has been hiding from awareness. Writing is a sure way to reach the subconscious mind in a safe manner. Once avoidant thoughts surface, the participant can deal effectively with them, freely, and negative coping skills are no longer needed. The structure is similar to arts for healing. Writing exercises are presented to trigger the subconscious mind to come through the spontaneous and uncensored writing.
- ✚ Drumming Circle - this experience encourages healthy relationships between the ensemble of drummers at a given moment, usually entailing strangers meeting and making impromptu music together. It brings families together as this group allows mothers to bring their children to participate. It is a

mindful experience that creates a sense of oneness, spontaneous leadership, creativity, collaboration and connection. It provides a space to practice confidence, assertiveness and gives each participant a VOICE through the sound of a drum or percussion instrument to those that have been silenced. It helps in releasing tension, anger, and stress. The sound of drums is like the sound of the mother's heartbeat, it's primal and a vibration medicine for the soul.

- ✚ Yoga- Yoga is a millennial practice that brings together body, mind and spirit. It's a traditional form of body work that promotes the release of tension through an alternative language--that of the body. This type of activity regulates the nervous system. It is a somatic approach to ease fear, helplessness, arousal and disconnection. Yoga helps to access healing through the body by reconnecting, feeling, sensing, and grounding. The facilitator of this group is a certified yoga instructor.
- ✚ Guided Imagery, Hypnotherapy and Rapid Trauma Resolution- These are three allied techniques that help in accessing the subconscious mind, a faster track to healing. All these processes generate a relaxation response, distraction of the conscious mind and a heightened state of receptivity to positive thoughts. It's a transformational form of communication to remove blocks to the creation of a clear path to a better quality of life, integration and well being.
- ✚ *Women that Run with the Wolves*, reading group - The goal of this group process is to promote empowerment, insight, intuition and personal growth through the use of metaphors, imagery, poetry and archetypes. The book is based on the Jungian interpretation of folkloric stories that activate the deepest parts of the female psyche/mind to awaken it. The stories are medicine for the heart according to the writer, Dr. Pinkola-Estes, a storyteller through lineage, a Jungian analyst by trade and a writer that shares with the reader the way to unlock the hidden treasures in stories. The stories in the book bring women from a naïve state to that of wisdom.
- ✚ Energy Clicks! - This is a group experience to learn an Emotional Freedom Technique also called 'tapping energy.' Tapping is a combination of Chinese traditional medicine and western psychology. Acupressure points are utilized to relax the body while holding a negative thought (negative cognition in

mind) that is hard to eradicate. By the end of a session a person is able to neutralize or even cancel out fear based thinking.

- ✚ Trauma Education- This is a reading group in which the origin of trauma bonds and the repetition compulsion is explored. This psycho-educational book used as biblio-therapy provides the rationale behind the different techniques and modalities to reduce or resolve traumatic experience. The two main books utilized are *Waking the Tiger* by Peter Levine and *Betrayal Bonds* by Patrick Carnes.

New groups continue to be created and become part of the Healing Arts Program like Inspirational Movie Fest, Movement Integration, Crystal Bowls Healing Sounds Meditation, and Pottery have been considered as of this date.

Program Goal within the context of the Organization's Mission and Goal

The Healing Arts Program's goal is to support women in their process of moving toward wholeness and personal growth in the aftermath of domestic violence and traumatic experiences in the context of their relationships. This is a holistic program that provides direct experiences and a 'sacred space' to go within to explore the inner resources. The environment supports relaxation and connection to each other and their inner worlds with the intention of achieving self-knowledge as a means to empowerment and a path to live in mindfulness and peace.

The Shelter's seeks to transform lives, families and communities; the vision is that of a community without domestic violence so that every home is a safe haven for the family it shelters. The mission is to lead the community to prevent, protect and prevail over domestic violence through advocacy, empowerment and social change.

This program makes sure women prevail in their efforts to stop the repetition of domestic violence, re-victimization and re-enactments of this type of relationship, the problem being how to regain power and control in their lives. Healing arts provides various expressive paths or 'different languages' that help in the process of deconstructing a lives of suffering with abusive partners or family members and reconstructs their lives in efficient ways to break the cycle of abuse. This happens as internal supports are constructed. Having a safe refuge is not enough. To expand from an external solution (safe havens, refuge, link to community resources) to also address the intra-psychic level (the subjective level) counseling needs to facilitate change in the emotional climate, from within, to enhance the internal environment

of the victim in order to move forward. That's the purpose of a healing arts program in a shelter environment.

What is 'group work' within the context of the Healing Arts?

A counseling group in the context of The Shelter is usually comprised of six to eight people who meet face to face with one or two trained facilitators to talk about what is concerning them. In the Healing Arts Program at The Shelter there could be between one to eight persons in a group with the Healing Arts Advocate and an intern that becomes the co-facilitator of the group. Members listen to each other and openly provide each other feedback about their experience in the room with the different art modalities, exercise prompts and the application of what is learned in the experience to their lives and present situations that brought them to live in emergency shelter or to receive Outreach services. These interactions give members opportunities to increase understanding, try out new ways of being with others and learn more about the ways they interact in the present. The content of the group sessions is confidential; members agree not to identify other members or share their concerns outside of the group.

When participants learn to interact freely with other group members, they tend to recreate the same patterns of interactions that have proved troublesome to them outside of the group. The environment provides a safe place to experiment with alternative ways of treating yourself and others that may be more satisfying. However, it is always reminded and specified that the abuser is accountable for his behaviors in the relationship. The participants come to healing arts to learn about themselves and how to participate in the world and with others without their abusers' social constraints.

For example in the Writing for Healing Group, the first exercise prompts the participant to write about the things that she is trying 'not to think about, this usually leads the participant to write and talk about what brought her to The Shelter in the first place. Women tell the group members what is most concerning them. If they need understanding and validation, they let the group know. If there is a need for feedback about something the person requests it. It is important for participants to tell each other what they expect from the group. Unexpressed feelings are a major reason why participants experienced difficulties in the relationship they are escaping from and it could develop into a pattern due to continuing to suppress fear in the aftermath of trauma within the relationship. Revealing feelings and self disclosures is an important part of group work and

affects how much they will gain from the group experience. The most useful disclosures are those that relate directly to your present concerns. How much a participant talks about herself is her own decision; it will depend in part on her own comfort level and how much she is committed to change in a given area.

As part of the empowerment process, participants control and are responsible for what, how much, and when to tell about themselves. The more they become involved, the more they are likely to benefit. Most participants find that when they feel safe enough to share personal issues, groups can be very inspiring and affirming. Many people are helped by just listening to others and thinking about how what others are saying might apply to their lives.

For some, group work may be more enriching than individual counseling. Some can benefit from the group even when they are quiet and not feeling like sharing. Just by listening and absorbing what others are saying could be instrumental for their safety, it can be inspiring and of tremendous value. Most participants find that they have common concerns with other group members and as others work on their concerns they can learn about themselves. In the group environment, others serve as mirrors that reflect aspects of each other that they can recognize and choose, if they find it necessary, to modify or change. Participants learn how to relate honestly and directly with others through the process of group work. The group provides the participant an opportunity to learn about herself, try new ways of being that feel authentic; it's a safe place to experiment in the reconstruction of her life and self.

The first group task is to establish an atmosphere of safety and respect. Group leaders are trained to help the group develop an environment conducive to doing the work of personal growth. An important benefit of group work is the opportunity to receive feedback from others in a supportive environment. It is rare to find friends who will gently point out how one might be behaving in ways that hurt oneself or others; this is a unique benefit of the group. The leaders help members to give feedback in a direct, yet respectful way so that participants can understand and utilize new awareness and experiences. The 'sacred space' of healing arts is a holding environment.

Circular Council Model

Instead of 'discussions' in the healing arts group work process there is 'dialogue,' this is a way of inquiry and of moving into inner wisdom by developing understanding. The emphasis in discussion is the breaking up of ideas and deepening of thought. The emphasis in dialogue is the deep listening of others. The arrangement of the room for debriefing in healing arts is in a circle. The facilitator presents with authenticity, genuineness, and with an unassuming presence. Since one of the main goals is empowerment, an active dialogue is the flashpoint or spark to learn and understand the meaning of the participant's experiences during the creative process -- be it in writing, creating art, drumming, mindful meditation, yoga or any of the other modalities. The advocate/facilitator/counselor fosters inquiry or discourse with the idea of freeing participation from the distortions of power and influence. In this way the facilitator of the experience is a collaborator of it. This is based on the concept of education for liberation (Freire).

Participants usually have fear of being their own authority after having experienced domestic violence. In the groups, participants are encouraged to stay open to their own insights. The facilitator/counselor/therapist withstands the urge to 'fix' or to give advice and instead stands with the participant in a space where meaning may unfold. The facilitator provides a psychological space in which whatever arises is accepted (except violence). There is an unconditional acceptance of any outcome. This is done in a way that the sense of coherence and direction is maintained while undergoing an experience that possibly deconstructs previous mental constructs.

The developer of this program believes in the concept of using dialogue for creating a learning community. The idea of council has roots in many cultures but for the purpose of the healing arts program, it borrows from the Native American council circles and more specifically from the work of an educator and philosopher, J. Krishnamurti. The concept of dialogue can be traced back to the Vedas and also different moments in the western culture, for example Socrates, Martin Buber, Paulo Freire, and David Bohm.

Dialogue within the context of a council circle provides a platform for the holistic ideal, discouraging the harmful effects of mainstream development of fragmentary and isolated minds. Dialogue based pedagogy heals the wounds of reductionism and all separative methods. It has its roots well planted in new physics, systems thinking/complexity informed thinking, ecology and perennial Eastern philosophy. It also assumes that the highest skill possessed by human beings is intuition and

creativity rather than plain reasoning, strength rises from the combination of reason woven with intuition.

The circular arrangement is of primal importance in council and in healing arts group circles. In circles everyone can see everyone else, feel comfortable, can't fall asleep, have eye contact and be interactive. Body language can be taken into account and everybody has the same status and level. The following information is from the Ojai Foundation in California:

Council is a practice of speaking and listening from the heart. Through compassionate, heartfelt expression and empathic, non-judgmental listening, Council inspires a non-hierarchical form of deep communication that reveals a group's vision and purpose. Council offers effective means of working with conflict and discovering the deeper, often unexpressed needs of individuals and organizations. Council, in its various forms, provides comprehensive and powerful practices for co-visioning, learning, healing, community building and making decisions in a group context. Council explores both our personal and our collective story.

Satsang

As explained in the above section, The Healing Arts Program has used a circular council model for group work and also the concept borrowed from yoga and other eastern traditions: Satsang. Sat derives from the Sanskrit word Satya or truth and sang come from Sangha, meaning community or gathering. It is noted that not every coming together constitutes satsang. Most spiritual paths teach that the highest truth is beyond the truth of the individual, gender, ethnicity, politics and religion. When women are gathered together in the search of truth and self-discovery, it constitutes Satsang. The opposite would be asserting our personal will over others, being right versus the other person wrong, and allowing petty arguments to create conflict instead of working through differences for personal and group growth. The concept of satsang better describes this type of group work. It means to create a nucleus of higher mind and heart with the potential to germinate in the greater world. To come together in this way, like Laura Dunn describes in her article, "Coming Together: the meaning of Satsang" (2012), is to come together in truth to place the higher ideals of the collective before the importance of one's own agenda and need to be right. It also means coming together with those who share those aims, regardless of personal affinities.

"The group is the microcosm of society, so if the group-or anyone-is cured, it is the beginning of a larger cure."

-David Bohm

Benefits of Group Modalities

History and scientific research sustain that creative expression can alter not just moods, attitudes and emotions, but influences neuro-endocrine pathways that control physiologic outcomes as varied as blood pressure, sleep and immune response. By putting participants of healing arts groups in touch with their feelings and providing a safe space to express this among each other, creative self-expression helps to empower a person with a sense of purpose, accomplishment, and possibility. While the quantification and full description of how creative expression heals PTSD and other trauma-related conditions is still developing, the healing opportunity is real and significant. Compared to other treatments and interventions, creative engagement is relatively inexpensive and can be made widely accessible through diverse resources.

From a developmental lens of the neurobiology of trauma, Bessel Van Der Kolk states that somatic experiences contain imprints of the traumatic experience. These imprints must be re-processed for successful treatment outcome.

Benefits of Yoga

The body needs to know that the person suffering trauma is safe. The best way to assure safety is resetting the physiology. Van der Kolk states that “yoga really attends to stillness. It allows the person to feel everything felt, to tolerate every sensation, and to live and move with it.” The yoga instructor in the Healing Arts program at The Shelter is also a Licensed Mental Health Counselor. This is the right combination for this type of work because a lot of painful things surface while doing yoga.

Because yoga is non-verbal it can help those people who experience the shutting down of their speech center and use their body as a means of self-expression. The simple act of moving the body can create a major sense of accomplishment for those people whose bodies have been frozen or numbed by their experiences. According to D. Moore, when they can move the body in a purposeful way, they cultivate an internal locus of power. Van der Kolk says that a somatic approach can radically alter the body’s physiology. “It can rewire the brain stem and change the fear system in your brain. It can regulate the balance between sympathetic and the parasympathetic nervous systems and activate the cranial nerves so the body doesn’t respond to everything as if it’s getting hurt. The Healing Arts program endorses the Trauma Sensitive yoga modality to better serve the participants.

Benefits of Mindful Meditation

The Stress Reduction Clinic at the University of Massachusetts, since 1979 is the oldest and largest mind-body clinical program of its kind in the country. It is

directed by Dr. Jon Kabat-Zinn. In the past approximately three decades, more than 17,000 individuals have taken the stress reduction program. The mindfulness Based Stress Reduction (MBSR) program has been adapted for groups as diverse as corporate clients, attorneys, judges, clergy, and olympic and professional athletes. MBSR has also spread to medical centers and clinics around the world.

Apart from the section in this manual on mindfulness and mood regulation, these are other more general benefits of mindfulness training. It improves mental health in both non clinical and clinical populations; reduces both anxiety and depression and teaches a coping skill to handle these symptoms; trains in accepting WHAT IS and not running away; increases access to emotional intelligence for work and family; enhances clarity and creative thinking; gives deeper insight into social situations and their connection to wise livelihood and meaningful work; increases energy and sense of well-being; reduces panic, sleep disturbances, fatigue, high blood pressure, GI distress, chronic pain, and illness. Two decades of published research indicates that stress reduction provides: lasting decrease in physical and psychological symptoms, increased ability to relax, improved self-esteem, ability to cope more effectively with both short and long-term stressful situations, and greater integration of the person's doing life versus "being" life.

Benefits of using Visual Arts for Healing as in Art Therapy and Mindfulness Based Art Therapy

Mindfulness is the art of paying attention to the details of the present moment. When we are engaged in the process of creating-whether through words, music, art or movement (yoga or dance), without getting caught up in where it might be leading, it's a form of mindfulness. One can use group counseling in alternative ways to activate creativity in participants by using inner technology that allows emotional blockages to be released at pre-cognitive and pre-symbolic levels. According to research in the area of neurophysiology of the brain, by facilitating the relaxation response, one can access traumatic information that has been lodged in the limbic region of the brain, encoded as pre-symbolic material due to a stressful/traumatic situation. With the relaxation response achieved, the material surfaces to the conscious mind, emerging now as processed material that is integrated and available for emotional discharge and verbal expression. The living image that results from the art process is the true teacher leading the way to greater personal understanding and awareness. Art therapy helps to subconsciously solve life problems at a pre-symbolic level on a canvas, where it is safe to try. Each picture offers alternatives, solutions, and possibilities. Art creates a safe place between the conscious and subconscious mind, between the art maker and the counselor, between the survivor and the work. Artwork is a way to engage in a

liberating dialogue that provokes the integration of ideas. It leads one to a higher level of empowerment and self-knowledge.

Drumming Benefits

In every culture and in every tradition before ours, healing was accomplished by moving energy (Szent-Gyorgi, 1960 Nobel Laureate in Medicine). Drumming, like all expressive arts that involve movement of kinesthetic/kinetic energy in the body, helps release tension from the body and mind, releases stress and helps in processing anger. The sound of drums helps in the healing process as demonstrated by music therapy and Vibrational Medicine, it is the most primitive connection to breath and life. Drumming can soothe and calm and even get the drummers into a natural trance state, very much a meditative state.

The drumming circle encourages relationships (network of support), oneness of the group, collaboration and connection; it helps with self-esteem, assertiveness, and empowerment. The movement of hands also helps with the cognitive informational processing in the brain, which is usually stifled in persons with post traumatic stress.

Benefits of Writing and Journaling

Uncensored writing creates a safe place to vent, act out and fantasize. The journal is a 24-hour counselor and unconditional confessor; private oracle all in one. It is a safe time and place to open the door to the great activity inside the mind. Writing using stream of consciousness stops logic from distracting the person, logic promotes censorship, judgment, criticism, whereas stream of consciousness writing creates a healthy and therapeutic flow of physical energy. Most importantly it creates awareness, which grows only as we allow ourselves to hear and see all thoughts without judgment. (*Writing as a Healing Art: The transforming power of self-expression*, 1999 and *The Way of the Journal: A journal therapy workbook*, 1998.)

Benefits of Using Biblio-therapy

My interest in biblio-therapy originates from my background in literature, my personal experience in self exploration and discovery through it and the effect I have seen in the women exposed to books that have transformational potential. Following is a brief compendium of a few research studies around the benefits of biblio-therapy.

The present study examined the long-term benefits of participation in a biblio-therapy program for depressed older adults. Thirty of the original 44 participants (68%) were assessed at approximately two years following treatment for clinician-

rated and self-rated depression. There were no significant increases in either index suggesting that improvements were maintained. Follow-up questions revealed that most participants (77%) had not received other treatment, most (73%) felt their depression level had decreased, and over half (53%) had read at least parts of their assigned book during the two-year interval. Results further support the potential for structured biblio-therapy as a treatment adjunct or alternative (PsycINFO Database Record, 2012 APA).

In another study 108 adults (aged 22–63 years) were assigned to one of nine combinations of cognitive, diet, or exercise components; biblio-therapy and self-monitoring; or biblio-therapy only. Participants were mailed weekly refunds from their monetary deposit if they reported changes in cognitive, eating, or exercise that matched program goals. Significant weight loss was produced in only four conditions: diet, cognitive plus diet, cognitive plus diet plus exercise, and biblio-therapy. Adding cognitive or exercise components to the diet component did not improve weight loss. The ineffectiveness of cognitive and exercise components is attributed to high perceived costs and low perceived benefits of increasing cognitive self-examination and exercise (PsycINFO Database Record, 2012 APA).

Recent years have witnessed an upsurge in the therapeutic use of books. With its initial roots in psychodynamic theory, available models emphasize features of the relationship between the personality of a reader and the cognitive and affective experience offered through literature. The use of reading to produce affective change and to promote personal growth and development is what biblio-therapy is about. It is a self-actualizing therapy, a strategy for attitudinal change, and a method for self concept improvement.

Benefits of EFT/Tapping

EFT/tapping can be described as a series of natural stress reduction points, also known as acupressure points, which lie along energy meridians identified by Chinese Traditional Medicine more than a millennia ago. Tapping uses affirmations while tapping on those points. If utilized with other eye movement techniques and humming, it leads to integration of traumatic experience and unblocking of energy that has been trapped in the body mind system after traumatic experiences.

EFT/tapping uses a structured protocol in regard to the sequence of pressure points to be utilized. In EFT it is a specific sequence. With tapping as instructed by F. Gallo, it could be many different protocols. This writer utilizes usually the midline meridian protocol or the EFT protocol according to the situation manifested by the participant.

Before there was EFT and Tapping, there was TFT created by Callahan, a chiropractor doctor. Dr. Gary Craig developed a simplified version of TFT as did Gallo, creating different protocols for different situations. EFT, Tapping and TFT work by creating shifts in the energy of a body/mind system. It based not only in CTM but also in traditional psychological techniques like reciprocal_inhibition systemic desensitization/systematic exposure to anxiety producing stimuli. It can be considered a cognitive behavioral technique that engages both the body and mind (engagement of the body while holding a thought).

Benefits consist on increasing the regulation of the sympathetic-parasympathetic interaction and on the HPA axis behavior, all related to the fight, flight, freeze emergency response. It decreases the hyper-arousal of the limbic system and other brain structures involved in the FFF response generated by exposure to a traumatic experience. It also generates positive changes like the deactivation of the amygdale.

In 2009, Dawson, Geronilla and Dinter wrote an article for *Wholistic Healing Publications: Psychological symptom change in veterans after 6 (six) sessions of Emotional freedom techniques (EFT): an observational study.* Since *Trauma and Recovery* by J. Herman, a link has been drawn between the experience of veterans of war and a woman in domestic violence, this article seemed relevant, updated and had the essential information needed to establish why EFT is relevant and necessary in a shelter setting. The main argument is that the general risk of trauma work is that it could lead to re-traumatization instead of to desensitization. This safety issue is minimized with EFT/tapping. They observed an absence of abreactions and much less clinical distress than in other methods or techniques.

The conclusion of the article is that six sessions of EFT treatment resulted in statistically significant drops in participants' levels of anxiety, depression, PTSD and overall psychological distress. Ninety day follow up showed that participants maintained their gains on these measures, and also showed improvement in paranoid ideation and interpersonal sensitivity.

Group process objectives and outcomes

The group process objectives are socio-emotional learning, self-knowledge, the development of sense of self, empowerment, mindfulness, mood regulation according to mindfulness and the development of the 'felt sense.' These are all objectives with the purpose of achieving body and mind connection. Below are the definitions as understood for the purpose of the Healing Arts program at The Shelter.

Socio-emotional learning definitions

Socio-emotional learning integrates the development of self-awareness, self-management, social awareness and responsible decision making. The definitions are below.

Self-awareness: accurately assessing one's feelings, interests, values and strengths.

Self-management: regulating emotions to handle and cope with stress; self-control.

Social awareness: empathy and interpersonal relationship effectiveness and distress tolerance.

Responsible decision-making: ethics, safety and respect.

Self-knowledge

Dialogue and group transactions become the basis for developing self-knowledge in groups. The learning objective is for women to know who they are, develop their likes and dislikes, know their emotions, thoughts, and sensations without feeling guilty or selfish about it.

Develop Sense of Self in the Aftermath of Trauma

Boundaries: When the childhood experience with the caregivers did not get to define boundaries, people tend to develop 'loose' boundaries. This is a type of boundary that is vulnerable for stronger personalities with a defined sense of self to infringe on the other person's loose limits. These persons can influence, manipulate and control the life of the vulnerable one. Usually the person that lacks boundaries and is unable to stop the other person by saying 'no', tends to be pleasing toward others and doesn't establish their desires, wishes, or will with others.

The learning objective is to be able to stop another person that is trying to influence the participant into what they don't want; to be able to say no firmly and clearly.

Self-esteem: within the group the participant can learn and practice being more confident, self-reliable, self-loving, self-trusting, and recognizing of self-worth. The learning objective is to understand self-esteem as a belief and a feeling. The belief is a judgment about the overall worth. The feeling is a core sense of being good or bad.

Participants also learn how to create a new sense of self not related to the negative messages they have received in the past that created an identity that lacks strength.

Participants learn how to rebuild their self esteem in group by paying more attention to what is good in the self-portrait. It requires a deliberate redirection of focus away from what is wrong with one toward what is right. It requires a shift from old habitual judgments to a new awareness of their assets and strengths (McKay and Sutker: *The Self-esteem Guided Journal*).

Empowerment

Empowerment is the hallmark of work at The Shelter. It's about returning the power back to the participant by allowing her to make her own decisions, develop her decision making skills, opinions, and will power which have been stifled in a relationship of power differential and submission at times. It's learning about making responsible choices by themselves.

For example, in art therapy, participants describe and interpret their own work after other comments are made. Participants share their projections into the picture, their feelings about what they see providing another window to her point of view. The interpretation based on art therapy guidelines made by the facilitator is also taken into consideration, but the participant that created the art work always has the last word and is validated by others. In writing the participant writes all that comes to mind without censoring anything that could be censored in society with the 'shoulds' that accompany social life, stepping away from social judgment and assuming the power to do as they like on paper.

Therefore, participants learn about self-empowerment, the power of choice which creates experiences. They become aware of their intentions and what those intentions will create in their life along with the quality of consciousness they bring to action. Through group work and exerting their power in a safe environment, participants learn about internal power or authentic power vs. external power or forcing others (Zukav and Francis: *The Self-empowerment Journal*).

Mindfulness

The definition used is present centeredness and absence of judgment. To mindfully meditate means to observe and notice. The foundation of mindfulness is present moment awareness of body sensations, thoughts and emotions. It's only in the present that one can learn, grow and change.

There are various principles applied in mindfulness based on UMASS program MBSR developed by Jon Kabat-Zinn. The first is related to perception and creative responding, how you see things, or don't see them will determine how you respond to them. It's not the events themselves but rather how you handle them that influences the effects on your body and mind. The second principle is that there is pleasure and power in being present. We miss many of our pleasant moments, perhaps by focusing only on the unpleasant ones (i.e. crisis, pain). You can have pleasant moments even when you are experiencing pain. The third principle deals with being aware of being stuck in one's life and how to get unstuck. Cultivating mindfulness can reduce the negative effects of stress reactivity, as well as help develop more effective ways of responding positively and pro-actively to stressful situations and experiences. The fifth concept is how to react and respond to stress. The objective is to connect mindfulness with perception, appraisal and choice in the critical moment. Particular attention is paid to observing thoughts as events and distinguishing events from content 'you are not your thoughts.' The sixth theme is mindful communication in stressful situations, including awareness of one's own needs in the present moment and ways to express those needs effectively. The idea behind this concept is to learn how to maintain one's center, recognize habitual patterns of relating and discern skillful options in stressful interpersonal exchanges. Eventually, formally cultivating mindfulness over an extended period of time fosters the possibility of greater self-knowledge and insight into the impermanence of body-mind states. The seventh principle is cultivating kindness toward self and others so that the disposition to be generous and compassionate can arise readily in day to day life. The eighth principle is to help participants and meditators to keep up a momentum and discipline.

The practice involves eating meditation; diaphragmic breathing; body scans; sitting meditation focusing on the breath; body sensations and hearing; observation of thoughts, emotions and whatever else arises in the present moment; loving-kindness meditations to include others. Too often we let our thinking and our beliefs about what we know prevent us from seeing things as they really are. This has been the teaching from the Vedic tradition, to Buddhism, Krishnamurti, Thich Nhat Hanh, Goenka, and others, to contemplative disciplines in Christianity and scientifically evidenced techniques of the West.

Mindfulness also includes a holistic, non-dual approach to mind-body system, cultivating the observer by working with rather than against the wandering mind (the observing consciousness that does the noticing of whatever experience arises in the domain of body sensations without judgment). This modality also helps in

moving toward acceptance and to develop growing compassion rooted in non-judgment.

Mood Regulation as connected to mindfulness

Emotion regulation refers to a person's ability to understand and accept his or her emotional experience, to engage in healthy strategies to manage uncomfortable emotions when necessary, and to engage in appropriate behavior (e.g., attend classes, go to work, engage in social relationships) when distressed. People with good emotion regulation skills are able to control the urges to engage in impulsive behaviors, such as self-harm, reckless behavior, or physical aggression, during emotional distress.

Dialectical Behavioral Therapy skills (DBT) help decrease emotional reactivity and regulate emotional response. Emotional dysregulation is a typical problem observed in participants that have experienced trauma from domestic violence. Emotion regulation skills in DBT are taught in the context of mindfulness skills and in the Healing Arts program. Mindfulness is the core and substance of all group work. It includes observing, describing, spontaneous participating, being non-judgmental, focused awareness in the present moment and focusing on effectiveness rather than being 'right'. Some of the skills in DBT that are used in the healing arts program at The Shelter are the following: building mastery, accumulating positives, problem solving, distraction, pros and cons, reality acceptance, use of opposite action and opposite emotions, and identifying and labeling emotions.

Identifying and labeling emotions is of utmost importance as it activates the pre frontal cortex of the brain. In acknowledging, the amygdale is deactivated from continuing to produce an emergency response. Participants learn, while in group, the process to modulate their emotions by being able to connect to the thoughts, emotions, and sensations in the body. They learn to inform themselves by self-talk that there is no immediate need to go into fight, flight, or freeze response. Thoughts are thoughts, and the emotion is an effect of the phenomenon the mind/thought has produced in the moment. Recognizing safety, emotions and feelings (perception of the emotion) can be accepted and therefore reduced and regulated. In other words, labeling of feelings activates the same brain center that mindfulness activates (the right ventro-lateral prefrontal cortex). They both deactivate the amygdale (area of the brain that doesn't allow for proper emotional processing) that is connected to the encoding of and attribution of positive and negative meaning to events and memories.

Mindfulness operates on a number of emotion regulatory processes simultaneously when the person observes, describes and allows emotions without judging them or trying to inhibit, block them or distract from them. Mindfulness reduces biological vulnerability to negative emotional cues. It increases prefrontal and basal ganglia activation and decreases activation in anterior cingulate and gyrus occipitalis. It has also been found that new associations to previously avoided conditioned stimuli become increasingly dominant via repeated practice of mindfulness. It may also influence situation selection by non-judgmentally expanding awareness regarding situations that in the past have evoked emotional experience, this means, seeing reality 'as it is'. This means being in the present moment without historical filters. Mindfulness may enhance the ability of an individual to make decisions regarding what situations to avoid, attempt to problem-solve, or cope.

Mindfulness may influence emotion via attention control. It involves learning to control the focus of attention, not the object being attended to (i.e. observing a thought as a thought or emotion as emotion, without an attempt to change the thought or emotion). Being able to disengage from emotional stimuli may reduce the tendency to experience negative affect (feelings and emotions). It enhances the participant's ability to turn her or his attention from that which is not useful or effective and attend to what is. Another benefit is that because mindfulness may alter the situation appraisal by understanding the appraisal as just a thought and not necessarily true, then it can reduce the influence these thoughts have on subsequent behavior and emotions.

In the interpersonal realm, because mindfulness focuses on effectiveness, rather than being 'right,' people using mindfulness have developed higher affective involvement (i.e. interest in others and attentiveness to others) but lower affective arousal and greater preference for the use of cooperative skills during conflict. This leads to adaptive behavior in the interpersonal realm.

Emotions might be considered response tendencies that have evolved over millennia to serve humans in their quest for survival (LeDoux, 2002). Mindfulness may alter this response just with exposure to previously avoided emotions, thoughts and sensations. By not avoiding, changing, judging or attempting to escape interoceptive experience, the mindful participant develops new associations that were previously avoided, which is typical in traumatized participants.

Mindfulness of current emotions in the context of group requires experiencing without judging, inhibiting, blocking, or distracting from them. The basic idea is

that exposure to painful or distressing emotions, without association to negative consequences, will extinguish their ability to stimulate secondary negative emotions. The addition of secondary feelings to an already negative situation implies that it makes the distress more intense and tolerance more difficult. Mindfulness is said to maximize quick returns to emotional baselines (Linehan, Bohus and Lynch; *DBT for pervasive Emotion Dysregulation*, 2007).

Development of the ‘Felt Sense’ to Connect Body and Mind

The felt sense was a concept coined by Eugen Gendlin in his book *Focusing*. He stated, “a felt sense is not a mental experience but a physical one. It is a bodily awareness of a situation or person or event. An internal aura that encompasses everything you feel and know about the given subject at a given time- it encompasses all and communicates it to you all at once rather than detail by detail.”

This term has been adapted at The Shelter to what is done in Healing Arts group work. According to Peter Levine in his book *Waking the Tiger*, “as we being the healing process we use what is known as the felt sense, or internal body sensations. These sensations serve as a portal through which we find the symptoms, or reflections of a trauma. In directing our attention to these internal body sensations, rather than attacking the trauma head on, we can unbind and free the energies that have been held in check.”

According to Levin and some trauma theories, PTSD symptoms are the residual of the energy trapped in the body at the moment of a traumatic incident. When one senses what is coming up and surfacing in the body while doing group work, be it art therapy or any other modality including yoga, one can meet the energy rising by staying tuned and aware of the sensations. This allows them to blossom and develop, staying with the feeling and emotions and observing them mindfully until they dissolve, energy is released. Therefore, the felt sense is a bodily experience of a situation that occurred in the past. Whatever arises needs to be accepted. If the participant wants to work through it verbally, a symbol can be created to represent it: an image, a word, a sound, a color, a shape, or a texture that matches the felt sense. The person can also ask or pose a question and the picture or image can dialogue with it by writing or aloud as in Gestalt exercises. This elicits an inner dialogue to access meaning. This usually leads to a “felt shift.” Once this is accomplished the person can create a new meaning for the experience like in Narrative Therapy techniques. The creation of a new story as the old one is deconstructed work to achieve a new sense of self.

Relevance of the Healing Arts Program to Domestic Violence

As stated before the goal of the organization and the Healing Arts program go hand in hand. There is a need for prevention but there is also a need to help survivors heal and thrive.

Trauma Informed, Trauma Directed Program

The official definition that psychologists and psychiatrists use to diagnose trauma is that it is caused by a stressful occurrence that is outside the range of usual human experience and that would be markedly distressing to almost anyone. It could be a serious threat to one's life or physical integrity; serious threat or harm to one's loved ones; sudden destruction of one's home or community; or seeing another person who is or has recently been seriously injured or killed as a result of an accident or physical violence. The result is always a clash with the sense of reality of a human being.

MRI's show that under traumatic stress, the speech center of the brain shuts down. This is one reason why many people can't completely put what happened completely into words. This is why talk therapy is limited in helping someone recover from or heal from overwhelming stress, according to Dana Moore, a founding member of the Trauma Center Yoga Program and faculty member of the Trauma Center Professional Training Institute. She uses, yoga, mindfulness and counseling to help people overcome stress and trauma. Brain scans also show that the part of the brain responsible for experiencing what happens in the present moment, the medial pre-frontal cortex, shuts down during stress.

The healing of trauma depends upon the recognition of its symptoms, according to P. Levine. Because traumatic symptoms are largely the result of primitive responses, they are often difficult to recognize. He believes what we need is an experiential sense of how it feels.

A threatened human must discharge all the energy mobilized to negotiate that threat or the person will become a victim of trauma. This residual energy does not simply go away. It persists in the body and often forces the formation of a wide variety of symptoms i.e. anxiety, depression, psychosomatic and behavioral problems as stated by Levine in his book *Waking the tiger*. These symptoms are the organism's way of containing the un-discharged residual energy. When people are unable to liberate these powerful forces, they become victims of trauma. In our often unsuccessful attempts to discharge these energies, we may become fixated on them,

we may create situations in which the possibility to release ourselves from the trauma trap exists, but without the proper tools and resources most of us fail. Many victims of domestic violence, rape or war, spend years talking about their experiences, reliving them, re-experiencing through the primitive immobility responses and releasing the residual energy. They often remain stuck in the traumatic maze and continue to experience distress unless this energy is released when properly mobilized. Then it propels the person into new heights of healing, mastery and even wisdom.

Trauma bonds are created in this type of emergency situation. These are also called betrayal bonds, there is breach of trust in a relationship and fear. As Judith Herman states in *Trauma and Recovery*, “after a traumatic experience, the human system of self preservation seems to go onto permanent alert, as if the danger might return at any moment.” Dr. Patrick Carnes in *Betrayal Bonds* points out there are eight predominant ways that trauma continues to affect people over time and they are: trauma reaction, trauma arousal, trauma blocking, trauma splitting, trauma abstinence, trauma shame, trauma repetition and trauma bonds.

Trauma reactions mean experiencing current reactions to traumatic events of the past. Trauma repetition is repeating behaviors or situations that parallel early trauma experiences. Trauma bonds are being connected, loyal and supportive to people who are dangerous, shaming or exploitive. Trauma shame is feeling unworthy or having self-hate because of the traumatic experience. Trauma pleasure is finding pleasure in the presence of extreme danger, violence, risk or shame. Trauma blocking are patterns that exists to numb, block out, or overwhelm feelings that stem from trauma in one’s life. Trauma splitting is ignoring traumatic realities by dissociating or splitting off experiences or parts of the self. Trauma abstinence is depriving oneself of needed or deserved things because of traumatic acts.

There are physiological signals that relate to trauma and Post Traumatic Stress that can develop from domestic violence exposure. The physiology of stress, if understood, can help in the healing process of survivors. Donna Eden in her book *Energy Medicine* explains the Emergency Response Loop in the following way: stress triggers the primitive (old) brain centers into an emergency response. Up to 80 percent of the blood leaves the forehead, stress chemicals pour into the bloodstream, primitive stress response emotions sweep over as if the person was in mortal danger. It’s the biochemistry of our early ancestors. In the case of abused women, they try to adapt to the complex situation and surrounding that cause the

stress with the most primitive parts of our brain. Perceptions become distorted and the more recently developed parts of our brain become practically disabled.

PTSD exemplifies this loop in extreme. A harmless sight, sound, smell or impression activates a concentrated stress response and the body relives a situation of overwhelming threat. But in a milder form, we are all dealing with stresses and pressures that unnaturally trigger our fight and flight response hormones through our bodies, and leave us feeling more fearful or anxious or aggressive than the situation warrants. PTSD sets in when responses to a traumatic event like re-experiencing the event through nightmares, flashbacks, avoiding reminders of the event or strong emotions, feeling hyper-vigilant and or easily startled which results in a diminished function in some areas of life lasts more than a month.

According to neurobiological theories of the brain and information shared by Teresa Descilo of her work with Dr. Figley, the Green Cross, and Victim Services, when a real or perceived danger or reminder of a past traumatic event occurs it sets off a series of bodily chemical reactions that have been described as fight, flight, or freeze (submit) responses. The body system that is responsible for this reaction is called the sympathetic nervous system and the processes of the hypothalamic pituitary axis (HPA), which is the system responsible for bringing the body back into balance in any circumstance. The pituitary regulates the thyroid gland and is the master gland regulating all of the endocrine system. When the SNS generates the trauma response, major chemicals are activated in our system like: 1) Catecholamine (epinephrine and nor-epinephrine also known as adrenaline and nor-adrenaline), these are responsible for the fight, flight, freeze responses; 2) Corticosteroids/cortisols regulate the catecholamines that increase energy and the body's immune functioning; 3) Opioids prevent us from experiencing pain and inhibit memory consolidation (i.e. endorphins and oxytocin) with oxytocin, the 'bonding hormone' inhibiting memory. This is crucial as it relates to the abuse cycle, inhibiting memory of violent events allows bonding to the perpetrator.

However, these chemicals also help the person function during trauma. If the trauma is too severe and goes on for too long, or is triggered too often, then they begin to have a very negative impact on the body, behavior and memory. Catecholamine levels increase and damage passages in the brain responsible for memory and rational thought creating a constant feeling of hyper stress and inability to distinguish danger signals. Corticosteroids become chronically low, resulting in reduced immune functioning and lack of regulation of the catecholamines. Opioid levels increase to the point that an equivalent to eight

milligrams of morphine is entering the body system, causing for example a flat affect. Oxytocin contributes to a victim bonding with a perpetrator and causes damage to memory. Estrogen amplifies the effects of oxytocin. Because of the chemical interplay, a trauma victim is unable to remember the facts of the incident consciously since the conscious part of the brain is shut down fully or partially and the emotional and the painful parts of the incident continue to play in the present as though they were still happening. Thus, the brain, which functions in a user dependent manner, becomes programmed to stay in a mode of feeling perpetually traumatized. The implications are enormous- the architecture of the brain changes as problems arise in the corpus callosum, right hemisphere of the brain and in the amygdale and the hippocampus.

In the case of trauma, typically, human beings tend to repress the content of a threatening event, partly or wholly. The result of this repression is that the traumatic event is never given the opportunity to complete itself. To further compound the effects of the traumatic event, it is common for an individual to form a decision at the time of the event. This is what is called an 'irrational belief' in CBT. This decision is carried forward in time as an incomplete gestalt or cycle, of which an individual may or may not be aware. In this way, a traumatic event continues into the present. Just as indicated before, P. Levine explains the same but in terms of energy that is trapped in the system. The memory becomes an incomplete physiological response suspended in fear and reactions to life threatening situations remain symptomatic until they are completed like in PTSD. The symptoms will not disappear until the responses are discharged and completed. The good news is that energy held in immobility can be transformed.

The integration of the experience of trauma is of utmost importance. When the traumatic material is brought up to surface using any of the healing arts modalities or using trauma reduction techniques, the material is reactivated by mindful (present) repetition and it creates what is described as state dependent learning. This is when a person must be in a similar state to the time one learned or experienced a trauma in order to be able to recall it. Repeating an emotionally uncomfortable concept or traumatic event serves to trigger the event or the material connected to the concept, which is sorted in state dependent form. By repeating the material that is in a participant's conscious awareness, the preconscious material will begin to surface, and as the repetition is continued, the participant will become aware of what was previously unconscious material. This is achieved by keeping the participant aware of being in the 'now,' in the present moment. The re-processing is

done in the past tense to get the mind unstuck and to be capable to encode and integrate the past in a healthy manner.

Many of our participants not only have had abuse experiences with their partners but also with their parents or caregivers. Traumatic experiences and persistent unmet interpersonal needs during crucial periods in development can produce blockages in the capacity of the adaptive information processing system to resolve distressing traumatic events giving rise to dysfunctional reactions. The Healing Arts program takes into consideration developmental factors and stages that could have been stifled like E. Erickson's stages and developmental tasks such as trust, autonomy, initiative, industry, identity achievement, intimacy, generativity, ego, and integrity. Also taken into consideration is Maslow's hierarchy of needs: survival, safety, sense of belonging, acceptance, self-esteem, sexuality, fun, freedom, self-actualization and unconditional acceptance.

In the Healing Arts program at The Shelter, different kinds of trauma reprocessing techniques are used. Among them are tapping combined with eye movement to release emotional stress, Tapas Acupressure Technique which involves the use of eye acupressure points and occipital area of the brain, Trauma Incident Reduction which is a scripted reprocessing system developed by French and Gerbode. Clinical Hypnotherapy, Biofeedback, Dialectical Behavioral Therapy skills and Rapid Trauma Resolution are used to complement the trauma work as well.

Tapping procedures foster a state of balance by using dual attention between internally accessed information and external bilateral stimulation. In this state the client experiences simultaneously the distressing memory and the present context. Tapping and brain balancing exercises, which incorporate eye movement and sound, result in decreasing the vividness of a disturbing memory and the related affect, facilitating access to more adaptive information, re-scripting and forging new neural-pathways or new associations within and between memory networks.

Tapas Acupressure Technique allows review of the trauma in the present, like in Rapid Trauma Resolution. Trauma creates a split, a duality, which is dissolved with these techniques. The duality of self and the trauma are deconstructed. This is similar to another intervention called shamanic journeying which has also been used as part of the healing arts. It is based on the idea that part of the soul has split from the personality, that portion of the self stayed in that time and place of the trauma; that part of the ego is disowned. The 'shamans' work is to rescue that

part of the soul and return it to the person; this is called integration, like in other therapeutic modalities of the western and eastern world.

Clinical hypnotherapy and affirmations are used as well within the context of the healing arts to help with trauma. It is the art of using the subconscious mind to change. The differential between what the person now wants for herself in the aftermath of trauma and what the person believes due to her programming, belief system, conditioning and imprinting, creates a struggle of will, a clash. The body, caught in a bind between the conscious/unconscious split, responds with symptoms stemming from a new exaggerated feeling that screams to be heard (anxiety, fear, somatic symptoms). No part wins. Detrimental early experiences and environmental generational coding of the unconscious and body level are the dissenters without conscious awareness of the dilemma. If the person consciously knew, then the person can act to congruently achieve the effective and desired changes. A double negative affirmation, for example, can be used to find the root cause and delete the imprint.

In brief, by facilitating a relaxation response in a traumatized participant, by using any of the above mentioned interventions, meditation or guided imagery as in soul retrieval for example, the facilitator can help the person achieve an altered state of consciousness. In this way information that has been lodged in the limbic region of the brain, encoded as pre-symbolic material or what is called implicit memory, due to the effects of stress and flooding, can now arrive to the conscious mind. This then become declarative memory available for verbal expression as integrated material. Flooding occurs when the person becomes stressed and in a state of fight, flight or freeze. When that happens, the neurotransmitters mentioned before, associated with the stress response, block the neural pathways to the neo-cortex, not allowing the mind to process thoughts in the natural and usual manner. Memories become trapped in those mysterious regions of the brain, encoded in a way that the person is triggered through perceptions but is unable to tap into those memories to release the emotional charge. Healing Arts modalities and trauma work can be used as a bridge for those memories so that this information is transferred from the limbic region to the right hemisphere of the brain. This part of the brain is able to deal with emotions in a silent way. Finally the information can be also transferred to the left hemisphere of the brain, in such a way that the person can express the processed material in a creative way.

Part II

Domestic Violence Curriculum Connection

Domestic Violence at the Core: Power and Control

It is understood that one of the main goals in domestic violence counseling is to understand the concept of power, control and safety. Since the Healing Arts program has the challenge of secondary prevention, which means stopping repetition (breaking the cycle) of domestic violence, revealing and stopping re-enactments of patterns of abuse within relationships, it has then taken the challenge of helping women regain power and control of their lives. The Healing Arts program pretends to create an efficient and elegant way of breaking the cycle of abuse or cycles of abuse in the life of participants. To regain power and control participants must learn how the tactics of domestic violence led to physical, psychological, sexual and financial abuse.

In the different modalities of Healing Arts this problem is tackled. In yoga, for example, the person experiences re-connection to the body, moments of contraction and relaxation to release the tension held in the body, by paying attention to the present moment and by indirectly regulating the nervous system. The person had been holding difficult positions within the context of domestic violence against her will, transcending her pain. Now in the midst of a support group in a circle of yoga, they willingly sustain difficult positions and postures to gain strength, power and resilience. This somatic approach helps in easing feeling of helplessness, fear, arousal and disconnection.

According to Dr. Bessel Van der Kolk, a clinical psychiatrist and founder of the Trauma Center in Brookline, Massachusetts, “fundamentally the effect of trauma is in relationship to the body...incorporating body-based techniques helps in trauma recovery.” Yoga and other somatic techniques can help unlock the body’s pattern of fear by allowing trauma survivors to become masters, rather than victims of their own physiology, states van der Kolk.

Healthy Relationship Promotion

Within the Healing Art program’s circles/groups, the intention is to create a sacred space where women learn about non violence, equality and healthy relationships. For example, in arts for healing or art therapy and in writing for healing group, the participant spends time on her own and then shares with the group.

The participant experiments with her sense of self, brings out positive qualities of herself and others in the group. They invite each other for growth, a sense of safety is promoted, and the participants encourage each other’s self-sufficiency. The group is based on respect, trust, support, and honesty. If conflict arises between members of the group, they resolve it without resorting to violence or intimidation, manipulation or put downs. They apologize to each other if necessary and accept responsibility for their behaviors. The group works toward closeness and they risk vulnerability in the safe space created by the members. The group facilitator and the environment promote safety.

In groups, women’s rights are affirmed, the right to be herself, to put herself first, to be safe, to care and be cared for, to be treated with respect, to be human and not perfect. The women are encouraged to show their anger and are allowed to protest if they feel they have been treated unfairly. They have right to privacy, to own their opinions, to ask questions, to say no, not to be responsible for another woman’s problem, and it’s ok not to be liked by everyone and to have control of her life.

In the Healing Arts program the group becomes a laboratory to experiment with new behaviors that eventually leads to developing freedom to express their own needs and how to approach that of others without creating dependencies.

Forms of Abuse

Women that come to the Healing Arts groups have experienced physical abuse, emotional abuse, sexual abuse or financial abuse. In the Trauma Education group participants learn about the dynamics of abuse, how abuse can be re-enacted, repeated through life and what are the pitfalls to avoid betrayal/trauma bonds.

Since many participants in chronic domestic violence situations also fall into addictions the cycle of trauma and addiction are both explored. Domestic violence in itself can be viewed as an addictive relationship when considering the chemicals that are released in fear, like adrenaline, and the body getting used to the substance being released in the system.

The cycle plays out in the following way: the person may be born in a household where domestic violence exists and the person could have experienced its effects in the mother's womb (cortisols in her system while pregnant due to stress). In the household context neural-fire setting behaviors are learned so a higher than normal anxiety baseline is established early in life. The body gets use to habitually releasing stress hormones. Through the years the baseline is raised for stress and the capacity to relax lessens. The person then learns to live in a survival-emergency mode. The person begins to crave thrill and excitement or on the other hand can't tolerate stress and controls the environment for safety. When the person is ready to begin another relationship she usually subconsciously re-enacts the original household script (encoded and imprinted in the body system already). She seeks resolution to what was left as unfinished business at home, therefore, creating a stressful home environment or a controlled environment for safety. If the person is able to consciously understand this cycle and work through the pain of leaving an unhealthy relationship, accepts learning about power and control and decides to break the cycle, then the person is out of the loop, breaking the trauma bonds.

At that point, which is Trauma Education's intent, the person needs to learn how to diminish stress by moving from states of emergency to states of relaxation, learning the response until it is deeply imprinted in the self. The participants are then ready to reconstruct their lives, regaining their personal power, developing internal and external supports and self-knowledge.

Gender Stereotyping

FCADV guidelines and core competency curriculum gives us a historical background for the development of gender stereotyping. It is well known that the history of women is one of oppression at least since Agrarian times when women were displaced in their daily work by men. This is also when they lost their 'divinity' as men stayed in one place, raising crops and animals, no longer being hunters and gatherers like in pre-historic times and discovered the mystery of pregnancy and babies. Before that they thought of women as divine beings that held

the mystery of life. The decadence of the goddess and paganism, gave rise to patriarchy.

Women's oppression began then and with the first civilizations, monotheistic religions and literacy. Monotheistic religions had male gods; the first literate humans and the creators of alphabets and texts were men and education was forbidden for women. The institution of marriage was a social construction to control land, heritage and the conservation of pure "bloodlines" (Schlain).

The Sacro-Roman Empire (450 A.C.) took away women's acquired rights from the early Christian times. Until 1400 Europe experienced the Dark Age and there were witch hunts, healers were persecuted, midwives disappeared and men became doctors. During the renaissance and after the whole scientific method was developed, along came the exploitation of the earth and of women. As the arts and sciences flourished so did navigation, mercantilism, pre-capitalism and imperialism emerged. It was not until the French Revolution in 1700's that a Declaration of human rights was written and an incipient feminist movement began with women like Wollstonecraft, Samson, Willard and Mott. The feminists later joined the abolitionist movement, a big anti-oppressive movement. It was not until then that access to education began to increase for women around the 1850's, the time of the Industrial Revolution. The Post-Modern world begins with the 20th century and brought with it the declassification of birth control information as 'obscene' (Sanger). In the 50's we saw the beginning of the cybernetic revolution and intellectuals like Gregory Bateson set the basis for Family Therapy basing his theories of communication in cybernetic systems. This opened the way for understanding families and individuals from an ecological and systemic perspective. The 60's brought progressive movements like the civil rights, black liberation movement, anti-war and anti-rape movements, along with the second wave of feminism.

The major influences were social activism, participatory democracy, honesty, and equality that set precedents for women's struggle and stimulated the courage for women to criticize male dominated organizations. The anti-rape movement was quick to define violence against women as a particular form of domination based on social relationships of unequal power (power differential). The movement called in political resources like legislative and administrative activism and advocacy. Feminism was then clearly defined as an intellectual commitment and political movement that seeks justice for women. The goal is to end sexism motivated by a quest for social justice, according to FCADV.

The causes for violence against women identified by FCADV are 1) division of labor as a basis for the exploitation of women 2) patriarchy as oppressive of women and a system that creates, justifies and sustains hierarchies, competition and unequal distribution of power and resources 3) women are more vulnerable to violence because of male dominance and a social system that doesn't sanction male violence 4) less opportunities for marginalized women. Oppression, in general, uses power to empower and or privilege certain sectors of society at the expense of disempowering others. Oppression marginalizes and subordinates. It's the antagonism against 'the other,' meaning the other seen as separate, different and threatening to the person.

The domestic violence movement is an anti-oppressive movement seeking social change that synchronically attempts to work with the relationships, communities and society as a whole. Change in a single individual is not the answer as from an ecological and systemic perspective, every aspect of society is interconnected and the problem of oppression is systemic, complex.

Gender expectations and roles influence relationships at all levels. Gender differences are reinforced in the media to maintain male hegemony. Females are still portrayed as passive and exploitable under the disguise of apparent feminine power and prowess. Female socialization continues to be the same in spite of magnificent efforts of extraordinary and remarkable women that have come forward to inspire and awaken women.

The Healing Arts program has brought forth the wild woman archetype, the smart and untamed aspect of women to venerate the female soul with the reading of the book *Women Who Run with the Wolves* by Dr. Clarissa Pinkola Estes. The book includes myths and stories about women, the editor of the book states:

"Within every woman there lives a powerful force, filled with good instincts, passionate creativity, and ageless knowing. She is the Wild Woman, who represents the instinctual nature of women. But she is an endangered species. For though the gifts of wildish nature belong to us at birth, society's attempt to "civilize" us into rigid roles has muffled the deep, life-giving messages of our own souls."

Most women resonate with Pinkola's metaphorical, poetical way of reaching the depth of the soul to re-discover who we really are. The stories and fairy tales help in the process of becoming less naive and eventually wiser. As women learn about the 'red flags' in relationships, simultaneously they acquire deep soul knowledge about how to be safe and survive. The group work leads to building self-esteem, assertiveness, creativity, resourcefulness, inner strength and inner space to become her own Self.

Cultural Relevancy, Three Cultures: Shelter Culture, Women Culture, Ethnicities

We have discussed already women's culture in regard to gender roles and expectations; how the life of a woman has been affected by patriarchy and social impositions. Shelter culture requires cultural competency in the staff and counselors. Staff needs to be aware of biases, needs to recognize professional power and avoid impositions that can be perceived as power differential, prejudice, stereotyping, discrimination or racism. Cultural competency is a lifelong process. Culture is fluid. Plus, it's important to know how having power in our lives or not having had power in our lives can shape differences. Being oppressive in one way means we are totally oppressive because it all links to a common link: economic power and control and common social methods of limiting and destroying lives. This is the most important teaching of FCADV in terms of cultural awareness for advocates and counselors working with domestic violence participants. The goal is safety and self-determination, considering the culturally specific needs of participants from different ethnicities, developing linkages that remove the systemic barriers so that they can access services and being able to offer appropriate referrals by working with community based organizations. This is FCADV's requirement for shelter workers.

Shelters receive participants from all walks of life I have always compared the shelter to a train station. It has the beauty of a train station that requires great openness of mind, enjoying diversity, love for people and cultural awareness to avoid cultural gaps and cultural blunders. That is what makes an invaluable advocate in this trade. It's important to understand what culture is and how it shapes a person. Particular cultural groups have norms and values and they are expressed in different ways, even within the same ethnic group there can be differences.

Healing Arts embraces diversity and uses modalities that act like universal languages to bring participants together. Art, yoga and drumming are three example activities that bring people together because of the universality of symbols, of body movement and that of the primal sound of drums.

Non-violent Communication Skills and Language

The non violent communication theory by Marshall Rosenberg and his website explains that non-violent communication is based on the principles of non-violence, the natural state of compassion when non violence is present in the heart. NVC

begins by assuming that we are all compassionate by nature and that violent strategies, whether verbal or physical, are learned behaviors taught and supported by the prevailing culture. NVC also assumes that we all share the same, basic human needs, and that each of our actions are a strategy to meet one or more of these needs. People who practice NVC have found greater authenticity in their communication, increased understanding, deepening connection and conflict resolution. The Healing Arts program uses the NVC model as basis for communication and for teaching communication skills to those attending groups. It provides a framework and guidelines for the interaction between participants. This model fits with the council rules of listening and speaking from the heart.

Examples of How These Domestic Violence Curriculum Topics are Linked to Healing Arts

Healing arts provide a path to reaching a sense of self-actualization by connecting to a hierarchy of personal needs as in Maslow's theory. Domestic violence topics that have been consistently used in different experiences are: survival; sense of belonging; empowerment; sense of belonging; emotional aspects like the link between thoughts, feelings and emotions; assertiveness; self-esteem; non-violence; growth; self-knowledge to avoid re-enactments; stages of life; and the heroine's journey, creativity, and release of built up energies due to trauma and its release. Here are some examples of the linking with the different modalities of the healing arts like guided imagery used in yoga, the Mandala work and the use of the archetypal stories that structure our psyches (soul).

The energy balancing chakra work used as guided imagery in the yoga class links to Erikson's developmental stages and Maslow's hierarchy of needs. Guided imagery has been used consistently by the facilitator of the Healing Arts program to help women move through different psychological stages in the aftermath of trauma.

Each energy center corresponds to a different vibration that is stimulated through color and sound. The colors in order are red, orange, yellow, green, blue, indigo and purple. Each one corresponds to sounds in the musical scales. The colors and energy centers can be also linked to different physical issues and developmental stages.

Guided imagery begins with a visualization of the first energy center located in the area of the base of the spine, tailbone area. This region according to esoteric models is activated either positively or negatively by the feeling of safety. If a person has been in a state of survival for a long time it can be activated in a way that lack of support from the lower body is felt. This chakra or energy center deals with safety,

survival, basic needs, trust, confidence, independence, autonomy, initiative, and competence. The challenge is surpassing fear.

The second energy center has been identified to be in the area above the pubic bone and below the belly bottom, the creative area of the body. This is where the sense of belonging, relationships, sexuality and creativity is processed energetically. When this area is activated it brings a sense of oneness and of joining with everything and everyone around us. The challenge to surpass is desire.

The third energy center or chakra relates to self-esteem needs, recognition, achievement, respect, boundaries, intimacy, inner strength and self control. It's the highest of the three lower energy centers and the one that centers our energy and sense of power in a balanced way. The challenge is to transcend anger, resentments, and disempowerment by moving into our power.

The fourth energy center is the heart center, the first of the highest frequencies in the energy bodies. It works like a transformer to be able to feel compassion, kindness, love, forgiveness, ethics, and pure intention. The main challenge is to be able to forgive so that we can be pure love.

The fifth energy center is located in the area of the throat. It is the seat of right speech, will, creativity, and manifestation. It's the seat of the expression of our truth. The challenge is to have a clear intention instead of just allowing our conditioning and programming to control life. The purpose is to be assertive to establish clear and firm boundaries and direct communication.

The sixth chakra is located between the eye brows. In some cultures it's called the 'third eye'. It is said to be the seat of intuition which appears to have a connection to the physical body functions, mainly the master glands of the body/mind- pituitary gland and pineal gland. This is the seat of insight, discernment, right judgment and wisdom. The challenge is to actually pay attention to the inner voice, to listen more than talk, to go within.

The seventh energy center is the house of spirituality. This is the seat of enlightenment and inspiration. This is the chakra that can lift a person from the spectrum of time and space into higher grounds which are still unknown to us; it's the invitation to liberation beyond the freedom we know in our physical bodies.

Mandala Work 12 Stage Model and the Link to Personal Growth and Development, Decision Making and Self-knowledge

Mandala work has been used in the art and healing group work (art therapy) since inception. In group we use "creating mandalas and mandala magic" to guide the

mandala work. The term mandala means sacred circle. The participant draws and paints within the circle. Mandala design motifs repeat in cyclical patterns. According to Jungian analysts it serves the purpose of restoring a previously existing order but it also serves the creative purpose of giving expression and form to something that does not yet exist, something new and unique (Jung, 1964). When we look meditatively at a drawing in group, if it's a circular drawing we would try to identify a mandala stage for it in the Great Mandala Round elaborated originally by Joan Kellog, a Jungian psychologist. She pioneered the use of mandalas for personal growth. The Great Mandala Round consists of twelve prototypical mandala forms which reflect a "spiraling path of psychological development" (Kellog and DiLeo, 1982). Each form represents a significant stage along a continuous path of personal growth. The twelve stages encapsulate the unfolding of a cycle that is lived not once but many times in a lifetime. The Mandalas of the Great Round reflect the dynamic relationship between the ego (our personality and its defenses and the self, our essence). Each stage of the mandala has its own tasks and challenges. It is characterized by a distinctive quality of consciousness and by certain feelings. Each stage has its own viewpoint or perspective on reality. When we find ourselves returning to a stage again, we resonate with all our previous experiences in this stage. We have an opportunity to rework and realign past experience in light of the present, and to weave the past and present into a harmonious pattern.

The twelve stages are: (0) life force (1) entry (2) bliss (3) energy/path (4) beginnings (5) target (6) struggle (7) independence (8) identity (9) self and others (10) endings (11) disintegration (12) transformation. The person might feel in stage one as closed and beginning again, in stage two creative and receptive, in stage three energized, like if the person is growing and expanding, in four passive and new, in stage five powerless in some way but learning to protect oneself, in stage six there are growing pains and feelings of incompleteness, in seven the person feels satisfied and as if facing the sun, in stage 8 expansive and competent, in stage 9 connected to others and mature, in stage 10 sensing change and laying down fruit, in stage 11 unprotected and holding on to hope, and in stage 12 vibrant and rejuvenated. Each stage has qualities that are associated with emotional connections. These can be divided in four main quadrants forming, becoming, manifesting and dissolving/rebirthing.

In conjunction with the Mandala stages in group, the participants look at the symbols that appear in the Mandalas or in their drawings. Symbols pre-date language, culture and even time. Symbols are so deeply ingrained in our psyches that we respond to them intuitively. Symbols serve as a link between the unconscious and the conscious levels of the psyche. With the Mandala round and the interpretation of symbols the participant gets a visual picture or reading of her psyche in the moment. For this purpose the participants use their own interpretation of symbols, symbol and dream dictionaries and also power animal

dictionaries. Another important detail taken into consideration while working with the drawings is the colors and their meaning; it brings another dimension to the interpretation and meditative experience of working with the artwork.

The Use of the Enneagram for Self-discovery in the Healing Arts Program

The Healing Arts program is a holistic model. It brings together body, mind and spirit. The Enneagram provides for a transpersonal foundation to the model. Don Riso and Russ Hudson in *The Wisdom of the Enneagram* provide a complete guide to psychological and spiritual growth which has been instrumental for providing a firm basis to the task of self discovery and self-knowledge in the Healing Arts program. Participants have been introduced to some of these ideas in an informal manner and they are also informed about their capacity for direct knowledge independent of any specific method of self inquiry.

The Enneagram is both a symbol and a systemic method for self discovery and self-knowledge. The symbol dates back 2,500 years and the psychology of the nine types go back at least to the 4th century A.D. and perhaps even further. The theories underlying the symbol and the system can be found in the ideas of Pythagoras, Plato, and other Neo-platonic philosophers. It is also part of Western tradition that gave rise to Judaism, Christianity and Islam as well as hermetic and Gnostic philosophy. The person that brought the Enneagram symbol to the modern world was Ivanovich Gurdjieff, a Greek-Armenian born around 1875. He developed a synthesis in his path called The Fourth Way, after encountering the symbol possibly in Afghanistan or Turkey. The system of self discovery/personality types called the Enneagram in our days evolved from Gurdjieff's system and was taken then by Oscar Ichazo who linked the symbol directly to personality types. In the 70's a psychiatrist by the name of Claudio Naranjo developing a Gestalt program at Big Sur, Esalen Institute and he brought to the US his understanding after studying with Ichazo in South America. Riso and Hudson, in their book called *The Wisdom of the Enneagram* further developed the Enneagram and personality types, expanding on the Enneagram theory.

Some of the basic tenets and principles of the Enneagram provide the underpinnings and basic thinking regarding the personality types in group work within the Healing Arts program. We are much more than the personality. Beyond the limited personalities each person exists as a presence and essence. Personality is a particular aspect of the soul. The soul is made of essence or spirit. The essence helps see what prevents a human being from remembering the deep truth about who he or she really is. Psychological integration and spiritual realization are not separate processes. The Enneagram is a tool for transformation. Personality draws upon the capacities of the inborn temperament to develop defenses and compensations for where there has been hurt in childhood. In order to survive

whatever difficulties we encountered at that time, the person unwittingly mastered a limited repertoire of strategies, self-images and behaviors that allowed a person to cope with and survive in the environment. Human beings became experts at coping, which is the core of the dysfunctional area of the personality. As the defenses and strategies of the personality become more structured, they cause people to lose contact with their direct experience of themselves, or the essence. Human beings identify with their personality settling on being much less than who they really are. Personality is to the essence like a room is to a mansion. People walk around worried, seldom present to themselves and to the immediate experience. Psychology poses that the ability to function as well-integrated, mature adults is determined by how well specific developmental needs were met in early childhoods. Those needs that were not adequately met can be thought of as 'gaps' that interfere with the ability to experience essential wholeness.

Bibliotherapy

The following books are used in group for biblio-therapy, however, at the end of this manual is the bibliography and references used as well. The books used in sessions with the participants are: *Women Who Run with the Wolves* by Pinkola-Estes, *Betrayal Bonds* by Carnes, *Waking the Tiger* by Levine, *Creating Mandalas: for insight, healing and self-expression* by Fincher and *Mandala Magic* by Takei. There are other books that have been used as a resource for exercises, prompts, and experiences, like: *The Wisdom of the Enneagram* by Riso and Hudson, *Managing Traumatic Stress through Art* by Cohen, Barnes and Rankin, *Trauma and Recovery* by Herman, *Self-Empowerment Journal* by Zukav and Francis, *The Self-Esteem Guided Journal* by McKay and Sutker, *The Truth Shall Set You Free* by Miller.

The Hero's Journey

Archetypal mythology and literature is a basic foundation for the psyche. The work of Joseph Campbell has inspired many. His work in turn was inspired by the work of J. Krishnamurti and Carl Jung, among others. Campbell was able to synthesize from the mythology of all cultures and times what he called the hero with many faces. All myths are only ONE myth. The hero or heroine is the one that takes off on a journey, confronts a series of obstacles and challenges and the process transforms his or her character with growth, and he or she finally returns with a gift for her or his community. This is the journey of the woman in domestic violence. An example of the archetypal story is *The Odyssey* by Homer, *Star Wars*, Tolkien series *The Lord of the Rings*, *Hercules* and his labors myth, the whole Major Arcana of the Tarot is in itself the whole hero's journey as explained by Carl Jung. These are

timeless stories of souls striving to initiate the search of true Self-hood, seeking the Essence.

“A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.” –Joseph Campbell

In the Healing Arts program the women go through a personal odyssey of transformation. In their new quest they go through a series of challenges that can be described as soul lessons that make us stronger and empowered in the true sense of the word power: inner power.

Research Based Curriculum

Rationale and Philosophy behind Healing Arts

There are various theories, philosophies and rationales that have supported the development of healing arts as conceived by this writer for The Shelter. It began with the support and evidence used for the thesis work of this writer and it has continued to evolve for more than a decade. This is an attempt to synthesize the underpinnings and undercurrents of this thought system that sustains this work.

Holistic

Holistic comes from the word whole and to heal. Holism is concerned with wholes or integral systems rather than the analysis of, treatment of, or dissection of parts. A holistic program upholds that all aspects of an individual's needs: psychological, physical, spiritual and social needs should be taken into account and seen as a whole. I like to take the example of the work of a contemporary North American philosopher, Ken Wilber. He presents an all encompassing holistic rather than exclusivist or reductive approach. He includes both ordinary and spiritual or transpersonal states of consciousness in his model for the understanding of human beings, society, science and evolution. His holistic work inspires my understanding of what a holistic program entails.

Post Modernism

After the age of Positivism, Enlightenment and Modernism in the philosophical field, the next big philosophical stride was the contemporary anti-positivism which views knowledge as relative and context dependent, questions assumptions of objectivity that characterize modern science. This trend introduced the idea of deconstructing

which is a post modern approach to exploring meaning by taking apart and examining the taken for granted categories and assumptions making possible newer and sounder constructions of meaning. That is re-framing and re-scripting our socially constructed 'stories' that we tell ourselves creating self-fulfilling prophecies and perpetuating trans-generational beliefs that no longer serve us.

Feminist Critique

This is a systemic idea of equal responsibility that colludes with patriarchal rules. Feminist critique challenged the view of the dysfunctional family (i.e. the enmeshed, incompetent mother who needs a competent, rational father to come to the children's rescue) (Bertram).

Constructivism

This is a post-modern concept, a relativistic point of view that emphasizes the subjective construction of reality. It implies that what we see in the world may be based as much on our preconceptions (self-fulfilling prophecies and trans-generational beliefs) as on what is actually happening (Bertram).

Social Constructionism

This perspective sustains that knowledge is not an objective reflection of what is 'out there', but rather a co-created one within relationships (Gergen, 1999). It challenges the notion of an objective basis for knowledge. Knowledge and meaning are shaped by culturally shared assumptions. Constructionism asserts that reality doesn't exist as a world out there but instead as a mental creation of the observer (observer being the observed as in Heisenberg's uncertainty principle vs. observer separate from the observed as in the modern science concept of duality). It requires that we adopt greater tentativeness about the 'truth' of our observations and a closer examination of the assumptions we each bring to encounters with our clients/participants. A beginner's mind or 'not knowing' attitude is maintained (Bertram).

As a result of constructivism, changes in the field of Family Therapy followed: a) elevation of meaning to a position of primary importance over behavioral interaction patterns b) Increased humility about our theoretical models c) Increased attention to the values behind our assumptions about families and family functioning d) less urgency to manipulate or control people e) increased trust in clients'/participant's resources.

Fairy Tales and Narrative Therapy~ The Use of Self Narratives in Writing and the Use of Literature in Counseling

Fairy tales contain powerful messages that are extremely valuable tools for counseling and therapy, according to Laura Olford (2011). As the post modern era continues, fantastical and fictional environments will always continue to provide creative and socially applicable contexts for therapeutic learning. In her article *The Use of Harry Potter and Fairytales in Narrative Therapy*, she explains the power of communication through storytelling. Helping a person tell her or his personal story and then devise and live a more positive life is the goal of narrative therapy. The use of literary tools has been found to be useful and a creative approach.

According to Narrative Therapy theorists a person can be empowered by being able to move from a uni-directional, blaming view of their lives to a fuller vision of both the future and alternatives to their situation. Thereby one can have greater control in their lives. Human beings make sense of their lives through both the cultural narratives of their environment and the personal narrative they create. An individual's interpretation of her or his life is known in the narrative therapy world as his or her story or 'self narrative'. Through storytelling individuals can reinterpret their past, re-authorize their personal narrative, and rework their narrative to examine their lives in a more positive light.

There are two main stages in NT: the deconstruction stage and the reconstruction stage. The first stage is that of eliciting the individual's problem saturated story, then during the second stage, reconstruction, work consists on assisting the participant in externalizing the problem. The participant is assisted in separating her or him from the personal problems. In this way eventually they can challenge their self narrative and see how their beliefs are affecting their lives. This also allows for placing the problem in the context of the whole of life, as opposed to solely the present state. By the end of a reconstructive phase the person is able to explore stories that she has ignored or forgotten in her self-narrative, these are behaviors, thoughts and feelings that contradict the dominant story; exceptions to the problem are brought to surface. The result in counseling is a more positive and empowering story.

There are four essential beliefs intrinsic to this viewpoint that converge with the post-modern and constructivistic worldview and therapeutic paradigm: 1) realities are socially constructed 2) realities are established through language 3) realities are organized and maintained through narratives and 4) there are no essential truths.

Fairytales, like the ones in *Women Who Run with the Wolves*, which is the text used for group work, help in various ways like the acquisition of life skills, generating safety and security due to the unrealistic representations of the real world. The messages travel to the reader's unconscious mind automatically like medicine to the soul. It's a creative intervention that uses the story as a vehicle for the participants to discuss their own narratives; stories teach valuable lessons and allow the reader to become immersed in a comfortable and safe world of fantasy, reach the unconscious and hold the interest of difficult to reach individuals.

Integrative Model

In *Psychotherapy Integration: A Postmodern Critique*, Safran and Messer state that pluralism and contextualism propose that absolute certainty is impossible in science and that an event can't be studied as an isolated happening. Post modernism was a healthy reaction against extreme rationalism and it challenges constructions which have the effect of marginalizing (what Hegel conceptualized as 'the other'). He stated that self identity only emerges through the construction of 'the other' (contrast). Integration in this context means that one needs to be fluent in more than one therapy language and mode of practice. There has to be a cross-theoretical dialogue instead of striving for a unified paradigm.

This also implies that even though there are contradictions between these philosophical rationales, they can still be integrated when transcending the ideal unified view. One can bring together holism and ideas of oneness, totality, unity, non-fragmentation and non-duality with post modern concepts like the one of deconstructing meanings to reframe life events. We can also use the concept of creating our reality (we are the cause and the effect of our world) but also being able to understand we are part of a totality that transcends our perceptual reality.

Complexity Theory Informed

According to Barrie Evans, PH D, the Complexity Theory could be considered the 5th wave in psychotherapy within the context of Complexity Science. It is the culmination in the 21st century of what began as Systems Theory as proposed by Von Bertalanfy and furthered by the Santiago Theory of Cognition (Varela & Maturana). In Complexity Theory it's imperative that one doesn't look for causes in a particular theoretical framework. What Complexity Theory does is it questions, explores and remains curious, inquires. It's open to all possibilities. Complexity Theory (CT) integrates. Within this framework it is acceptable to have multiple and different understandings of the same events. A complexity informed therapist or

advocate/counselor is comfortable with these multiple perspectives and can switch between these and be aware of his or her own cognitive processes at any particular time. It is a meta-level of thinking, it's thinking about thinking. There is no single theory of change for CT. It integrates both insight/awareness approaches and behavioral performance approaches. It emphasizes the importance of mindful awareness of what is actually happening and noticing change that is already in process, or noticing exceptions to problems which occur perhaps pre-consciously or outside awareness. CT proposes that looking through one lens as provided by a strict adherence to a particular theory of change, leads to reducing complex problems to simple problems which treats the parts in isolation from each other; as in Systems Theory. Instead one should take into consideration the wholeness of a human body and indeed the whole human being.

The Complexity lens is in itself a 'meta' lens which includes other lenses. It's not a separate lens in itself. It's a way of shifting perspective and viewing problems through different lenses and at the same time developing a coherent picture of the whole. The same principles of change that apply to a participant/client must also apply to the counselor/therapist/advocate herself/himself. This is captured in the concept of a fractal, where in there is a self-similarity at different levels of scale. The facilitator in any of the above mentioned roles acknowledges that he or she changes by the action of participating in the healing arts or therapeutic process. This view also acknowledges that therapy can no longer be viewed as a 'treatment' which is applied to participants by experts. It is a bi-directional relationship based dynamic process. Complexity inspired psychotherapy assumes that there are patterns of organization that emerge from: a) our phylogenetic history which organizes psychobiology in complex functional systems such as: attachment system (connection to caregivers, past experiences, energy regulation and emergency responses like fight, flight, freeze responses, reproduction, etc. b) ontogenetic experiences which become organized in memory largely below the level of conscious awareness (limbic encoding at implicit level of the mind and at level of the old brain structures) c) Our history of experiences which through learning adaptations (associations and reinforcement) become organized into our habits and personality traits d) patterns of human social interaction in our immediate social social groups in which individual behaviors are embedded e) current conscious process which act as regulators and processes that self-organize according to a landscape shaped by previous influences.

Bloom's Taxonomy

Bloom's taxonomy is a classification for thinking. It begins with the most basic form of using cognitive function as in remembering information for a test. The next level is to understand and comprehend material heard or read and be able to explain what was processed. After understanding is the expectation of the application in daily life. The higher levels of cognitive functioning include analyzing which is comparing, organizing information, identifying differences and being able to deconstruct. Evaluation is being able to judge, critique, create hypothesis, conclude and explain what has been learned. Creating means being able to design, construct, plan, produce something new, configure or combine into new patterns. According to Mihaly Csikszentmihalyi and Jiddu Krishnamurti, creativity is the highest point of intelligence; therefore the importance of creativity for healing purposes is vast. According to artist Paul Klee creativity comes from beyond the conscious mind, the famous musician Stokowski agreed. It utilizes the whole brain and maximum brain power. Creativity can also be the sole source of survival in a situation of domestic violence.

The Creative Act and the Flow

For the purposes of this manual, creativity is all encompassing. It is generated in different ways: drawing, painting, writing, drumming, triggered by reading or being quiet, by stillness as in meditation or by doing yoga. In the book *The Science of Yoga*, the author, William Broad, a New York Times reporter writes, "Life holds few mysteries greater than those concerning the wellspring of creativity."

Creativity is usually constricted to the arts, all included, it also applies to science but rarely is it related to yoga, meditation or contemplative practices. There are stories, such as the one told at the Edison Museum of Edison taking naps and getting answers to scientific problems or that Einstein would come up with answers to his scientific questions while playing tennis, using his imagination or that he got the Theory of Relativity upon waking up and it suddenly appeared in his mind. Edgar Cayce fell in a trance and became medically wise. Artists and musicians such as L. Stokowski, G. Garbo, Sting and violin master Yehudi Menuhin found deep refreshment, inner calmness and greater access to inner creative resources through meditation and yoga. Many have looked to quiet for insight, exhibiting an "appetite for silence" as E. Dickinson called it. "The quietude lets me see things differently." Scientific studies in Broad's book reveal how yoga and meditation can access the unconscious and open more deeply to feeling, memory and deeper forms of thought as stated in the article "Yoga and the Creative Impulse" by Laura Dunn.

Importance of Creativity

Yoga and meditation definitely stimulate the workings of the right side of the brain with an increase in activity in the right thalamus. Contemporary neuroscience can now map the brain, uncovering fairly indisputable evidence that logical and rational thought arises from the left side of the brain, while creativity, intuition, wholistic and spatial understanding and the resonances of beauty are activated by the right side of the brain.

In *The Alchemical Fire: Yoga and Art* by authors Ulrich and Dunn, published in Parabola, Spring 2012, *The Burning World*, it is stated that the larger dimension of both yoga and creativity both ask for the following: (1) the authentic search into the core of one's being (2) to seek and cultivate a broader awareness and to (3) directly meet the many resistances within oneself.

Creativity in Counseling: Using the Enneagram and Experiential Approaches to Build Authentic and Meaningful Relationships

This topic was presented at the 2010 American Counseling Association Conference in Pittsburg, PA. It was presented by Thelma Duffey, Ph.D., Sane Haberstroth, Ed. D. and others. Their view is that creativity deepens connections, creativity is freedom to explore, openness, and is central to counseling. It is a collaborative experience that develops relational competencies for clients, counselors and supervisors. It creates active mutual awareness of ourselves and others, promotes personal growth, it promotes authenticity, honesty and social connections.

Theory of Flow

In his seminal work, *Flow: The Psychology of Optimal Experience*, Csikszentmihályi outlines his theory that people are happiest when they are in a state of *flow*— a state of concentration or complete absorption with the activity at hand and the situation. It is a state in which people are so involved in an activity that nothing else seems to matter (Csikszentmihalyi, 1990). The idea of flow is identical to the feeling of being *in the zone* or *in the groove*. The flow state is an optimal state of *intrinsic motivation*, where the person is fully immersed in what he or she is doing. This is a feeling everyone has at times, characterized by a feeling of great absorption, engagement, fulfillment, and skill, during which temporal concerns (time, food, ego-self, etc.) are typically ignored. To achieve a flow state, a balance

must be struck between the challenge of the task and the skill of the performer. If the task is too easy or too difficult, flow cannot occur. Both skill level and challenge level must be matched and high; if skill and challenge are low and matched, then apathy results.

Mindfulness and creativity

Participants can achieve a higher level of functioning by using tools like mindful meditation, guided imagery, breath-works, yoga and the arts. The relaxation response can be achieved by the use of yoga, meditation, guided imagery and artwork (Trauma Incident Reduction workshop with Teresa Descilo, Victim Services and personal direct experience as a certified yoga instructor and facilitator of arts and healing; Benson 1975).

Yoga Philosophy as a creative act and flow

Yoga, like art, at its root cultivates contemplation. These activities move a person beyond the egoic self and require that we open up to something higher than the “I”. Like alchemy, its purpose is to transcend the egoic self and transform our base metals into the gold of spiritual awakening as stated *In Yoga and the Creative Impulse* (Dunn & Ulrich 2012). These activities ask for a vision that penetrates deep into the self and move the person towards uncovering the essence of who they really are. It requires that we enter the field of silence which is integral to the creative self, to a person’s own interaction with the world and for the person’s own inner evolution. When the mind becomes still, new layers of insight emerge through depth consciousness. Deep insights arise from active stillness as in mindful meditation, active meditation like in yoga or mindful art making. Contemplative disciplines such as meditation and yoga can stimulate and awaken the creative impulse in an individual. In the Yoga Sutras (1:2) it is stated that the fountain of creativity flows freely in a proportional and direct relationship to the stilling of the fluctuations of the mind. The degree that a person can find inner silence and peace of mind becomes a measure of the ability to contact the inner fire of creativity that derive from the deeper part of nature.

In the book, *A Morning Cup of Yoga* by Jane Goad Trechsel is a good synthesis of yoga philosophy as it applies to the yoga curriculum at The Shelter. It resonates with the Healing Arts program, plus it proposes ethics. In a section called “A Sip of

Sutras” the author explains that the physical part of yoga is important, but what good is a strong resilient body if the heart is closed and the mind is imprisoned by the ego and its demands. The author continues to explain that at the deepest level, the physical practice of yoga exists within a spiritual framework whose ultimate purpose is the union (*yoga*) of the soul with the divine, a melting of the individual personality into pure consciousness. The Sutras of Patanjali is an ancient codification of the system of yoga. The eight steps of the classical yoga system recorded in this Sanskrit work are composed of the ethical precepts of yoga (Yamas and Niyamas), how to achieve ease and steadiness in the body (asanas), breath and energy control (pranayama) and the stages of meditation.

The Yamas are the restraints and they focus on the relationship with the outer world. The first one is non-violence (Ahimsa). True harmless begins with being compassionate with one self. When a person is upset with others and critical thoughts arise, this is violence. When a person self-criticizes; that is violence arising within that person. The second Yama is truthfulness (Satya), not lying. Telling the truth can be a freeing experience. Non-stealing or non coveting (Asteya), taking only what one needs and respecting the needs of others is the third precept. The fourth is chastity (Brahmacharya) which is moderation in all things. The fifth is greedlessness (Apharigraha) in the sense of not hoarding or accumulating so much stuff. Hoarding is due to a lack of trust that one will have what one needs at some future date. Duane Elgin wrote in *Voluntary Simplicity*, “We need little when we are directly in touch with life. It is when we remove ourselves from direct and wholehearted participation in life that emptiness and boredom creep in.”

The Niyamas are the personal observances: purity, practice of contentment, right effort, self-study and surrender to a higher power. Purity (Saucha), from the yoga perspective is the practice of asanas and breathing purifying practices that help the body because whatever is taken into the body will affect the mind/body. Meditation is part of the cleansing. The practice of contentment (Santosa) consists of being content no matter what storms are threatening. It is stopping trying to control events and people around and letting things be. When we quit fighting and resisting contentment arises naturally. Right effort (Tapas) refers to self-discipline to develop will power. It involves making the effort and commitment to do something that is difficult. Self-study (Svadyaya means inquiry and examination). It’s the ‘know thyself’ of Socrates. A willingness to uncover and dismantle one’s delusions; it’s seeing our patterns that gives us the opportunity to make choices, not the choices that are being made for us through our conditioning. The last Niyama is

surrendering to the higher power (Isvara pranidhana), it's a way of knowing how to let go.

Music

Music is an integral component of the Healing Arts program. It is introduced in the drumming modality in which rhythm, beats and sound are actually created. Music is the background for Art Therapy, Writing for Healing and Yoga. Music is used to trigger feelings and emotions while the participants work independently and creatively. The backdrop and inspiration provided by the music that has been incorporated into the Healing Arts program is un-measurable. Here are some of the composers and albums used in the program:

Ambient: Mantra	Oliver Wright
Anand	Snatam Kaur
Grace	Snatam Kaur
Breakthrough	DevaProject
Chants of India	Ravi Shankar
Elephant Power	MC Yogi
Entwined and Entranced	Govinda
Feng Shui	Daniel May
Global Meditation	Various Artists
Guided Meditations	Jon Kabat-Zinn
Higher Grounds	Steven Halpern
Hot Shot Saaki	Various Artists
Journey Through the Body	Amrit Desai
The Lamas' Chant	Lama Gyurme
Live on Earth	Krishna Das
Longing to Belong	Gurudass
Magic Gypsy	Eric Fernandez
Mind, Body, Spirit	Jaykorp
Monster 80's	Various Artists
Music for Healing Arts	Steven Halpern
Music Healing	Various Artists
Nights from the Alhambra	Loreena Mckennitt
Panache Desai	Ganesh
Planet Yoga	Various Artists
Regression through the Mirrors of Time	Brian Weiss
Sacred Earth Drumming	David and Steve Gordon
Spectrum Suite	Steven Halpern
Tantra Lounge	Various Artists

Today I will	Carmen Warrington
Under the drum	Skinergy
Yoga Rythms	Soulfood
Yoga World: music for your practice	Various Artists
Zen Connection	Various Artists
The five elements	Various Artists

Extending and Expanding: Staff Development

Facilitation skills

The person or persons that facilitate the Healing Arts program has to embody the program. They need to have passion for their work and should enjoy working with groups. The best facilitator is the one that is best equipped to make and maintain compassionate connections. The Healing Arts program has borrowed a pedagogical theory and practice for facilitators from the mindfulness based Stress Reduction Program created by Jon Kabat-Zinn for his mindfulness teachers. This is based on 30 years of work at the University of Massachusetts. According to this model, “a therapist is most effective when using a model of therapy based on a world-view congruent with her own.” The creativity of the facilitator should never be stifled.

The facilitator is efficient in his work while providing warmth affability of both her own person and the environment. This special Healing Arts facilitator should be a person that is in an ongoing personal transformation process. He or she should have a commitment to personal practice of Mindful Meditation, yoga or any contemplative method and must be a person that embodies what it is to be in constant psychological development. This is because most of the modalities of the program are mindfulness based. Embodiment is perhaps the most critical dimension of guidance, the connection of the facilitator to her own practice while facilitating along with being able to have genuine interest in the participant’s experience.

“A meeting of two subjectivities in which neither assumes an expert position and both are able to work from a ‘not knowing’ position to explore the fullness of possibilities for meaning.” – MBSR program

Formatted: Font: 9 pt

The facilitator needs to be able to provoke a sense of mindfulness in sessions by constantly bringing attention to the moment, moment to moment awareness by teaching observation and noticing to participants that are in the room. Inner power

arises in the moment to moment opportunity to be in touch with the body mind complex.

Apart from the basic guiding principles confidentiality, centeredness, courtesy and cut off time constraints, the facilitator must keep in mind three pedagogical elements: knowledge base, reflection base and contemplative base. The facilitator should embody authenticity, compassionate authority and most importantly the relationship should be one in which the facilitator meets the participants without an agenda or intention to 'fix' the other. The facilitator should have the willingness to allow relationships within the group and let situations unfold in a fresh way. The facilitator practices remaining open to the outcome of any given exchange with a participant or participants of a group.

"Teaching by heart calls on teachers to access all that we are rather than allowing learning to be dominated by knowledge acquired almost exclusively through the filters of objectivity and intellect...learning dominated by these attributes can readily lead us, as teachers and students, to feel disconnected from the various sources of inquiry and creativity that fueled our passion to study and teach the subjects we love." -- MBSR program

Another important aspect is the facilitator-participant or teacher-student relationship as it has a powerful role in communal healing processes. Four powerful ideas for this type of group work is the education for liberation brought forth by Paulo Freire; transformative education as put forth by Mezirow and Winnicott's concept of the holding environment. The facilitator can create didactic material that is brief and clear that engage what MBSR calls the thought, emotion and sensation triangle of awareness. This is a way of activating many different cognitive processes and involves laterality, whole brain functioning, allowing for ways of knowing that go beyond the cognitive dimension, even bordering on transpersonal experiences. The language used is important, resistance should be avoided. An example could be awareness of cultural and individual resistances to inquiry that may be present. Fear of being one's own authority could pose an obstacle so the facilitator needs to withstand the urge to 'fix' or give advice and instead stand with the participant in a space where meaning will unfold, through uncertainty. Finally, nobody likes commands, the facilitator should use suggestions; kindness and compassion are expressed in this way. The presence of the facilitator in this environment should be one of genuine curiosity and unassuming presence.

As mentioned before on circular models, the facilitator becomes skilled in the art of learning from every situation, not seeking perfection but rather heartfelt acceptance of human imperfection, the facilitator is like a midwife that draws forth what is awaiting to be born (Batchelor, 1997). The facilitator in a Healing Arts group context fosters collaborative learning. The generally accepted model of adult education involves transfer of authority from the educator to the learner or

participant but in this particular type of group instead of using a 'banking model of education' as Freire would call it, the successful facilitator works herself out of a job as educator and becomes the collaborative learner.

The environment created by the facilitator is one of allowing. It offers permission for whatever arises with unconditional acceptance of any outcome, except violence, of course. Participants need to sense coherence and direction to feel safe enough to undertake an experience that de-stabilizes their mental constructs while they are still based on the past and while they are still identifying with 'the story'. The person needs to orient the participants to the present moment when abreaction is beginning to occur so that integration can occur. Willingness is necessary to abandon language at times and return to experience (sensations, pre-semantic knowledge and tacit knowledge when dialogue in the group ceases to generate meaning).

Self-care and Healing Arts for Advocates

According to the FCADV guidelines for core competency, vicarious trauma, also known as traumatic stress, happens when a person has a change and/or distortion in perception. Everyone can experience vicarious trauma and traumatic stress, loss of vitality, fatigue, cynicism (development of an "attitude"), insomnia, detachment/avoidance or the inability to let go. Participants and advocates can develop recurrent thoughts, unwanted memories playing repeatedly, intense emotions or not feeling (numbness), shock and disbelief when working with victims and survivors of domestic violence.

The Healing Arts program activities provide us with the tools for self-care that can help us to identify the signs of burnout, help us identify ways to acknowledge and to address our feelings, and give validation as to why self-care is important. The path of Healing Arts gives us many avenues to evaluate troubling thoughts as we work to move energy! It is important to conduct frequent self-evaluations to identify personal challenges and obstacles. You will feel better, sleep better, eat better and communicate better with participants.

Designing a Program

The 'ADDIE Model' (analysis, design, development, implementation and Evaluation) is a valuable instrument to start a Healing Arts program. Analysis refers to an initial feasibility study that involves knowing the organization, its needs and the population that can benefit from the program. It involves pre-

planning, a needs assessment, cultural relevancy and participants available to receive the services.

The design involves the creation of a particular curriculum, a 'working' map or blueprint, identifying the potential content, defining objectives and centering on the participants needs to guide the activities to be created (backward design). This is in contrast to creating the activities and then having the participant fit the curriculum. The need of the participants is the guide to creating the program.

Development refers to building the content and developing session activities, that is, exercises for each modality. In the case of The Shelter's program, the development of activities took shape after knowing the population, inquiring about trauma, seeking alternative treatments to alleviate emotional pain, researching methods with tradition and paying attention to the participant responses, requests and spontaneous activities that in turn guided the research.

Different ways of implementation were tried, for example, a three day workshop turned into a one night workshop. That morphed into a whole week of activities spread across five days. At present it's a two day emotional boot-camp experience. A problem solving model was used as a framework: definition of problems, selection of goals, selection of strategies, implementation of techniques and a recycling of techniques if not serving the purpose and goals of participants. Redesigning was necessary according to results.

Evaluation, assessment of participants and effectiveness has gone hand in hand in this program. Through surveys participants have informed their satisfaction and effectiveness of the program. Evaluation and assessment has been dependent on qualitative data gathered coupled with input from The Shelter's residents upon departure when they complete an exit evaluation indicating their experience at The Shelter.

Transfer of Program to Children and Teenagers

The present adult model for healing arts is expected to be transferred to groups geared toward children, teenagers and to the rural population which have not had the benefit of healing arts to this point. The transfer to these populations requires the application of the 'ADDIE' model to make sure that the model can be tailored to the needs of both populations in the case of The Shelter. As for other organizations,

shelters, facilities, ADDIE is necessary to decide what modalities are congruent with the needs of the specific populations.

The Healing Arts program at present is developing a schedule to go to Immokalee, FL (rural part of Collier County) quarterly to provide services. At present the United Arts Council of Collier County is partnering with The Shelter by providing an artist in residence to work with the children living in The Shelter.

Designing the ‘Sacred Space’ for the Program

Sacred space for the purpose of Healing Arts is a physical space or environment that is conducive to do the work. The requirements are that the place is silent, calm or has a background of healing music that stimulates creativity and altered states of consciousness. The items, symbols, and pictures in the room should stimulate the work to be done. The place feels safe to those that come into it. It’s like a safe womb where growth can occur. The facilitator’s attitude is one of validation and unconditional acceptance of the person. If behaviors occur that are unsafe the behavior might be unacceptable but not the person. The tone and room’s atmosphere is one of joining, union, communion and oneness of intention. It is a place where people come to search for truth. The circle gives equal importance to those in the sacred space. It is conducive to find the sacred space within.

Positioning - What’s Out There?

Current Best Practices Research

1. [Renee Mitchell- Healing Roots Center Referral Center for African American women dealing with domestic violence](#)
Work is based on empowerment of women through poetry, plays, writing workshops and presentations <http://bradlyangle.org/services/healing-roots-center/>.
2. [Insights Foundation, Inc- Healing Arts Strategies](#)
Art workshops for women and children. They believe that art empowers survivors to transform how they view themselves, allowing them to see beyond the abusive messages they learned from their batterers and rebuild their self-confidence. This is a 501c 3, a motivational support organization <http://www.insightsfoundation.com/healing-arts-with-brandy-martin>.
3. [Artesia Healing Arts](#)

Their perspective is that art gives people a positive way to handle their anger and pain, an essential step in breaking the chain of family violence for future generations. Mothers and children blossom when they are valued during the workshops and art provides them with a lifelong tool to explore their feelings, hopes and dreams. <http://artesiahealingarts.org/>.

4. Telling without Talking: Breaking the Silence of Domestic Violence (Malchiodi, in Psychology Today; September 26, 2008)

“...the long term healing process involves recovery from cumulative trauma, often PTSD reactions and almost always personal shame and loss of self...creativity and imagination restore a sense of possibility, identity and reconnection with parts of the self that were silenced in order to survive the violence. While survivors often feel shame in talking about abuse, talking about their artwork is an experience of finally coming home.”

5. A Window Between Worlds- Art as a Healing Tool

Programs available to any agency or organization seeking to implement the arts as healing tools for survivors of domestic violence. <http://awbw.org>.

Exhibits

Art exhibitions are a powerful way to break the silence that allows domestic violence to continue in our communities. As the strength, hope, pride and stories of survivors are unveiled, battering can no longer be a painful secret.

The Shop

Products are created from the art work of survivors and then sold. Revenues are used to fund programs, trainings, and traveling exhibitio6.Bluegrass DV

Program

This piece supports the idea of creating a ‘sustainable’ place for healing arts where the center is sustained by what is produced in organic gardens. The produce is then sold at local markets to pay expenses for the Healing Place/café/gallery. <http://www.beyondtheviolence.org/farm/>.

7.Drum Circles in Context. Article by David Armstrong. “Implementation of Drum Circles for Healing Trauma; Different Types of Circles for Different Purposes”

Anarchic drum circle for emotional expression or traditional drum circles for skill development, normalization and integration of trauma

8.Rhythm Based Activities for Older Adults

These circles are sponsored by REMO, the facilitator is John Fitzgerald. His philosophy is that music making through drumming together creates opportunities for social engagement, physical benefits, and improved brain wellness; to promote positive attitudes, staff wellness and improved client care.

Formatted: Indent: First line: 0.5"

Formatted: Indent: First line: 0.5"

Formatted: Indent: Left: 0.5"

8. Bringing the Arts to the Science of Counseling: Creative Techniques for Traditional Theories; Article by Suzanne Degges-White, Ph D and Nancy Davis, Ph D.

Formatted: Indent: Left: 0.5"
Formatted: Underline

In their article it is stated that art needs to be put back into counseling. Making music lets us voice our truths. Creating art gives our feelings shape and form. Writing opens us up to new understanding. Movement frees us from the often stilted lives we lead. Drama gives us the freedom to explore and try out new behaviors and ideas. It's time to get out of the head and into the body, giving life to thoughts.

9. Relaxation Menu

This is a practice at the Counseling and Psychological Services at Florida Gulf Coast University. The relaxation menu can be distributed upon arrival to shelter residents and to outreach clients

Effectiveness/Outcomes of This Program

Participant Evaluations

<p>OUTCOMES <i>Outcomes</i> are specific changes in attitudes, behaviors, knowledge, skills, status, or level of functioning expected to result from program activities and which are most often expressed at an individual level. What are your desired results?</p>	<ul style="list-style-type: none"> • Women move forward toward wholeness and personal growth in the aftermath of trauma • Women are able to integrate the domestic violence experience to a broader scheme of life • Women move into a higher level of functioning and understanding by achieving more stability, a more positive worldview, empowerment, resiliency, better self-esteem and become healthier at all levels) • Measure outcomes with survey tool to be administered during the 1st participation in group and then every 6 weeks. 	<ul style="list-style-type: none"> • According to the last survey administered for strategic planning purposes, Healing Arts is helping women move toward wholeness. • For example, "I have been able to unravel the origins of patterns of abuse and transcend to live a healthier life. I am an artist, so coming here has opened my senses again and can express through drawing, writing, music and reconnect with my essential positive self." • "I have been going to art therapy so that has been helping me let out my problems in another way than therapy." • "Yoga has helped with breathing and stress." • "Art, wolves... have helped me."
<p>IMPACT <i>Impacts</i> are organizational, community, and/or system level changes expected to result from program activities, which</p>	<ul style="list-style-type: none"> • Women develop trust, autonomy, self-initiative, self-sufficiency and are able to maintain new healthy relationships by being able to build stronger families which will bring social change. 	<ul style="list-style-type: none"> • In a recent survey when inquiring about the impact of services on the life our participants and to identify services that have made them stronger, empowered and ready for the world, participants answered that: • "Art healing, group therapy, individual counseling with Ivette, writing class and

<p>might include improved conditions, increased capacity, and/or changes in the policy arena. <i>What are your desired results?</i></p>		<p>drumming where groups that provided the above strengths, creative counseling, art therapy, book study, writing groups, drumming.”</p> <ul style="list-style-type: none"> • “I was empowered by art program, group counseling, individual counseling and Trauma Incident Reduction techniques.” • “I really do not know what I would have done without Ivette and The Shelter’s help. All of Ivette’s classes are so important and seeing her alone has saved my very being.” • “When I first heard about the group sessions with the yoga and meditation, I was definitely interested because of the yoga and meditation. I really had no idea how much I would have benefited from coming. In so many ways, the physical, mental and emotional parts of me have been helped.” • “I enjoy the physical aspect of yoga, the calming effect of the meditation, and the opportunity to share, through the creative process, what is happening in my life; the things I learn each day from my past, present and the possibilities of the future. I have gained knowledge of myself and my life as it was growing up and being in the bad marriage and have been able to accept it all. Not condone what happened but accept that I cannot change it and that I am learning from it. I have learned that I am not alone in some of the things that have happened and the feelings that I have had, because of what others in the group have shared. To do so in that atmosphere has been awesome and empowering! Ivette, I feel now, just as I did back then, that you were a person that I could trust to never hurt me in any way. Thank you for that.” • “I feel like I have come so far and that I now am ready to face the future with courage and strength that I don't think I would have had so soon if not for the private sessions with you and the group sessions. I will never forget this time. I find that I have feelings again other than fear and guilt and this makes me a very happy person. In fact, for the first time in about 40 years, I no longer have fear ruling my life and emotions. It is an
--	--	--

		<p>awesome feeling! Thank you from the bottom of my heart for enabling me to be who I am and for knowing that it is okay to be me.” B.L.</p> <ul style="list-style-type: none"> • “I have missed all of you but due to my multiple commitments haven’t been able to go to the group. I will tell you how much I have benefited from going all those times with you and the other women on Wednesdays and Thursdays. It has been a great experience of learning thanks to those therapeutic discussions and thanks to the exercises as well. The drumming has been an incredible time of enjoyment, personally it helped me to keep my balance to continue going forward with my daily things and more than anything the sharing with the other women, the integration we achieve by helping each other understand different situations of life. In the time we shared we also seemed to forget the problems. Fortunately my life is more positive with ups and downs once in a while but getting out of the rut. I got the energy thanks to people like you and the group, of which there are not many in this world, that worry about the well being of others and that help us to learn the emotional skills. You can count those people?! Anyway, I want to remind you that I reiterate my affection for the valuable work that you all do, hopefully you can continue helping women to improve their lives, a hug and blessings...” G.C. • “The first day I met you was yoga class. Because I am a large woman I thought there was no way I could do this. You never made me feel like I was a fool for being there. You even helped me up off the floor when I was brave enough to get down there. Then I went to creative writing and that was it...you have taught me to embrace my emotions (fears, doubts and happiness). You taught me it was ok to feel, that it was good and healthy. Too not live numb anymore was scary, but you were there to guide me through my fears and worries. You gave me tools to utilize for the rest of my life to help me be successful on this new path you have helped me to embrace.”
--	--	--

How is this program different?

The Healing Arts program at The Shelter is one of a kind and unique because it did not have any model to follow and was designed following intuition, observation, self-discovery and a life passion for certain themes. It's the weaving of different interests, opportunities and self-education with formal education on the modalities that come together in the program.

There are other Healing Arts programs helping different populations and many providing services to domestic violence shelters. Many of them are part of a program called A Window between Worlds; however, it focuses only on visual arts. Artesia Healing Arts is visual arts as well, just like Insights Foundation. The Healing Roots Center is geared toward African American women in domestic violence and concentrates on poetry, plays, writing, mainly literary arts and the bluegrass. It is focused on sustainability and growing organic gardens. None of them include different modalities.

The Healing Arts program at The Shelter encompasses trauma informed counseling, the visual arts, literary arts, music and rhythm, mindful technologies based on ancient philosophies with an evidenced based background and therapies, hypnotherapy, and a research based curriculum.

Pulling it all Together

This handbook is a blueprint to create other healing arts programs at another shelter or similar agency working with women's issues, especially to heal trauma. The history of the healing arts gives it a solid base and the program is authentic in that it had a creative, self-organized origin, transforming itself according to needs. The program had its own life and developed in an organic way. The concerns of participants and the continued search to solve counseling problems created its shape and form. The basic needs of prevention and treatment strategies gave the program a programmatic theory.

Statistics are to date, 2013, providing the grounds for the development of the program. The modalities infuse the groups with different languages apart from the traditional 'talk therapy' to approach trauma and problem solving. All groups and services of the program are created to fit the context under which it operates, the mission and goals of a domestic violence center. The groups assume a circular

council model combined with the tradition Eastern concept of ‘Satsang,’ a gathering that stimulates self discovery and the search for truth. Group process assures socio emotional learning, self-knowledge, development of a sense of self, empowerment, mindfulness, and embodiment or connection to the body feeling and sensing.

All healing arts have benefits that yield reconstruction of the sense of self, increase self esteem and assertiveness in life. The benefits relate in a logical way to the domestic violence philosophy. All groups are trauma directed and consider power and control dynamics, healthy relationships, forms of abuse, the problem of gender stereotyping and take into consideration cultural relevancy at three different levels- shelter culture, women’s culture and ethnicity.

Non-violent communication and language weaves the quilt of modalities that form the healing arts. It doesn’t matter if we are drumming, doing yoga, reading fairy tales about the wild woman archetype, or drawing and painting, a non violent language brings the women and facilitator together. Non-violent verbal and body language is the tool to reach the psyche. Every guided meditation, interpretation of mandala work, discussion of personality types, instructions for yoga or readings done together involved the use of non-violent language. The journey of every woman is a heroine’s journey; each story inspired compassion, kindness and the deliverance of loving words.

Creativity is what pulls it all together. Creativity is the life force behind healing arts work. It flows through written words, emanates from the inner river through verbal discourse, surfaces in drawings (some strange and enigmatic), and expresses clearly the suffering, pain, happiness or joy. Sometimes a body posture squeezes emotions through tears or an intuitive body movement allowed for the expression necessary in the moment.

Finally, staff development is necessary for sustainability of the program. It is the future of The Shelter’s program and similar programs. Facilitation skills are the core of the model, these are based on mindful facilitation, DBT therapeutic skills and participant-centered counseling based on humanistic counseling skills. The handbook also provides a model for the design of a program and its sacred space.

The model provides space for shifting and for the creation of a self-standing Healing Arts Studio, a creative space to produce, create, be inspired, be in silence, dialogue and grow. The vision for the Healing Arts program at The Shelter is one in which women can develop self-generated businesses, galleries, green markets of organics grown in gardens, drumming circle space, solace for writers, self-publishing

enterprise, and bookstores. There are infinite possibilities for the concept. Creativity pulls it all together.

References
(In order of chapters)

Gladding, S. (2010). *The Creative Arts in Counseling*. VA, American Counseling Association.

Teplin, L. Psychiatric Disorders in Youth in Juvenile Detention. *Archive of General Psychiatry*. December 2002; Vol.51.

Paludi, M. (1999). *The Psychology of Sexual Victimization: A Handbook*. CT. Greenwood Publishing Group.

Dutton, D; Painter, S. (1993). *It Could Happen to Anyone: Why Battered Women Stay*

Van der Kolk, B. (2014) www.traumacenter.org/products/publications.

Freud, S. (1938). *Basic Writings of Sigmund Freud*. Modern Library.

Waite (1993). *Florida Family Law and Practice*. FL. James Publishing, Inc.

National Victim's Assistance Academy (2001) www.ncjrs.gov/ovc-archives/.

The Justice Blog (2012) Extending the Vision; reaching every victim
www.blogs.justice.gov/main/archives/2058.

FBI-Crime in the US 2012-www.fbi.gov.

Federal Justice Statistics, 2010. Bureau of Justice Statistics (BJS)- Federal Justice Statistics www.bjs.gov/index.cfm?ty.

National survey of children's (Natscev) www.ojjdp.gov/publications.

NIMH (National Institute on Mental Health) www.nimh.nih.gov/index/shtml.

Statistics-American Bar Association
www.americanbar.org/groups/women/resources/statistics.

Warshawm, C; Barnes, H (2003). National Center for Domestic Violence, Trauma and Mental Health www.nationalcenterdvtraumamh.org/publications-products/articles.

Easwaran, E. (2007). *The Bhagavad Gita*. Canada. The Blue Mountain Center for Meditation.

Stephens, M. (2010). *Teaching Yoga*. CA. North Atlantic Books.

Satchitananda, S . (1978). *The Yoga Sutras of Patanjali*. VA. Integral Yoga Publications.

McCall, T. (2007). *Yoga as Medicine: the Yogic Prescription for Health and Healing*.

Lad, V (unknown). *Ayurveda: The Science of Self-Healing: A Practical Guide*.

Mehta, S. (2005). *Yoga the Iyengar Way*. NY. Knopf

Kabat-Zinn, J.; Williams, M; Teasdale, J; Segal, S. (2007). *The Mindful Way Through Depression*. Guildford Press.

Levine, P. (1997) *Waking the Tiger: Healing Trauma – The Innate Capacity to Transform Overwhelming Experiences*. North Atlantic Books.

Carnes, P. (1997) *The Betrayal Bond: Breaking Free of Exploitive Relationships*. Health Communications, Inc. www.hcibooks.com.

Connelly, J. www.rapidtraumaresolutiontherapy.com.

Kaminoff, L.; Matthews, A (2011). *Yoga Anatomy: Human Kinetics*. www.humankinetics.com.

Desikashar, T.K.V. (1999). *The Heart of yoga: Developing a Personal Practice*. Inner Traditions International www.InnerTraditions.com.

Anodea, Judith (1996). *Eastern body, Western Mind: Psychology and The Chakra system As a Path to the Self*. Celestial Arts, CA www.sacredcenters.com.

Farhi, Donna (2000). *Yoga, Mind, Body and Spirit: A Return to Wholeness*. Holt Paperbacks, NY.

Pinkola-Estes, Clarissa (1992). *Women Who Run with The Wolves*. Ballantine Books. NY www.BallantineBooks.com

Gallo, Fred (2002). *Energy Psychology in Psychotherapy*. New Harbinger Publications, CA.

Gallo, F.; Vicenzi, H.(2008). *Energy Tapping: How to Rapidly Eliminate Anxiety, Depression, Cravings and more Using Energy Psychology*. New Harbinger Publications, CA. www.newharbinger.com.

Gallo, Fred (2007). *Energy Tapping for Trauma: Rapid Relief for Posttraumatic Stress Using Energy Psychology*. New Harbinger Publications, CA www.newharbinger.com.

Ortner, Nick (2013). *The Tapping Solution: A Revolutionary System for Stress-Free Living*. Hay House, Inc. www.hayhouse.com.

FCADV Core Competency Train the Trainer (2011). Powerpoint. Prevention@FCADV.org.

Cerwinski, Laura (1999) *Writing as a Healing Art: the Transforming Power of Self-Expression*. Pedigree Books.

Freire, Paolo (1996) *Pedagogy of the Oppressed*. Penguin Education.

Krishnamurti, Jiddu (2009) *Freedom from the known*. Krishnamurti Foundation of America, CA.

Krishnamurti, Jiddhu (1989) *Think of These Things*. Krishnamurti Foundation of America, CA.

Krishnamurti, Jiddhu (1975) *The First and Last Freedom*. Krishnamurti Foundation of America, CA.

Krishnamurti, Jiddhu (1987) *The Awakening of Intelligence*. Krishnamurti Foundation of America, CA.

Krishnamurti, Jiddhu (1995) *The Book of Life*. Krishnamurti Foundation of America, CA

Krishnamurti, J.; Bohm, D. (1985) *The Ending of Time*. Krishnamurti Foundation of America, Ojai, CA.

Bohm, David (1994) *Thought as System*. London & New York.

Ojai Foundation, CA. www.ojaifoundation.org.

Adams, Katheleen (1998) *The Way of The Journal: A Journal Therapy Workbook for Healing*. Sidran Press.

PsychoInfo Databases Record- American Psychological Association.
www.apa.org/pubs/databases/psychoinfo.

Callahan, R. (2001) *Tapping the Healer Within: Using Thought Field to Instantly Conquer Your Fears, Anxieties and Emotional Distress*. McGraw Hill, NY.

Craig, Gary (unknown) *Emotional Freedom Technique Manual* www.emofree.com.

Dawson, C. The treatment of Combat Trauma in Veterans Using EFT. *Traumatology* (2010); 15(1) 45-55.

Dawson, G. Psychological Symptom change in Veterans After 6 sessions of EFT: An Observational Study. *International Journal of Healing and Caring* (2009; January) 9(1).

Herman, Judith (1992) *Trauma and Recovery*. Perseus Book Group/Basic Books, New York.

McKay, M.; Sutker, C (2005) *The Self-Esteem Guided Journal*. New Harbinger Publications, CA.

Zukav, G.; Francis, L (2008) *The Self Empowerment Journal- A Companion to the Mind of the Soul: Responsible Choice*. Simon & Schuster, New York.

Thich Nhat Hanh (1995) *Living Buddha, Living Christ*. Penguin Putman, New York.

Hart, William (2009) *the Art of Living: Vipassana Meditation as Taught by S.N. Goenka*. Harper Collins, New York.

Siegel, Daniel (2007) *the Mindful Brain: Reflection and Attunement in the cultivation of Well Being*. Norton & Co.

Siegel, Daniel (2012; 1999) *The Developing Mind: Toward a Neurobiology of Interpersonal Experience*. Guilford Publications, New York.

Siegel, Daniel (2012) *Pocket Guide to Interpersonal Neurobiology: An Integrative Handbook of the Mind*. Norton, New York.

Ledoux, Joseph (2003). *Synaptic Self: How Our Brains Become Who We Are*. Penguin Books, New York.

Linehan, Marsha (1993) *Skills Training manual for Treating Borderline Personality*. Behavioral Tech, LLC, WA.

Linehan, Marsha (1993). *Cognitive Behavioral Treatment for Borderline Personality Disorder*. Behavioral Tech, WA.

Gendlin, Eugene (1982) *Focusing*. Bantam Books/Random House, New York.

Moore, Dana- TSY@JRI www.traumacenter.org Boston, MA.

Isaacs, Nora. *The Cutting Edge of Trauma Treatment: Healing Through the Body* (2009) www.Kripalu.org/article/648.

Eden, Donna (2008). *Energy Medicine*. Penguin Books, New York.

Descilo, Teresa www.traumatraining.net.

Erikson, Eric (1980). *Identity and The Life Cycle*. Norton, NY.

Maslow, Abraham www.Maslow.com.

ADDIE Model www.learningtheories.com.

Fleming, Tapas (2000) *Free How To Booklet*. www.tatlif.com.

Schlain, Leonard (1991). *Art and Physics: Parallel visions in Space, Time and Light*. www.4shadowsbooks.com.

Schlain, Leonard (1999). *The Alphabet Versus The Goddess: The Conflict Between Word and Image*. Penguin/Compass, NY.

Bateson, Gregory (1972) *Steps Toward and Ecology of the Mind*. The University of Chicago Press, Chicago.

Formatted: Spanish (Spain)

- Rosenberg, Marshall (2003) *Non-Violent Communication: A Language of Life*. A Puddledancer Press Book, CA.
- Kellog, Joan www.mandalaassociates.com.
- Fincher, Susan (1991) *Creating Mandalas for Insight, Healing and Self-Expression*. Shambala, Boston.
- Dio Leo, F. (1977) The use of the mandala in Psychological Evaluation and Treatment. *American Journal of Art Therapy* (16)4.
- Riso, D.; Hudson, R. (1999) *The Wisdom of the Enneagram: The Complete Guide to Psychological and Spiritual Growth for the Nine Personality Types*. Random House, NY.
- Jung, Carl (1968) *Man and His Symbols*. Random House, NY.
- Jung, Carl (1989) *Memories, Dreams and Reflections*. Vintage Books, NY
- Jung, Carl (2009) *Jung the Mystic*. Books Squared.
- Jung, Carl ((2010) *Dreams*. Princeton Press, NJ.
- Gurdjieff, G.I. (1963/2010) *Meetings with Remarkable Men*. Mass Market Paperbacks.
- Ouspensky, P.D. (1950/1981) *The Psychology of Man's Possible Evolution*. Hedgehog Press, Canada.
- Takei, M. Zikmund, J (2010) *Mandala Magic*. CreateSpace Independent Publishing Platform.
- Miller, Alice (1996) *The Drama of the Gifted Child*. Basic Books, NY.
- Miller, Alice (2006) *The Body Never Lies: The Lingering Effects of Hurtful Parenting*. Norton, NY.
- Miller, Alice (2002) *The Truth Shall Set You Free*. Basic Books, NY.
- Campbell, Joseph (1991) *The Power of Myth*. Random House/Anchor Books, NY.
- Campbell, Joseph (2008) *The Hero With Many Faces*. The World Press, CA.
- Campbel, Joseph (1995) *Reflections on the Art of Living*. Harper Collins, NY.
- Campbell, Joseph (1996) *The Heroe's Journey*. New World Press, CA .
- Wilber, Ken (1996) *A Brief History of Everything*. Shambala Publications, MA.

- Wilber, Ken (2000) *Integral Psychology: Consciousness, Spirit, Psychology and Therapy*. Shambala Publications, MA.
- Bloom, B. Bloom's Taxonomy www.odu.edu/educ/roverbau/Bloom/blooms-taxonomy.html.
- Csikszentmihalyi, M (1990) *Flow: The Psychology of Optimal Experience*. Harper Collins, NY.
- Broad, W. (2012) *The Science of Yoga*. Simon & Schuster, NY.
- Barrie, Evans (unknown) *The Fifth Wave: Psychotherapy and Complexity Science*.
- Gergen, K (1999) *An Invitation to Social Construction*. Sage, London.
- Capra, F. (1998) *Uncommon Wisdom: Conversations with Remarkable People*. Bantam Books, NY.
- Ulrich, D; Dunn, L. (unknown) *The Burning World- The Alchemical fire: Yoga and Art*. *Parabola Spring 2012*.
- Ulrich, D; Dunn, L. *Yoga and The Creative Impulse*. March 2012.
- Treschel, Jane G. (2002) *A Morning Cup of Yoga*, MJF Books.

