Applying Creativity
Dance/Movement Therapy And The Creative Process

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Dance Movement Therapy (dmt) - defined by the American Dance Therapy Association as "the psychotherapeutic use of movement as a process which furthers the cognitive, social and physical integration of the individual "- emerged out of the field of psychology and for a large part out of the arts, in particular out of the field of dance. Dance can be seen as the most fundamental form of the arts since the body is used as a medium of direct expression and communication. Especially in modern dance, the body is not just a tool for aesthetic form, but more importantly, the body is used for exploration of themes and movement qualities. Each new choreography requires its unique movement repertoire. Inside the dancer's body, a creative and personal transformation might take place. Most of the pioneers in dmt were accomplished dancers, performers or choreographers, who adapted their knowledge of dance and movement processes to the challenges and needs of working in the field of mental health. In the last 45 years, dmt has become an acknowledged part of the creative arts therapies next to the other modalities using creative and artistic expression such as music therapy, art therapy and psychodrama.

Using an art form and engaging in a creative activity offers the possibility to enter a creative process. Often it has been seen as a given that one would be accessing one's own creativity and entering the creative process when using an art form. Only in the last 50 years serious efforts were made to conduct research in the field of creativity to define and describe the phenomenon of creativity and the creative process. Since then a vast number of publications and theories on creativity entered the market. But investigating creativity brought new problems: one discovered the complexity of the phenomena of creativity in general and the difficulty to measure, to asses, and to describe this phenomena in particular. The fact that creativity contains as many aspects as human nature itself (physical, psychological, cognitive, social, emotional and cultural) brought up new problems and questions and seemed to increase the difficulty describing and defining creativity.

The same is true for the therapeutic process. I conceptualize the therapeutic process as the process of growth facilitated by the therapeutic relationship. The creative process and the therapeutic process are often described in a vague fashion, not really illuminating their nature and keeping them within the realm of mystique. The difficulty defining and describing both processes lies partly in their nature: Both processes lead to a "product", which at some point in time is not existent in one's world of knowledge or world of experience. Both processes unfold from the known to the unknown - unfold the unknown and make it visible for the involved

persons. Some researchers even say the therapeutic process is the creative process par excellence (Landau, 1984). If both processes have similar features and can be integrated within the frame of dmt, it is most likely that theories of creativity will expand a therapist's awareness and assessment of the changing dynamics within the therapeutic relationship.

B. Purpose and rationale

The purpose of this thesis is to demonstrate how different theories on creativity can offer an alternative way of conceptualizing the client's interpersonal world in general, the development and the dynamic of the therapeutic relationship as it

occurs within dmt specifically, and to examine how theories of creativity are related to change and growth. One underlying assumption of this thesis is that the therapeutic relationship in therapy is the major agent of change and growth (Yalom, 1983) and that change in a client will be seen in the way he relates to self and the world around him. Like the therapeutic process, the phenomena of creativity is connected to relationships. Creativity is not originated in a vacuum, but it potentially occurs in all interactions of a person with ideas, and dreams, either with oneself or with other human beings as well as with inanimate objects. Therefore, "creativity and art are based in relationships" (S. Imus, 1988, pp. 92)

The majority of dance/movement therapists (dm-therapists) work from the idea that a session unfolds along the needs of the client. Shaping intervention based on kinesthetic empathy (the nonverbal empathic communication with the client which is created by the therapist physically reflecting back the client's physical and emotional state) is one of the major tools within dmt, which demand from the dm-therapist that he be able to improvise and to use his ability to create interventions in the present moment. In that sense, the dm-therapist ideally enters his own creative process which provides him with information about his interaction with the client. Deeper understanding of the creative process in general and one's own creative process might result in a deeper understanding of the client-therapist interaction.

Engaging a client in movement structures and body experiences might trigger dreams, memories, images and symbols. These are responses closely related to individual creativity. One might see these responses solely as a reflection of a client's intrapsychic situation. Working with an understanding of creative processes, a dm-therapist might have a broader repertoire to develop symbolic expressions on a continuum according to the different phases of the creative process. This again, would contribute to a broader understanding of the client.

On a larger scale, theories on creativity might be of great importance for the field of mental health , since the medical definition of health and illness does not often sufficiently apply to the clients who seek psychotherapeutic support and definitely does not always reflect the personal experience of the chronically mentally ill client. (Creativity) " ... is an ideal form of behavior ; consequently it behooves us to understand creativity as specifically as possible in order to develop a clear notion of ideal, normal and pathological" (Rothenberg, 1976, p.4). By using a creative medium, dm-therapists have the unique possibility to integrate creativity theories in their work in order to assist the client more effectively in his process of growth, toward a healthy and satisfying world of interpersonal relationships.

C. Methods and limitations

The methods I will use to support my hypothesis are both literature review and clinical experience.

The thesis will be divided in two parts. The first part - the literature review - will focus a) on the origin and the importance of different theories and methods in dmt with its special relationship to creativity, b) on theories and methods of group therapy and c) theories of creativity and the creative process as originated in the field of creativity research, psychology and the arts.
Part 1 will conclude in a comparison of these different theories in the field of dance movement therapy and creativity research to find interrelated concepts, similarities and differences. I will then elaborate on a possible application of theories on creativity to the practical work in dmt with its application to the therapeutic relationship.

Part 2 focuses on the practical application of those theories. A description of one dmt group will be introduced to examine how the responses of the clients can be conceptualized and be perceived from the introduced theories within the framework of dmt. A coding sheet reflecting these theories will be introduced as an assessment tool.

I am not intending to define the phenomena of creativity or growth nor do I propose clinical theories and methods for dm-therapists, which are based in scientific research. This paper is meant to be a descriptive study on these complex issues, in order to display their interdependence, and hopefully increase the awareness toward these connections.

The case studies focus on institutionalized chronic clients, diagnosed with psychotic disorders. Especially with chronically mentally ill clients, the dm-therapist is challenged with his own feelings as well as with his client's feelings of hopelessness, helplessness and a lack of perspective.

More ways to view clients' maladaptive behavior, such as perseverative, fragmented, disorganized or repetitive, can help the dm-therapist to work more effectively with those clients and will help to instill hope and improve their perspective .

Most of the dmt literature use the female pronouns for the dm-therapist and the masculine for the clients. Since I use my personal experience in this thesis I will use the masculine pronouns for the dm-therapist and the clients. It is not my intention to make any gender inferences, relating to either being a dm-therapist or a client.

PART 1 - THEORIES

"In the present moment, we have the capacity to simultaneously notice vast amounts of information from the body's senses and the mind's activities of memory, thought and imagination. But our ability to be aware of and integrate this information needs to be developed. It's a muscle to be exercised. (Zaporah *, 1995, pp. 13).

1.1. Dance movement therapy - an overview

Dmt is a process-oriented modality using movement, dance and the creative and direct expression of oneself through the body as primary media for the therapeutic interaction. One underlying belief is that the body and mind are interconnected and that " body movement reflects inner emotional states and that changes in movement behavior can lead to changes in the psyche, thus promoting health and growth" (Levy, 1988, pp. 1). Through their practice dm-therapists were able to adapt their knowledge to a wide range of populations and to work in a variety of different settings including: psychiatric facilities, nursing homes, educational settings, drug treatment centers, wellness and alternative health centers, rehabilitative facilities, but also in political or organizational settings as consultants. One might say that establishing and developing the professional field has been and still is an ongoing creative process in itself.

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* Ruth Zaporah, a teacher, performer and director living in Berkeley, USA. She created a form of body based improvisational theater called Action Theater. She has been the recipient of a National Endowment for the Arts Choreographer's Fellowship

1.2. Dance/ movement therapy - influenced by the field of dance

In the field of dance, the revolution of modern dance which advocated dance, movement and the body itself as an expressive medium made the development of dmt possible. In classical ballet, especially in the beginning of the last century, dance and the body were tied to a rigid aesthetic. Beauty, innocence, and youth were ideals communicated in fairytale - like choreography. Modern dance enriched this repertoire with human expression of all kinds, remembering the long-standing history of dance and its importance as a significant social element through expression of self, and interwoven within spirituality, religion, and community.

Mary Wigman especially expanded the dance repertoire towards the use of dance and movement as an expression of inner states. Her way of creating dances was driven by her interest in the underlying emotions in movement and by her passion to express those in an artistic form. "Dance is a living language that is spoken by people and speaks of people - an artistic statement that rises above the basic level of reality to speak on a higher level in images and symbols of those things that move people's hearts and demand to be communicated." (Wigman in Müller, 1992, pp.54) Although working in an improvisational form with the transient medium of dance, Mary Wigman saw the inner experience as the element which makes movement last. Along that line she also delineated spontaneous ideas as different from creations. "Spontaneous ideas might not be repeated in the same form and no attempt to reconstruct them has been successful - but - if it was a creation then what first seemed to be lost will emerge again, free from all ballast to be at the right place, at the right moment. " (Wigman in Müller, 1992, pp.67) While she created her choreography she connected movement with its underlying meaning, provoking a process of transformation and working as well on the outside (movement and choreography) and the inside (inner experience). "The creative force belongs equally to the space of reality and the realm of fantasy. And there are always two currents, whose energy circuits that attract each other, kindle each other and resound into each other, until in unison, they completely pervade each other: the creative readiness that invokes the image, and the will to act, intensified to the point of obsession, that takes possession of the image and transforms its material, however volatile it may then still be, into shapable material, so as to lend it its final Gestalt in the molding crucible." (Wigman, 1933, pp. 45)

There were other important artists, such as Isadora Duncan, Rudolf von Laban, Ruth St. Denis, Martha Graham, working in and changing the field of dance, who influenced the pioneers of

dmt tremendously, and who laid the groundwork that the body, movement and dance could be rediscovered as an integrated medium to express one's physical, emotional, psychological and spiritual experience.

   The fact that modern dance and later dmt emphasized self expression as well as individual creativity can also be seen under the light of the fact that both were developed in times of social and political tension. Artists (Goldsworthy, 1990, Zaporah, 1995) as well as psychologists (Csikzentmihalyi, 1996, May, 1975) have mentioned that creative ideas, inventions or behavior are more likely to occur in a tension-field, within dialectic opposites. Those polarities can exist solely within the personality structure of the individual or between the individuals inner life and the external reality.

1.3. Dance/ movement therapy - influence by the field of psychology
The development of modern dance and the introduction of psychoanalytic thoughts both happened in the beginning of the century. One might say that modern dance reconnected to the inner experience and to the unconscious parts on the body level in an artistic form. In Freudian psychoanalysis the integration of the unconscious happened solely on the verbal and cognitive level. It was Wilhelm Reich, a former student of Freud, who brought the attention to the body and promoted the connection between psychological and physical development and behavior.

   He believed that conflicts and trauma are manifested in one`s body and movement behavior, and that one can promote psychological change by working through one`s body armor, releasing old conflicts and tension. (Kriz, 1994) Carl Gustav Jung, another former student of Freud, extended psychoanalytic theories toward the recognition of the collective unconscious, containing common symbols, images, dreams and archetypes, which are originated in the development of the human and cultural development of the human existence. The act of change according to Jung, requires one to access these unconscious realms which might lead to potential access to one's personal creativity.

   Another major influence on the development of dmt and the field of psychiatry was Harry Stack Sullivan. His view on psychiatric problems involved the verbal and nonverbal interactions between the client and his environment. "The core of Sullivan's work was the study of communication between persons: interpersonal relations. ... For Sullivan "interpersonal" had more meaning than just personal overt actual transactions. Sullivan included fantasy as well as reality ." (Bunney, 1996) Treatment was based on the hypothesis that early relationship

dysfunction's can be reworked within the therapeutic relationship (Fischer & Chaiklin, 1993) and new patterns of relating can develop. Incorporating nonverbal behavior and the realm of fantasy in his theory makes his theories highly applicable to therapeutic modalities using dance, movement and ones creative potential for the therapeutic process.

It appears that the development of dmt happened in an overall social tension field, where there was a willingness to experiment and ultimately, to incorporate new ideas about human existence and human development. Since the profession has been strongly rooted in the arts, it seems to be natural that the pioneers combined their ideas about creativity with those about therapy.

1.4. The therapeutic process in dance/ movement therapy

"Experience evolves. In the natural world, change occurs continuously. Change occurs at varying speeds from lightning fast to slow browning of leaves. Sometimes change strikes abruptly without warning. Sometimes incrementally, step by step. And sometimes change transpires so slowly that we don't see the change at all. There is always an inner motivation , a hidden bridge that ties one experience to another." (Zaporah, 1995, pp.25)

Since dmt has been shaped out of different backgrounds, by a variety of personal styles, and has produced a wide ranging interaction of different bodies of ideas, I believe that there are no pure theoretical frame works developed within the field. Different practitioners formulated concepts and practiced dmt within an existent therapeutic perspective. I will refer to concepts and not to theories in the further discussions, because they described their experiences and methods through the lens of the therapeutic frame work which they adopted. Despite the differences in their therapeutic frameworks, the pioneers in dmt formulated important concepts which can be seen as the common base and the ground work of the profession.

Marian Chace, one of the main pioneers in the field, believed that dance is communication and therefore fulfills an essential human need. S.Chaiklin and C.Schmais (1979) extracted four main concepts essential to Chace's work. Chace believed that those concepts facilitated the therapeutic relationship on a movement level in which change can take place. These four concepts are a) body action, b) symbolism, c) rhythmic group action and d) therapeutic relationship (Chaiklin & Schmais, 1979).

a) Body action (Chaiklin & Schmais, 1979): muscular activities evoke emotion. Movement structures, as used in dance/movement therapy, can be seen as a journey of emotions which are communicated in movement. "Since muscular activity expressing emotion is the substratum

of dance and since dance is a means of structuring and organizing such activity, it might be supposed that the dance could be a potent means of communication for the reintegration of the seriously mentally ill patient." (Chace, 1975, pp. 210) There is a clear connection between motility, dance and emotional expression (Roskin Berger, 1956). By moving together readiness for emotional responsiveness can be developed.

   b) Symbolism (Chaiklin & Schmais, 1979): movement provides us with a symbolic language to communicate ideas and emotions. Dance can be seen as the organization of that symbolic language which allows one to communicate with others, independent from the cognitive level. Movement carries symbolic meaning and is given symbolic meaning by the mover. Symbolism allows the client to invent the future, to experience and reenact the past and to connect to the present by communicating those issues that would otherwise not be expressed. During symbolic play, freedom is communicated to create new interactions and recapitulate old ones. The use of symbolism promotes the use of fantasy and imagination and through that links dmt to creativity.

   c) Rhythmic group action (Chaiklin & Schmais, 1979): rhythm is communal communication. It can unify a group, organize the individual within a broader context of relationships and communicate support. It creates an environment of safety and solidarity. Everyone has his own rhythm as well as being part of a greater rhythm. Rhythmic group action emphasizes the group pulse which is composed out of the individual rhythms and can be seen as a basic form of communication in a dmt group.

   d) Therapeutic relationship (Chaiklin & Schmais, 1979): establishing a therapeutic relationship on a body level is essential to all dmt approaches. Kinesthetic empathy communicates to the patient understanding, but also reflects the underlying emotion of a movement and therefore establishes affective empathic relationships to the clients.

   All four principles promote communication and interaction. Chace's emphasis on the interpersonal field and the therapeutic relationship show clearly the influence of Harry Stack Sullivan on her work. The reasoning which led her to emphasize interaction so strongly is best described through her own words: " Through interaction the person becomes aware of himself. He also begins to feel his different muscles move in response to action from someone else, not manipulated by someone else but interacting and this becomes expressive because it comes from within the person. This is what dance therapy is about. " (Chace, 1975, pp. 395)

   This statement reflects upon her belief that creativity is originated at first within an interaction with others where the individual is allowed to express oneself. Marian Chace also

believed that creativity is universal and a natural potential in everyone: "Not all people are artists, but all people can be creative." (Chace, 1975, pp.289)

The connection between creative and therapeutic processes can be found in the work of Mary Whitehouse, another pioneer in the field of dmt. Whitehouse had two main influences. First, her early dance training at the Mary Wigman School in Dresden and second, her studies of Jungian psychoanalysis. Five concepts were fundamental to Whitehouse's work: a) kinesthetic awareness b) polarity c) active imagination d) movement in depth (later called authentic movement by J.Adler) and e) the therapeutic relationship (Whitehouse, 1979)

a) Kinesthetic awareness in Whitehouse's understanding was the " individual internal sense of his physical self" (Levy, 1988, p.64). It is the subjective connection to all bodily changes which in fact are going on continuously.

b) Polarity: " There are physical and psychological opposites ... Life is never either/or but always the paradox of both/and" (Whitehouse, p.69). Along with C.G. Jung Mary Whitehouse conceptualized opposition and polarities as present in all aspects of life.

c) Active imagination: Whitehouse (1979, pp. 71) stated " the inner sensation, allowing the impulse to take the form of physical action is active imagination in movement just as following the visual images is active imagination in fantasy. It is here that the most dramatic psycho physical connections are made available." Whitehouse adapted C.G. Jung's concepts of active imagination which clearly derived from Freud's free association, to movement processes taking place in dance/movement therapy. Active imagination in movement was believed by Whitehouse to connect the individual to what Jung called the "Self" a term which refers not to the individual ego driven self, but to the whole personality , egoconsciousness, personal and collective unconsciousness.

d) Movement in depth: trained in improvisational dance techniques, Whitehouse was looking for the experience while moving which she described as the sensation of moving and being moved. "It is a moment of total awareness, the coming together of what I am doing and what is happening to me" (Whitehouse, 1979, pp.68). This means also that in this process one gives up the control of one`s ego and is accessing one`s unconscious in movement.

Active imagination and movement in depth are closely related. Movement in depth is like active imagination on a body level. Improvising in dance (which is sometimes referred to as instant choreography melting spontaneous expression with an abstract form) becomes active imagination. Stern (1995) makes a comparison between improvisation in dance therapy to the

free association in psychoanalysis. "The dance/ movement therapist improvises until something happens and the therapist and patients meet on the intersubjective level. That is the same as in psychoanalysis. One talks and listens until something happens, only then understanding can be developed. It is an improvisation without a goal, which can be recognized immediately." (Siegel, 1997, pp. 30) Both improvisation in dance and leading improvisational dialogues in therapy allow for creativity to emerge as they offer an open and less controlled frame for interaction to happen.

e) Therapeutic relationship: Two skills of a therapist were especially important to Whitehouse. As did many others in the field, Whitehouse believed that one fundamental skill of a therapist is to recognize the client's present condition and create the therapeutic dialogue from that presence. The second skill is the ability of a therapist to trust his/her intuition while working with the client . Whitehouse saw "physical movement as a revelation of the Self" (Whitehouse, 1979, pp.79). She defined the Self (a term created by Jung) as "the world of the transpersonal, a world greater than the individual, more powerful than the ego" (Whitehouse, 1979, pp. 79). Whitehouse was able to combine her improvisational dance background (Wigman) with Jungian theory. She gave, like M.Wigman and C.G.Jung, creativity an important place in her work. She saw the lack of affective and emotional connection in movement as a social phenomena and as a result of the lack of creative expression in movement. For Whitehouse creativity consisted ".... in his working toward his own fullest development the realizing of his own potential the allowing himself to grow. What we create first is ourselves." (Whitehouse, 1963, pp.16)

Trudi Schoop, another pioneer in the field, operated from the idea that all individuals encompass the complete range of every feeling, action and thought. The conflict of witnessing the restriction of many hospitalized clients and at the same time believing in the wholeness of a person led her to stress the importance of utilizing opposites in her work. "I believe that opposites are mutually inclusive. The fact that an individual can be sad also means that he can be joyful " (Schoop & Mitchell, 1979, pp.45). One way of increasing awareness of the opposites was to incorporate contrast in her work to allow the patient to explore the contrasting pulls. She purposely created splits and conflicting body/ movement tasks to allow for exploring the contrast and the conflict between the obvious and the invisible.

Schoop was also dedicated to explore the inner fantasies of her patients: "My belief in the positive nature of fantasies has never diminished during my life time .... I feel rather than suppressing the fantasy of a psychotic individual I should fly with him for a while to descend with him for a soft landing on this earth ..." (Schoop & Mitchell, 1979, pp.52) She believed that

the psychotic fantasies stem from the same place as the images an actor has, with the difference being that he knows how to move between the two worlds of reality and fantasy. The trained actor would be able to travel between his inside reality and external reality while the psychotic patient could not. This inside outside shifting is a skill trained in Actiontheater: "Students must simultaneously experience and disengage from the unfolding content to give memory and imagination to pull the scene in unexpected directions" (Zaporah, 1995, pp.166). The ability to move between and integrate inside and outside appears to be a challenge, especially for the client diagnosed with a psychotic disorder.

Although stressing fantasy and imagination, Schoop was rooted in movement. "Human expression as it is represented by the body is my source of psychological evolution" (Schoop & Mitchell, 1979, pp.48). She assessed the physical expression of clients on their alignment, centricity, tension, rhythm and use of space. Her commitment to movement and the direct expression is also reflected in her use of improvisation in her groups. Yet she stressed the importance of reproducing one`s experience in repeatable movement experiences. Reproducing and repeating significant aspects of one`s improvisation promotes ego functions of self-observation and self-reflection and therefore increases ego strengths. (Schoop & Mitchell, 1979)

Claire Schmais (1985) selected eight "healing factors", promoting therapeutic change . These eight factors include synchrony, self-expression, rhythm, vitalization, cohesion, education, symbolism and integration. They can be seen as an extension of Chace's four principles.

Especially symbolism and integration appear to be important for the integration of the creative and the therapeutic process in dmt. In a dmt session one allows for the "interaction of words and movement to escalate affect and to provide an associative matrix from which integrative dance symbols can arise. Symbolic expression in dance therapy form the bridge between the patient's internal and external worlds as they transfer the energy from one realm to the other in a social context" (Schmais, 1985, pp. 33). Bridging between personal reality and external reality is important for Schmais too. The skill to move between both realms might be a necessary condition to increase creativity as well as to promote growth.

In any case, bridging those realities means integration. In dmt, integration ideally happens on a variety of different levels. "The therapist strives to integrate body actions, facial expression and verbalization, thought and expression , feelings and words, breathing and activity, past and present and self image and self presentation " (Schmais, 1985, pp. 26). Schmais elaborated on the integration fostered by dmt treatment and stated 5 premises underlying the integrative function

of dmt:

a) An isomorphic relationship exists between mental acts and neuro muscular activity

b) Integrative connections can be made by slow accretion or by instantaneous revelations

c) Integration implies commitment

d) Integration requires that experiences are both felt and symbolically represented

e) Integration of self requires validation by others.

As we will see in the following chapters, especially the last four premises of the integrative factors in dmt show similarities to underlying assumptions surrounding creativity. For example, Csikszentmihalyi (1996) stated that creating implies commitment and discipline and that creative products need to be recognized and validated by others, showing social relevance.

1.5. The therapeutic process in group therapy

Since I will refer in the practical application to a dmt group, it is important to look at the change promoting mechanism in group therapy. Irvin D. Yalom, a main theorist in group therapy, described different therapeutic factors as basic mechanisms of change promoted by group therapy. The therapeutic factors even though the group might differ in form and setting are instillation of hope, universality, imparting of information, altruism, the corrective recapitulation of primary family group, development of socializing techniques, imitative behavior, catharsis, external factor, cohesiveness and interpersonal learning. Studies have shown that the factors "most successful group therapy patients deem most important is interpersonal learning in conjunction with catharsis and insight." (Yalom, 1983, pp.49). Different therapeutic factors seem to have different qualities. Some of them can be seen as factors determining the group culture like instillation of hope, universality, altruism and group cohesion. Others describe intrapersonal processes like catharsis or existential factors while the rest are interpersonal in nature.

Specifically for dmt Penny Lewis (1979) proposed a developmental stage model conceptualizing the mechanism of change in dmt. She mentioned four developmental stages:

a) dependence and acclimatization: in that phase clients test out the safety in group, they might be hesitant , do not trust and the test " the group's potential to be a container and the power of the therapist to affect their experience". (Lewis, 1979, pp.198)

b) counterdependence and ambivalence: clients develop their need to express individuality and might display resistance and hostility . "Anal ambivalence between regression into secure dependency or progression into interpersonal individuality promotes disenchantment with the group itself and its leader-therapist ". (Lewis, 1979, pp.198)

c) interdependence and orientation to task: the client develops the ability to participate in short term tasks as well as an ability to view the group as important.

d) Group cooperation and consensual role relatedness: during that stage, group members work on long term tasks, are able to delay "personal gratification for the benefit of the other members or of the group as a whole " (Lewis, 1983, pg. 198).

These "Group Process Developmental Lines" (Lewis 1983) go along with the delineation of therapeutic factors, giving them a natural progression. The first stage is utilizing factors promoting group culture, during the second stage therapeutic factors of intrapersonal processes become important and the third and forth stage utilize therapeutic factors promoting interpersonal learning.

 Yalom's model and dmt acknowledge the importance of interaction. "Basically this theory posits that one`s character structure is shaped by one`s previous interpersonal relationships and that a patient's current symptoms are a manifestation of disordered relationships" (Yalom, 1983, pp.45). He believed that psychopathology regardless of its external symptomatic picture, has its source in distorted relationships with others. In group therapy, a social microcosm is created where these relational patterns unfold and can be examined. By helping a client to understand his behavior in group, one has the chance that he will be able to apply this understanding to his relational patterns in his outside social life. The clients who correct maladaptive interpersonal patterns in the group - in the here and now - will ultimately transfer this learning to his outside lives. "Even though individuals present for therapy with a wide array of different types of symptoms, therapists make the assumption that there is an interpersonal component in all symptomatology. This is the core assumption of interpersonal theory of psychopathology and leads to the corollary that therapists treat not the manifesting symptom, but instead, the underlying interpersonal pathology" (Yalom, 1983, pp.174).

 It seems to me that focusing on the here and now is like setting the stage for an improvisational play. As the therapist creates the safe environment, the play unfolds along the personal histories of the clients and by the present interaction amongst them. Like improvisational theater, the creative playing happens as one "responds to the material of one's own awareness: information

from the senses, imagination and memory. To act is to enact the current experience of awareness as it awares" (Zaporah 1995, pp.154). In therapy focusing on the here and now and using "all events of the group as grist for the interpersonal mill" (Yalom, 1983, pg. 195) is a similar process and therefore carries creative potential. Like on stage, a group focusing on the here and now has the chance to try out new behavior, to form new ideas or to view conflicts from multiple perspectives.

As important as it is to create this stage, - to "activate the here and now" - (Yalom, 1983) is to "illuminate the process" (Yalom, 1983). During illumination of the process, the client learns to step back and reflect on one's behavior. One can compare that with the audience in the theater, the witness in authentic movement or the movement presentation used by Schoop. The outside eye promotes the ability to distance oneself in order to increase awareness of self and the environment.

It becomes clear that the therapeutic process is difficult to define, too. "Psychotherapy is an undefined technique applied to unspecified problems with unpredictable outcomes. For this technique we recommend rigorous training." (Schellenbaum, 1987, pp.34) The training should take place in the therapist's world of experience and awareness. That would also increase his ability to access his creativity. "Until one is familiar with the experience of letting go into the unfamiliar, one often misses the place to jump off. One is too busy doing the exercise, listening and observing and doing, doing, doing." (Zaporah, 1995, pp.113)

"For me looking, touching, material, place and form are inseparable from the resulting work. It is difficult to say where one stops and another begins. Place is found by walking, direction determined by weather and season. I take the opportunities each day offers; if it is snowing, I work with snow, at leaf-fall it will be leaves: a blown over tree becomes a source of twigs and branches." (A.Goldsworthy, 1990, pp.162) "I stop at a place or pick up material because I feel that there is something to be discovered. Here is where I can learn . I might have walked past or worked there many times. Some places I return to over and over again, going deeper - a relationship made in layers over a long time. Staying in one place makes me more aware of change. I might give up after a while. My perception of a place is often frustrating limited. The best of my work, sometimes the result of much struggle when made, appears so obvious that it is incredible I did not see it before. It was there all the time." (A.Goldsworthy *, 1990, pp. 3)

2.1. Creativity - the phenomena

Thoughts and theories on creativity are as old as human kind. The word creativity has been used indiscriminately - often without common definition. The word creativity has its baggage - a baggage of meanings, assumptions and misconceptions (Rhodes, 1987).

One of those misconceptions has been that being creative is the same as being artistic. Yet, artistic creations are only one form of creativity. Also, being an artist or using an artistic medium for any purpose does not necessarily mean that one is creative. Often people expect one to be extremely gifted, a genius or brilliant, to be creative. Yet, research has shown that a high IQ does not indicate any heightened creative ability (Guilford 1986). Not uncommon, especially in the nineties, is the idea that creativity is this magic ingredient which makes one`s life happier, richer or more exciting. In this case people forget first, that creativity involves a creative process with oneself as active participant and secondly, that this process deals with the unknown which potentially entails all emotional experiences.

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* A. Goldsworthy, born in 1956 in Great Britain, studied at Bradford School of Art and Preston Polytechnic Since his student days, he has worked largely in the open air, using materials that he has found around him. He completed major exhibitions, commissions and projects all over the world.

Looking from a historical perspective one sees that ideas regarding creativity have been discussed through the centuries. The actual scientific research on creativity started in 1869 with Galton's publication "Hereditary Genius" (Landau 1984, Guilford, 1986). Yet it took the post war era and its ever-accelerating efforts in a contest of intellects for that investigation on creativity and especially how to originate and support creative thinking, to become of wide interest, especially in the USA. In 1950 the interest in creativity had just been awakened. In 1950 Guilford examined the index of Psychological Abstracts for writings on creativity to prove its neglect by psychologists and found that "of approximately 121,000 titles listed in the past 23 years only 186 were indexed as definitely bearing on the subject of creativity" (Guilford, 1950, p.34). Nowadays there is a lot more interest in creativity and this subject has been receiving a lot of attention from various fields, e.g. science, business and popular publications have flooded the market. According to Pimmer (1994) along with the research on creativity came the search for a final definition of the phenomena: Stein (1952), Mc Kinnan (1962) and Barron (1969) defined novelty and uniqueness as main criteria for a creative product. Drevdahl (1956) talked about creativity as the ability to develop cognitive constructs and thoughts of any kind which are new or not known to the originator. These constructs can be a syntheses of thoughts or products of the imagination. Dietrich/ Walter (1970) defined creativity as the general ability to go beyond previous experiences to create something new. Dorsch (1970) determined originality, flexibility, sense for the essential, openness, fluency of the production process and novelty of the problem solution as components for creativity. In 1984 Landau defined creativity as a state of being, which enables us to find new aspects in familiar contexts as well as to confront oneself with the unfamiliar and to use previous knowledge to create a new experience (as synthesized from previous knowledge and the input of the unknown). In general it appears that one designates "creative" when the activity or the product shows the attributes of novelty and value (Rothenberg&Hausman, 1976). Yet novelty and value appear to be hard to be defined, too, and depend largely on the context of ones research. In regards to novelty in dm-therapy, this would mean that the idea or the movement is new in the experience of the client. Rothenberg & Hausman formulated a general definition which also captured personal experience and appears to be a minimal consensus of all definitions mentioned earlier: "Creativity consists of the capacity for, or state of bringing something into being." (1976, pp.6)

Obviously, inquire regarding creativity is a difficult task. Next to the problem of defining what exactly one investigates, researchers also need to define the orientation of one's investigation. Historically, there are 3 main orientations in which creativity has been conceptualized. Naturalism (all events occur in an entirely lawful empirical scientifically knowable universe) rationalism (a less empirical view explaining phenomena in terms of a set of principles that

specify a structure of relationships necessary for this phenomena) and supernaturalism (explanations are not based on the natural processes, but on supernatural such as god or the muse). Investigators have espoused at least one of three broad orientations, orientations based upon fundamental assumptions about the admissible content of explanations as well as appropriate methods for obtaining information. I believe that these three orientations are important to have in mind when reading or thinking about creativity. Since a lot of unconscious idea forming is in the baggage of the word creativity, and these three broad orientations may underlie misconceptions about - or favoritism for a certain perspective on creativity. Research on creativity becomes even more problematic, since this phenomena can not be studied or explained in a traditional model of cause and predictions. The essence of creativity is to defy predictions because it affirms the presence of discontinuity and spontaneity (Rothenberg & Hausman, 1976). "There is an unavoidable paradox: creations ... are in some way recognizable and familiar to us ... However, creations in the most complete sense, are also radically new and therefore, in some respect, unfamiliar. Therefore creativity is both determined and undetermined at the same time " (Rothenberg & Hausman, 1976, pp. 23).

2.2. Creativity - a process

Most research on creativity targeted three main areas: the creative product, the creative personality or the creative process. The research on the creative product has been looking at the creative outcome, its novelty and value, and has been faced with the necessity to come up with objective or at least clearly defined measurements. Investigations on the creative personality focused either on the biography of artists, describing their psychology or on the relationship of creativity and education. The research on the creative process attempts to illuminate the mechanism while one is creating. This is less product oriented and has been especially attracting researchers in the field of psychology, related fields and the humanities.

   Process is defined by Webster as a " movement or continuous development as of time, growth etc." To be able to capture developmental processes, such as potential growth, different stage models describing the creative process are common within the field of creativity research. Yet the linearity of those stage models might be misleading. They are more a construct for the mind, while in reality these stages might occur in a circular fashion, overlapping and repeating itself. "It is a dynamic and continuous process and cannot be totally captured in a model working with different phases" (Landau, 1969, pp.61).

The most accepted stage model regarding the creative process goes back to Graham Wallas (1926). His four stage model is clearly influenced by other problem solution models (Landau 1969, Brown,1989) and is the one in which most researchers agree.

The first phase is the preparation stage in which an awareness toward the problem is awakened, the problem is stated and information might be obtained. The first phase begins when there is an urge to become active (Landau, 1969, Marksberry, 1963). Csikszentmihalyi pointed out that this phase might start with the impression of an undefined tension or with the sense of a conflict. The first phase is about taking in all information/ experiences. Sensitivity toward one's surroundings and oneself as well as the naiveté to not categorize and stereotype information is crucial.

The second phase is the incubation phase in which one seeks for solutions on an unconscious level. Rollo May defined the unconscious as "the potentialities for awareness or action which the individual cannot or will not actualize". (May, 1975, p.55) The emphasis is not on the inability to actualize but on its potential to actualize. Creativity will be heightened when the pool of potentialities is big and experiences are not classified. This phase might be a frustrating and unsatisfying phase, since one is confronted with unconscious processes exploring unknown territory and not delivering results yet.

The third phase is the illumination phase where an idea emerges from the unconscious. It is when the "AHA" occurs. Jean Cocteau described this moment as the "... moment that consciousness must take precedence over the unconscious and that it becomes necessary to find the means which permit the unformed work to take form, to render visible to all." (Ghiselin, 1974, pp. 79). This moment often is accompanied by strong feelings, since the conscious needs and the unconscious experience can be in opposition (May, 1975, Landau, 1984). "The insight might destroy something" (May, 1975, pp.59) - might destroy a hypothesis, a common belief, an old way of coping or a self-world relationship. Obviously, the act of creating carries its opposite: destruction. This can be a source for a variety of different emotions, such as anxiety, guilt and repression, causing distress and struggle. Yet, the break through brings also a heightened sensory awareness and heightened consciousness, the feeling of being alive and a sense of completion (May, 1975).

The fourth phase is the verification phase where the solution is evaluated and tested. In this phase one needs to transform the subjective experience into objective knowledge, expressed in objective and common symbols. "Creativity does not happen inside people's heads but in the interaction between a person's thoughts and a sociocultural context" (Csikszentmihalyi,

1996, pp. 23). A new insight, idea, invention or creative product of any kind needs to be communicated within its context to become valuable (Csikszentmihalyi, 1996). Csikszentmihalyi (1996) separates the fourth phase in two and therefore speaks about five stages. The fourth stage, evaluation, is when one has to make the decision if the creation/ invention is worthwhile. It is in that phase when he sees the most emotional stressor of doubts and insecurities on the base of the (unconscious) internalization of the domain in which the creation is taking place. The fifth phase, elaboration, is the phase when one actually realizes the creative project. Edison referred to that phase when he said that creativity consists of 1% inspiration and 99% perspiration (Csikszentmihalyi, 1996).

Fritz (1991) described a form of the creative process which is less scientific and easier to apply to the work of the dm-therapist. He emphasized that every creative process is a process of change. That goes along with Landau (1984) who conceptualized every creative process as similar to the problem solutions processes in the sense that one works with a situation and its information, invests previous experiences, to combine both in order to create more satisfying structures.

Most of the models of the creative process carry intrapsychic and interpersonal aspects, which can be seen as a dual system underlying the creative process. Dualities seem to be an important aspect in the phenomena of creativity. "All investigations and understanding of creativity require attention to the paradox between determined and undetermined aspects, and the most adequate general approach would involve resolution, synthesis or interaction of polarities." (Rothenberg & Hausman, 1976, pp. 25) It seems that the nature of creativity is to encompass dialectic systems and that creative behavior originates in tension fields of polarities.

2.3. Polarities - a necessary condition

"There are opposites and conflicts in my work - uncomfortable though creative tensions which I use to shape my relationship with nature. I refuse to resolve them prematurely to make my own position easier. Discomfort is a sign of change." (A. Goldsworthy, 1990, pp.4)

The awareness of polarities or opposites, e.g. in philosophy, history or religion , is not particularly new. Eastern cultures know about Ying and Yang, or Nirvana and Samasara. In Western culture there are religious conceptions such as God and the Devil or Freud's idea about Eros and Thanatos. On a body level one finds dual opposing systems in every muscular activity or in the DNA structure which is a double helical structure where the molecule consists out of identical but

spatially opposed chains.

Different researchers stress the importance of polarities within the investigation/ phenomena of creativity. A. Rothenberg (1979) described a cognitive process as a major element of the creative process: "Janusian thinking" (Rothenberg, 1975 pg. 55). Janus was the Roman god of doorways and beginnings, whose faces look at different directions at the same time. He was able to observe the interior of a house and the exterior at the same time. "In its purest form, Janusian thinking consist of conceiving a notion , belief or fact which is generally taken to be absolutely true and formulating its opposite or contradiction simultaneously". (Rothenberg, 1971, pp.201) What is important about the cognitive process of Janusian thinking is that it involves simultaneity of opposites. This simultaneity helps to explain the sense of newness and surprise in the creative process. "Always surprising is the discovery that the opposite of a previous held idea, concept or belief is operating or true." (Rothenberg, 1979, pp.61) Rothenberg found in his research using primarily writers, that ambiguity, tension and paradoxes very frequently are manifest goals in a creative act. He stressed that Janusian thinking is a fully conscious, intentional and rational process; and therefore, one is able to learn, at least in parts, this process.

Csikszentmihalyi (1996) conducted similar research where he interviewed 91 exceptional individuals. He found that one common personality trait was complexity. "They (91 individuals) contain contradictory extremes - instead of being individual each of them is a multitude"(Csiksz entmihalyi, 1996, pg. 57). Csikszentmihalyi listed ten antithetical traits that are both present in an dialectic tension.

a) physical energy versus rest/relaxation. This refers to the fact that creative individuals have control over their energy and are able to focus as well as to recharge when needed.

b)naiveté versus intelligence. Creativity is connected to certain cognitive processes. It appears that creative individuals are able to use two opposite ways of thinking. Convergent thinking which is measured in the IQ tests, refers to problem solutions of well defined questions. Divergent thinking which is measured in the creativity tests, involves fluency, flexibility and originality.

c) playfulness versus discipline. Creativity involves the openness of play as well as the structures.

d) Imagination/ fantasy versus rooted sense of reality. This refers to the ability to break away form the present without losing touch with the past.

e) Extroversion versus introversion. Introversion relates to the ability to tolerate being alone, to immerse oneself with an idea or a domain. Extroversion relates to exchange and interaction.

f) Humbleness versus pride. Humbleness relates to one's ability to not take anything especially

one's own achievements for granted, while pride relates to the ability to own one's achievements.

g) Femininity versus masculinity. "Creative individuals to a certain extent escape a rigid gender role stereotyping" (Czikszentmihalyi, 1996, p.70). Creative individuals seem to embody a psychological androgyny which refers to a person's ability to be at the same time aggressive and nurturing, sensitive and rigid and dominant and submissive (Csikszentmihalyi, 1996).

h) Traditional/ conservative versus rebellious/ iconoclastic. This refers to the ability to internalize present systems and at the same time wanting to expand their limitations.

i) Passion versus objectivity. The ability of being able to be attached and detached, which is a fundamental skill for performing artists as well as for therapists (observing ego)

j) The openness and sensitivity of creative individuals often exposes them to suffering and pain versus a great deal of enjoyment.

   Landau (1984) mentioned two important paradoxes which become integrated during the creative process, A) Active versus passive receptiveness. "Creative ideas are not under our voluntary control, yet they require a certain attitude". (Henle, 1962, pp.39) In the first phase of the creative process there is an active receiving of information evident which is opposite to the passive processing during the second and third phase. B) Immersion and surprise. During the creative process one needs to be able to immerse oneself in the problem as well as be open to be surprised about the novelty of the creative act.

   May (1959) mentioned polarities when he referred to Nietzsche's Dionysian and Apollonian principles, both evident in the creative process. The Dyonisian principle relates to surging vitality and ecstasy while the Apollonian principle relates to form and rational order. Like Rothenberg, May does imply similarity of these opposites, with the effect to be involved and to be able to objectify the process at the same time.

   I agree with Czikszentmihalyi that these lists are to a certain extent arbitrary. More important is the fact that creative people are able to operate on two sides of polarities, simultaneously. Therefore, one can assume that creativity originates in a tension field of polarities. Or as Rothenberg (1975, pp.75) said, "some of the most remarkable achievements begin with the awareness of a tension between opposites". Fritz (1991) acknowledges "tension resolutions system" underlying nature and life in general and creative acts, specifically. "In the creative process, tension is the engine that generates energy for action" and further "most artistic forms rely on tension-resolution systems to create dynamic movement, the ability of a work of art to move from one moment to the next, and from one section to the next" (Fritz, 1991, pp.46).

Developmentally as one grows into adulthood, one transitions from instinctive tension-resolution systems to self-conceived tension-resolution systems. Along with the ability to conceive a tension system comes the ability to delay tension resolution, in order to become more immersed with the opposites creating the tension and its potential for creative solutions. (Fritz, 1984, 1991)

Deuter (1997) emphasizes the importance of polarities also for the therapeutic process. Opposite forces are in all life- encompassing contexts a condition for differentiation and development. Polarities are the main condition for movement, development and change. He also underlines the importance of tension. As two poles exist they have to meet in the area of tension in order to create movement and communication. Otherwise, the consequences are blocks and repression. For normal and pathological development he emphasizes the importance of the opposite between subject and object respectively between the need to differentiate and the wish to unify. Clearly tension is a necessary condition for the creative and the therapeutic process. In both processes there is a certain amount of struggle and conflict and at some point or another a problem or question has to be dealt with. Finding the problem or posing the right question is of major importance in therapy as well as when in a creative process. Finding the problem is about finding one's motivation. In a longitudinal study of prospective artists Getzels and Csikszentmihalyi (1976) proved that problem finding had at least short term criterion validity as an element of artistic creativity. They pointed out that "the creative process appears to be inspired by personally felt problems of an existential nature which the artist tries to confront on his terms." (Csikszentmihalyi & Getzels, 1976, pp.107). As one is able to confront personal felt tension, one will get in touch with ones own motivation.

To get in touch with ones motivation as a motor for development is crucial for a lot of clients, especially since they might not be motivated, due to dominance of internal stimuli, medication or resistance and the fear of confronting own issues. If one wants to combine the therapeutic and the creative process in dmt, it will be necessary to first find the client's motivation to create, in order to inspire his motivation to change. Where do we find the motivation to create? The psychoanalytic framework theorizes the motivation to create stems from the conflict arising from the repression of libindal drives and formulating a reductionistic view. Others, like Guilford (1986) stress the importance of curiosity and joy as motivating factors. Looking from a developmental point of view, as early as the first year, a child gives evidence of active exploration and experimentation. "The behavior is directed, selective and persistent . It is continued not because it serves primary drives, but because it satisfies an intrinsic need to deal effectively

with the environment" (Csikszentmihalyi & Getzels, 1976, pg. 237). While the psychoanalytic framework can be seen as tension reducing, the developmental argument can be seen as tension seeking. In the tension seeking paradigm the mental processes do not need to be sparked by drives, tensions, or problems. It acknowledges an intrinsic human needs to explore , to think, to dream to imagine. It is at first stimulus seeking and problem finding. Both models relate clearly to tension and motivation. Csikszentmihalyi & Getzels (1978 pg. 238) suggest an integration of these two principles, based on their observations that the conflict addressed by the artist exists "only as diffuse free floating tension without structure or aim". They argue further that the tensions underlying creative work is not a structural problem. "The crucial task of the creative person is precisely that of transforming potential into actual problems. The aim of creativity is not to restore a previous equilibrium but to achieve an emergent one." (Csikszentmihalyi & Getzels, 1978 pg. 243). Dealing with diffuse tension, the creative person constructs stage setting problems in which past and present concerns, reality and fantasy interact in symbolic disguise. Csikszentmihalyi & Getzels (1978) found that creative behavior is motivated by tensions generated by or among affective or cognitive symbols. They emphasize the complexity of the intangible social, emotional and intellectual experiences that produce existential tensions which artists translate into tangible creative solutions. They conclude with defining (artistic) creativity as follows: "It is a process by which an individual (a) experiences a conflict in perception, emotion or thought, and (b) formulates a problem articulating the previous inarticulated conflict, and (c) expresses the problem in a tangible form, and (d) succeeds in resolving the conflict through symbolic means, and (e) thereby achieving a new emotional and cognitive balance" (Csikszentmihalyi & Getzels, 1978, pp.246)." Therefore tension is a necessary condition for any creative process. According to Csikszentmihalyi & Getzels (1978) the creative person transforms his deeply felt emotional tensions into an expressive tangible counterpart; when he has arranged these symbolic elements in an appropriate dynamic relationship, he has found the creative problem.

   The way one deals with tension leads at first to one's motivation and will influence one's creative behavior. The same is true for the process of growth. As one denies tensions and oppositional forces, one will reduce one´s potential for growth. As one uses tension to get in touch with one´s conflicts and questions, one has the chance to grow. In dmt the dm-therapist has the unique chance to create non-threatening ways for the clients to explore tension fields, in order to promote creativity and motivation to change.

2.4. Creativity - a closer look into relationships

Creativity occurs in the context of interactions. According to Schachtel (1959, pp.243) "the main motivation at the root of creative experience man's need to relate to the world around him." Creativity and creative behavior is inseparable from how a person or an organism relates to their world. (Woodman & Schoenfeldt, 1989) Creativity originates in the interaction of the internal and the external of an organism's reality. This in itself is a dual system. Also A.Goldsworthy (1990, pp.3) described this duality: "The energy and space around a material are as important as the energy and space within." During the creative process as well as for many clients it is a challenge to establish a communication between one's inner subjective world of dreams, feelings, perceptions and the outer objective world of outside stimuli, behavior and actions.

In addition, Winnicott (1975) named an intermediate realm, mediating between the inner subjective world and the outer objective world. He called that intermediate realm the transitional or potential space, where the interaction of internal and external and the creative use of that duality is possible. In the transitional space individual experience is unchallenged in regard to its belonging to the internal or external. A perfect transitional space is the stage in theater. The stage is the place where the internal experience of an actor meets and merges with the external environment of a play, which leads him to a creation and embodiment of a new character. It is the art of a director to establish the communication between a internal world and the external enviroment in this transitional space, the stage. P. Brook (1968, pp.9), described that dialogue from the position of the director. "I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone is watching him and this is all that is needed for an act of theater to be engaged."

The separation into the internal, external, and intermediate realms might be a helpful tool to view not just the creative process but also the therapeutic process in dmt. The client carries his inner subjective world into the group which provides him with an external reality of interactions and group dynamics. Like a director the dm-therapist attempts to create this "stage" - the transitional space. This is a necessity for the therapeutic process in general, but even more in dmt as one communicates partly through the symbolic language of movement.

But also within the Gestalt of the client exists the internal/ external dichotomy. I would define the internal of the client as all those processes and phenomena which in themselves do not lead to interaction with somebody or something else, including for example intelligence, fantasy or imagination. This definition is broader than the term inner subjective experience, since it also

includes processes which might be neorological or for example unconscious. In the following discussion I will refer to the internal of a client as to his internal landscape. The external are those processes which naturally lead to interaction with somebody or something else, such as social behavior and handling objects. As the external of a client includes more than the objective reality, for example social interaction I will refer to the external of a client as to his external landscape. Creative behavior can be manifested in both, the internal and the external landscape of a client . There are creative thinkers, movers or those who are very creative in approaching others. It is crucial to identify the creative areas of the client in order to establish next to kinesthetic empathy, "creative empathy".

2.4.1. The internal landscape

From 1950 Guilford researched the relationship between intelligence and creativity, focusing strongly on creative thinking. Guilford focused on cognitive processes other than traditional intelligence underlying adaptive behavior. He developed his theoretical multi-factor "structure of intellect model" (Guilford 1986), a model, reflecting and organizing the interaction of a wide variety of intellectual abilities with a specific focus on intellectual abilities important for creative production. He identified cognitive factors associated with creative thinking and distinguished between divergent and convergent thought processes. His research laid the ground work for the development of programs for creative problem solving.(Brown, 1989)

   Although there are different cognitive processes involved during the creative process, empirical research shows that divergent thinking or divergent production is the cognitive ability most fundamental for the creative process (Woodman & Schoenfeldt, 1989). Divergent production is seen and measured in different categories:

a) Fluency - which is divided in four categories including fluency of word, ideational fluency, associational fluency and expressional fluency. Fluency is related to the quantity of ideas, which is important since people who produce a large number of ideas are more likely to have significant ones.

b) Flexibility - which refers to the fluency of previously made experience or gained knowledge.

c) Novelty and originality - which refers to rareness, remote association and appropriateness of the response.

d)   Synthesizing and analyzing abilities - creative thinking requires the organizing of ideas

into larger more inclusive patterns and symbolic structures must often be broken down before new ideas can be built.

e) Sensitivity - creative people see problems where others might not which also can indicate a heightened curiosity in creative people

f) Complexity - refers to quantity of interrelated ideas an individual can manipulate at once

g) Redefinition/ evaluation - refers to the ability to give an object or a part of an object new meaning.

Woodman & Schoenfeldt (1989) called those factors the cognitive components of creative thinking. According to Landau (1984) those abilities become more or less important during the different phases of the creative process. During the preparation phase, one needs more sensitivity for the problem, fluency, flexibility and originality. During incubation phase one looks for fluency and flexibility. During the illumination phase, sensitivity , fluency, flexibility, and originality, and in the verification phase one needs especially sensitivity, synthesizing, and analyzing.

In general, Guilford's research showed that intelligence and creativity are different phenomena and their relationship constitutes as follows: "The striking thing is that there is a one-way relationship. Individuals with low IQs are low in creative ability. But when a person has a high IQ he can be almost anywhere in the range of creative talent." (Guilford, 1986, pp.29)

Amabile (1983) classified "creativity relevant skills" necessary for creative production. She identified a) breaking of perceptual set b) breaking cognitive set c) understanding complexities d) keeping response option open as long as possible, e)suspending judgment, e) using wide categories, f) remember accurately, g) breaking out performance script and h) perceiving creatively. They all appear to relate in one way or another to the goal of stretching the individual mental boundaries.

Associations were another area where researchers focused. They approached creativity from an associationistic theory arguing that creative processes are taking place by the novel combination of two or more ideas that have been freed from their normal correlates. Mednick (1962, pp.221) defined the creative processes as "the forming of associative elements into new combinations, which either meet specific requirements or are in some way useful. The more ..... remote the elements of the new combination the more creative the process or solution ." Researchers working from an associonistic framework made an effort to distinguish between creative output and merely bizarre expressions, which is an important distinction especially, when looking at the field of mental health.

There are some evidence for neurological influences on creativity. The lower part of the brain processes nerve-conducted information, selecting incoming excitations to proceed to higher brain centers. (Guilford, 1986) The input can come either from the environment or the person's body or soma. The processing of the input is fundamental to the creative process, since it activates a person, e.g. in terms of his motivation or need for action. It is easy to imagine that the way of processing information in the brain can be altered by individual differences in brain development or in biochemistry, therefore influencing development and expression of creativity.

Much research has been done in the area of intrapsychic factors and their influence on creativity. When investigating intrapsychic factors of creativity one deals again with the question: What motivates a person to generate creative behavior? Cszikzentmihalyi (1996) sees one factor for the motivation of creative behavior in the individual balance of the polarity of entropy versus an intrinsic need for discoveries. Although both ends of the polarity are important, the driving force for motivation to develop is the curiosity to discover new things. In psychoanalytic theory the motivation for creative behavior is viewed to stem from the unconscious. Freud provided the base for all psychoanalytic concepts with his contribution of the idea of sublimation as a defense mechanism underlying creativity. The individual protects itself from the conflict arising from the repression of libidinal drives by sublimating and creating a new reality through a creative act. Sublimating is the creative versus a neurotic solution to conflict. The fact that Freud viewed only the talented artist as able to use this defense effectively brings creativity close to the illness and neurosis. Freud remained significant for the research on creativity since he emphasized non-conscious human factors as crucial to the creative process.

Jung described an autonomous creative "complex" that is separated from the complexes rooted in psychopathology. "If a work of art is explained in the same way as a neurosis, then either the work of art is a neurosis or the neurosis is a work of art (Jung in Wilmer,1987, pg. 260). In Jung's view archetypal themes of the collective unconscious are transformed by the creative process. The creative process consists in an unconscious animation of the archetypes and in the development and shaping of these images until the work is completed. During the creative process, one journeys through two phases. First, through a female phase, where the unconscious which Jung connects to the archetypes of the mother and the anima and second through a masculine phase which is focused on the external world. Kris (1952) connects creative activity to an ego controlled regression. Along with Freud he sees the conflict taking place in the unconscious but emphasizes the role of fantasy and preconscious functioning which led him to distinguish between the

regression in the service of the ego and the regression during psychotic states in which the I gets over overwhelmed by the It (Landau, 1984, Hausman & Rothenberg, 1979).

Researchers coming from a humanistic framework stress the self-actualizing tendencies in the individual as a driving force in the creative process (Rogers, 1959, May, 1975 Maslow, 1959) Self actualization strives for growth promoting behavior and the integration of the personality (Hemmer-Junk 1994). According to Maslow self actualization seen in creative behavior is motivation and goal at the same time. He delineates between primary creativity and secondary creativity. Primary creativity underlies primary processes: a state which "comes easily and without effort as a spontaneous expression of an integrated person or of a transient unifying within the person" (Maslow, 1958, pp.10). Secondary creativity underlies secondary thought processes. Creativity using both types of processes Maslow called integrated creativity, believing that that is where "great works of art, philosophy or science " (Maslow, 1958, pp.12) are originated. Rogers (1959) saw "openness to experience" and " internal locus of evaluation" as intrapsychic conditions associated with creative acts. Openness entails the ability to receive as much even conflicting information without forcing closure upon the situation. "Whether stimuli originates in the environment, in the impact of form, color or sound, of the sensory nerves, or whether it originates in the viscera, or as a memory trace in the central nervous system, it is available to awareness" (Rogers, 1959, pp.75). Stimuli can come potentially from anywhere and openness allows one to integrate those into awareness. Internal locus of evaluation refers to the fact that the basis of the evaluation lies in himself and actualizing of his potential is the ultimate goal of the creative act.

The internal landscape of a client is unique and divers. As a dm- therapist it is important to identify the client's strength and motivation stemming from his internal landscape. Some clients might be detached from their internal landscape and will show more connection to their external, offering the dm -therapist to establish a dialogue and therapeutic relationship in that area.

2.4.2. The external landscape

According to Csikszentmihalyi (1996, pp.6) "creativity results from the interaction of a system composed out of three elements: a culture that contains symbolic rules, a person who brings novelty into the symbolic domain and a field of experts who recognize and validate the innovation." The "domain" carries the culture, establishes rules and morals and values from which a creative act will be evaluated. The "field" contains the gatekeepers who decide if a

creation is seen as valuable for the domain. Csikszentmihalyi's (1996, pp.28) definition of creativity emphasizes the transformative interaction of the individual with the environment through a creative activity. "Creativity is any act, idea or product that changes an existing domain or that transforms an existing domain into a new one. And the definition of a creative person is someone whose thoughts or actions change a domain or establish a new domain."

According to Csikszentmihalyi's model creativity and social recognition are inseparable. It is not enough to exhibit creative behavior, but also to make this behavior be seen and established in an existent culture.

The three components of Csikszentmihalyi system can be found in a dmt group, too. The domain is a client's extended environment such as his social network, friends and family. The field is the the group in itself. Changes such as new behavioral patterns can be tried out and will be evaluated in group. Growth only happens as personal changes enter a client's culture and are recognized as valuable at least by parts of the culture of the client. As with the creative act, change and growth need to relate in one way or another to the environment, and to not be perceived as merely bizarre.

There are different viewpoints on the kind of environment promoting creativity. Some argue that an opposing environment with obstacles to push against will enhance creativity. Others think that creativity is a delicate phenomena which needs a supportive environment to flourish. Most likely, one will find evidence for both theories. As a matter of fact, creative activity reflects environmental influences no matter if they were supportive or opposing. (Kapsi, 1993) For example one might think of art originated in concentration camps versus the creative development of an artist like Mozart through constant support by his father (Hildesheimer, 1975). The composition of the environment which successfully fosters creativity is related to the person's unique creative potential and the area in which a person expresses oneself.

Humanistic theorists see the environment as a crucial factor for the development of creativity (Rogers 1959, Sternberg & Lubbart 1995). Rogers (1959, pp.78) believed that "the vary nature of the inner conditions of creativity cannot be forced but must be permitted to emerge." He emphasized psychological safety and psychological freedom as the main conditions for a creativity enhancing environment. Psychological safety entails the acceptance of the individual as of unconditional worth and the generation of a climate free of external evaluation, manifesting empathic understanding. The latter encourages the motivation from within. In this climate one can permit " .... one's real self to emerge, and to express itself in varied and novel forming as it relates itself to

the world" (Rogers, 1959 pp. 80). Psychological freedom relates to complete freedom of symbolic expression. "It fosters the openness and the playful and spontaneous juggling of percepts, concepts and meanings, which is part of creativity." (Rogers, 1959, pp. 80).

Anambile (1983) proposed a model, which conceptualizes creativity through the interaction of three components. a) domain relevant skills such as knowledge about the domain or technical skills b) creativity relevant skills including cognitive and personality factors as described earlier and c) task motivation including the individual baseline attitude toward the task and perceptions of motivation for undertaking the task largely determined by social/ environmental factors. Not only are those three components interacting, but each component results from an interplay of internal and external factors. (Appendix #1) Underlying Amabile's research is that a non - constrained social environment is promoting creativity since "the intrinsically motivated state is conducive to creativity where as the extrinsically motivated is detrimental ." (Amabile, 1983. pp.91) Amabile points out different social factors that appear influential on creative behavior. Creativity enhancing influences are freedom of choice, those which stimulate intrinsic orientation, perceptually stimulating environments , those which use play and fantasy and modeling. Especially creative role models have a positive effect , but may not be controlling and "it is important at some point to go beyond the examples set by one's masters" (Amabile, 1983, pp.149). Reward systems, evaluation, peer pressure and surveillance have been shown as factors undermining creativity (Amabile 1983). That is important for group-therapy, since group dynamics might create conditions, such as peer pressure, which are not promoting creativity.

Sternberg & Lubbart (1995) distinguished similar environmental factors affecting creativity as Amabile, and added societal ambiance, antecedents factors such as home climate and task constraints. Task constraints refers to the correlation between the quantity and quality of limits and creativity. May (1975, pp.89) too, expressed the value of limits for creativity. "Creativity itself requires limits for the creative act raises out of the struggle of human beings with and against that which limits them". Task constraints create a tension in the individual, too. The most productive and creativity promoting tension is created when the individual deals with a phenomena which is relatively novel or unknown. It may not be too novel or too easy so a productive tension will be maintained over a longer period of time. (Sternberg & Lubbart, 1995)

It seems that creating enhancing external environments are different for different individuals. Stimulating intrinsic motivation , providing a safe and free environment - even if it is a niche - promotes self expression which I see as the underlying source of all creative behavior. Also, in

the interaction between environmental factors and the creative individual, one can observe the balance of opposites: limits need to be introduced in a permissive environment.

Yet, the external landscape of a client does not solely mean the external reality which can promote creativity or not. More so it means the unique way how a client is interacting with the world and vica versa. By engaging the client in the creative process the dm-therapist challenges him to establish communication between his internal and external landscape.

2.4.3. The intermediary realm

"Fixed ideas prevent me seeing clearly. My art makes me see again what is there, and in this respect I am also rediscovering the child within me." (A.Goldsworthy, 1994, pp.36)

Every human being has to relate the inner world of experience with the outside reality. Winnicott (1971) suggested that the tension originated by the polarity of inside and outside is relieved in an intermediate area of experience which is not challenged by the outside world. Winnicott also called this the potential space. It is in this potential or transitional space where he sees play, illusion, creativity, the arts and culture originated. It is through play, and therefore through the use of the transitional space, that a human being can grow. "Playing facilitates growth and therefore health. Playing leads into group relationships, playing can be form of communication in psychotherapy" Winnicott, 1971, pp. 41) Playing takes place neither in the inside nor in the outside. Because it happens in the transitional space it is a bridge in between both worlds: The inspiration comes from within. It is action oriented which carries the chance to influence the outside as any action potentially can. Playing is doing and therefore a step towards change. "It is only in being creative that the individual discovers the self" (Winnicott, 1971, pp.54)

The experience of that potential space and the polarity of inside and outside is part of normal development and made at a very young age. In the development of a child the duality of inside and outside becomes apparent when the "good enough mother" (Winnicott, 1971) lessens her, in the beginning, nearly complete adaptation to the infants needs according to the infants growing ability to account for failure of adaptation and to tolerate the results of frustration. The mother's task is to gradually disillusion the infant; therefore; confronting him with the conflict between his internal world of needs and experience and the external world of environment and objects. One way to deal with this disillusion, with the conflict of inside and outside is the infant's growing ability of " (Winnicott, 1971, pp.10) remembering, fantasizing, dreaming" which can be seen as an integration of past, present and future. Playing is inseparable from the objects and objects

relation involved in the play. Winnicott described a developmental process of object relations related to play: At first subject (infant) and object are merged. Eventually "the object is repudiated, reaccepted and perceived objectively" (Winnicott, 1975 pp. 47) The object (mother) is "in a to and fro between being that which the baby has a capacity to find and (alternatively) being herself waiting to be found" (Winnicott, 1971, pp.47). If the mother can play this role the baby will have some "experience of magical control" - of omnipotence - and the experience that the omnipotence of his intrapsychic processes are in harmony with the environment. The interplay of mother and child is exciting. It is exciting because of "the precariousness of the interplay of the personal psychic reality and the experience of control of actual objects" (Winnicott, 1971, pp.47). The next step in the development happens as the subject (baby) develops the ability to play even when the object is not present because the object continues to be available when remembered - also called object constancy. At the end, the child is ready to play in the overlap of two play areas. The mother introduces her own playing and the "first step for a playing together in relationship". (Winnicott, 1971, pp.48) The ability to play is also linked to culture and the arts. "There is a direct development from transitional phenomena to playing, and from playing to shared playing, and from this to cultural experiences". (Winnicott, 1971, pp.51)

The experience of bridging the inside and the outside as part of an early developmental progression is also described by Margaret Mahler. She described three main phases in the early development of a child. During the first phase of "normal autism" the infant is in a state of primitive hallucinatory disorientation. It is a stage of undifferentiation from the inside and outside. This phase is objectless and it is one of absolute primary narcissism. In the second phase of normal symbiosis the symbiotic connection of mother and child is a dual entity. The child has an awareness with the need satisfying object. The infant behaves as an omnipotent system of a dual unit (boundless ocean feeling). The essential feature is the hallucinatory or delusional omnipotent fusion with the representation of the mother and the delusion of a common boundary of the two. The child starts to develop during that phase a body image and the inner sensations form the core of the self. The third phase (is named after the two paths of development progressing in that stage: separation and individuation. Individuation refers to an evolving intrapsychic autonomy and separation involves psychological differentiation distancing and disengaging from the mother. This phase is split in a progression of four subphases describing the different grades of separation/ individuation toward a stabile perception of I and Not I or of inside versus outside. (St.Clair, 1986)

Especially during the rapprochement phase where the child practices separation/ individuation by going back and forth between the mother it practices the alternating between inside and outside. The mother can be seen as representation of a secure inner structure which provides the child with safety. To move away from mother means to move towards the creation of a new structure, a new sense of self.

The polarity of inside and outside is an universal challenge in every human life. Without "dialoguing" this polarity development and change would not be possible. As creativity at its core deals with the same polarity the creative process can teach about change and development. One learns in the transitional space of not-reality and reality since that is where the creative process takes place.

In the transitional space there are different agents which bridge the inside and outside, such as transitional objects, illusions and symbols. <u>Transitional</u> <u>objects</u> are the first "not me" possessions and in addition can be seen as the first time a child uses symbols. Transitional objects symbolize the union between the mother and the baby. They belong to the world of illusion and imagination as they are "unchallenged in respect to its belonging to inner or external (shared) reality." (Winnicott, 1975, pp. 14) The integrative function of transitional objects lies in the fact "that although they are real they act as illusions". (S. Imus pp.39) Through transitional objects the child makes its first experience with play and therefore, they are crucial to the child's ability to imagine, to play and to use symols. Transitional objects bridge the inner and outer world by providing "external aid in the integration of various body-parts, rhythms and shapes into a three dimensional image of the body.... both playing and holding are the basic methods of building and maintaining the body image" (Kestenberg & Weinstein, 1978, pp.77). Kestenberg &Weinstein link transitional objects and creativity. "Holding and fingering are the two aspects of creativity which evolve from the intermediate zone between mother and child. One provides the "holding environment " (Winnicott, 1975) in which creativity flourishes." Transitional objects might be the first mental creations in the human life. They are created in loneliness, serving an integrative function. "They are based on feeling, yearning for past intimacy and the recreation of past togetherness while weaving into it current wishes and hopes for the future." (Kestenberg & Weinstein, 1978, pp.90)

If nurtured by a good enough mother everybody will be introduced to an <u>illusionistic world</u> in an early age. By adapting to the infant in the beginning with nearly 100% adaptation of the mother, she invites the infant in an illusionistic world where the outside corresponds or even is

created in accordance to the infant's needs. "From the birth therefore, the being is concerned with the problem of the relationship between what is objectively perceived and what is subjectively conceived"(Winnicott 1971 pg. 11). This relationship is not just a conflictual one but also a facilitative one. Illusions, the capacity to produce mental images and imagery, allow us to create a world not yet existing - a first step for any creation and an important condition for personal growth. It allows one to imagine and project oneself and his life to a more constructive place - a first step toward change.

Symbols are created in the inner world to represent something which has been existing in the past or which is imagined for the future. From a Jungian perspective symbols can be defined as infinitely variable expressions of underlying archetypes. The archetypal images in themselves carry the dichotomy of inside and outside. In the depth of our psyche these are patterns of universal symbols. The archetypes "are psychic instincts of characteristic inborn behavior patterns and potential images" (Wilmer 1987, pp.58). Symbols are essential to creativity. They are a way to communicate inner experience to a larger community. "Symbols transcend things by being versatile and variable. Symbols are communication across a boundary; communication from inside to outside and vice versa ... (Symbolism) bridges the gap between the familiar and the unfamiliar." (Imus, 1988 pp.39)

Why are intermediate space, transitional objects and transitional phenomena important in regard to the creative and the therapeutic process? By giving play, creative experience and activity an important place in the therapeutic process Winnicott linked both. "Psychotherapy takes place in the overlap of two areas of play that of the patient and that of the therapist. Psychotherapy has to do with two people playing together." (Winnicott 1971, pp.38) Although Winnicott never explicitly described which "games" are played, he did describe the quality and the environment of play and how that facilitates growth and change: Playing has to do with enrichment, enrichment of experience. The client looking for help is looking for enrichment. Because one's play area is not inner psychic reality and not external world it has an integrative function. It allows someone to gather objects and phenomena from the external world and then "uses these in the service of some sample derived from inner or personal reality" (Winnicott, 1971, pp.51). Having access to the intermediate space, to play, creativity and cultural experience, one can eventually enrich this potential space according to ones own needs. As one integrates the internal and external one is able to change.

Clients who choose to enter a therapeutic alliance are on the search of self or at least on

the search of an expansion of self. New and constructive experiences can only be made in an environment which allows for searching. As Goldsworthy describes himself walking through nature to find objects and places, the client in his search for self becomes creative in an unintegrated state of personality in the neutral zone of rudimentary play. At the same time one is dependent on the reflection of one's experience, so integration can take place and the self can be found. When the therapeutic procedure uses play to reach a state where life is experienced in "the area of transitional phenomena, in the exciting interwave of subjectivity and objective observation" (Winnicott 1971 pp.64), then the client and the dm-therapist join a creative endeavor with a shared destination: growth.

2.5. Awareness - building the bridge

How does one build the bridge between the inner and outer? Which way leads to and possibly into the transitional space? Bridging the inside and outside increasingly happens as one becomes aware of one's internal and external landscape. As one becomes aware, awareness brings one into the transitional space. One becomes the listener to one's own experience and the anticipator of one's actions.

   In dmt one connects to the one's experience in a fundamental way by experiencing oneself in movement. As one increases one`s potential to experience one increases self awareness. But not just that. "Experiencing is penetration in the environment, total organic involvement with it. This means involvement on all levels: intellectual, physical and intuitive. It is in the increasing of the individual capacity for experiencing that the untold potentiality of a personality can be evoked" (Spolin, 1963, pp.3) I believe, that finding the untold potential is in the core of the creative act. Finding the untold potential of personality is in the core of all therapy. The experience of the own untold or unconsciuos potential might lead to an increase in self awareness. As well as in experiencing and in awareness there is the duality of inside and outside. One can experience oneself or be aware of oneself, the world around oneself, and the interplay between both.

   In the performing arts, awareness is focused on the inside and the outside at the same time. Ruth Zaporah describes it as a voyage where one "travels from the inner mind, the personal to the outer ensemble, the contextual, and from the inner world of language to the outer world of relationship" (Zaporah, 1995, pp.70) In Action Theater experiences arise from the interaction of sensation, feeling, thought, emotion, memory, imagination and action, and therefore from interaction of subjective and the objective. Increased awareness means increased awareness in relation to one's

experience. "We are not our experience, we are the consciousness that witness that process. We are not our feelings. Feelings, emotions and thoughts pass through us." (Zaporah, 1995, pp.18) In other words: awareness means detaching from and owning ones experience at the same time. That refers back to the objective devotion (Landau, 1984) and the polarity of passion and objectivity (Csikszentmihalyi, 1996) as described earlier. Being able to detach and own means for the client in dmt to learn to attend to his experience (at first to his physical experience) as well as to reflect upon it , which leads to the increase of one's ego strength. Or in Yalom's word to be in "the here and now" and be able to illuminate one's process in the interpersonal dynamic of the group. The ability to experience and to detach carries the possibility of development and change. One "must simultaneously experience and disengage from the unfolding content to give memory and imagination the room to pull the scene in unexpected directions". (Zaporah, 1995, pg. 166) Within the ability to remain in that tension one opens the room for the intermediate space with its dreams, imagination and symbols.

For the dm- therapist experience and detaching leads to a flexible psychotherapeutic attention (Speeth, 1982). It leads to having a functioning self observing ego and to the ability to direct one's attention to the inside and/or outside. According to Speeth (1982, pp.143) "the division of attention between my inner process and what the client is doing, saying, etc. , is a division according to the object of awareness". The therapist's awareness needs to be flexible not just in regard to the object or place on which one focuses. As different phenomena have different forms, one's focus has to be flexible like a photographic lens. Speeth (1982) talks about the narrow focused and panoramic awareness allowing the therapist to fulfill his role as witness of the therapeutic process and to be flexible to attend to whatever is in the field of perception.

Zaporah (1995) also linked awareness and creativity. Creativity "is not about being creative it is simply about being. Being creative implies being other than who you are, when actually creativity is more of who you are ...The quality of attention ... determines one's relationship to the changing aspects of experience ...creativity comes with attention." (Zaporah, 1995, pp.41) As awareness increases the sense of an integrated self increases and one's creative potential becomes available as a source of constructive ways to relate to self and the environment.

PART 2 - PRACTICAL APPLICATION

"It is more difficult to find nature in materials far removed from their source ..... what is important to me is that at the heart of whatever I do are a growing understanding and sharpening perception." (A.Goldsworthy, 1990, pp.6)

3.1. Creativity and psychopathology

Ideas about the connection between psychopathology and creativity are common and rather old. In fact, the thought that creativity is connected to pathology goes as far back as to Plato (Hasenfus & Magaro 1976). The most extensive research in that area is done on the connection between creativity and neurotic processes as well as on the connection between creativity and schizophrenia.

Freud linked neurotic processes and creativity. According to his theory neurotic and creative processes are connected since creative and neurotic processes stem from the same intrapsychic place. The creative person uses sublimation as a defense mechanism which is seen as the healthier coping skill to deal with mostly psychosexual conflicts. According to Freud, in both the realm of neurosis and the world of creativity, the personal reality is much more important then the material reality. (Langer, 1992)

When looking at the connection between schizophrenia and creativity most researchers conclude that there are " some similarities between the operational definitions of creativity and the operational definitions of the schizophrenic deficit". (Hasenfus & Magaro, 1976, pp.348) The overlap between both appears to be in the area of affect and unusual association (Prentky, 1980). Nevertheless, Cropley & Siskand (1973) point out that differences are seen in the fact that often schizophrenic clients present themselves with preference towards concreteness, low tolerance for incongruities and with a certain amount of rigidity. All those are not positive conditions to become creative.

The interplay of polarities in the creative process may deserve further attention when one investigates the connection between creativity and schizophrenia as there is an important conflicting polarity within the schizophrenic client. One basic problem for the schizophrenic patient is a distortion in his ability to differentiate between himself and outer reality, between subject and object. There is a conflict between the wish to merge and a need to differentiate.

(Deuter, 1997) As the schizophrenic client is able to handle the tension between those poles he might find orientation through the balance of his need to differentiate versus his need to merge. Schellenbaum (1990) describes this conflict as the polarity of the absence of ego strentgh accompanied by the subjective experience of non-existence versus the attempt to come to existence by adopting the perceptual world of the other through a symbiotic like state.

In more general terms, one can imagine that the schizophrenic experience is perceived as constantly unstable, unusual and new to the client. Like the creative person, the schizophrenic client lives in a constant tension field. Because of his lack of ego strength he needs to move toward rigidity in order to maintain a sense of self while the creative person tries to move away from rigidity. As both go the same path even though at times in different directions there might be a shared - at least general - understanding about this path.

There is also evidence that there are neuroanatomical processes which are similar for psychopathological and creative structures. This appears to relate especially to specific perceptual processes such as specific modes of input regulation (the orientation to and the registration/ consolidation of input). (Prentky, 1980)

Prentky (1980) gives less importance to the causal relationship between creativity and mental illness but emphasizes that the understanding of mental illness offers potential new insight into the creative process, on the basis of the similarities in specific ways of processing information. Despite the connection between creative processes and psychopathological processes, it appears to me that - regardless of some favorable or rather unfavorable conditions - the potential for creativity and for mental illness remains universal.

3.2. Similarities - part 1

One moves in an unqualifiable area as one talks about the overlap of creativity and therapy, because one talks about people, their subjective worlds, their relationships or at least their attempts to relate. Looking from a multiple perspective one finds a lot of general similarities.

Creativity as well as therapy is about discovery . During both processes something which has been unknown will be formed and will emerge as something new and valuable.

As described before, both processes are about finding relationships. Finding relationships between ideas and reality, between impressions or sensations previously perceived as unrelated, between facts or between different parts of oneself. The parts which one has to relate to each other are different depending on what one wants to create. In dmt it is about finding relationships

to one's body, one's innerlife or parts of it and about establishing a relationship between one's intrapsychic world and the world one lives in. The focus of this relationship is to facilitate growth and self-actualization. Establishing relationships does not happen in a linear connection. One spirals around an idea or a theme, approaches it and retreats from it, tests and re- defines it. During the creative and the therapeutic process relationships are made in layers: As awareness grows, one revisits and encounters different facets of the creative project and oneself which leads to finding new dimension and depth.

Since it is about relationships it is about <u>communication</u>. During the creative process the dialogue happens between oneself and the idea and eventually between oneself and the environment about the idea. In the last stage, communication hopefully happens between the creation (which came out of the idea) and the environment using its symbolic language. In dmt establishing relationships entails establishing communication with oneself, with the group, and with the therapist within the therapeutic alliance. In addition, in dmt, the modes of communication are diverse, verbal and non verbal, incorporating unconscious and conscious areas of the personality. As one increases perception and experience in dmt one will communicate differently to the self and to others. Often new ways of communication reflect new ways of behavior and change.

Fundamental to creative and therapeutic processes is <u>self-expression</u>. I believe there is no lasting relationship and no creative endeavor without self-expression. By increasing personal involvement and experience facilitated by the creative process, one creates new parts of oneself. Creating parts of oneself is becoming oneself - a fundamental goal in therapy. Dmt, as an integrative method of therapy, offering different modes to express and to relate, is an effective modality to increase a client's self-expression. That is of high importance since clients often need to learn to express themselves in ways which are congruent with their experience of self and others.

I view the bridging of the inside and the outside through an intermediate realm as one of the main similarities of both processes. Bridging inner and external reality is a real challenge for a majority of clients. The inside might be overwhelming, estranged, traumatized with paranoid or threatening feelings. The outside often resembles nothing from their inner world, does not hold any expectations, ultimately confronts with their own "strange - ness" and with the fact of being mentally ill. As clients are drifting into apathy, bluntness, addiction or delusional worlds, they withdraw from self and/or from others, in an attempt to heal themselves. The way a client

is disconnected can look differently: a client can be out of touch with himself (inside), others (outside), the intermediate world, all at the same time or in any combination. During the creative process, as one travels through the different phases, one can establish connections between those realms again. During the creative process, one matches inner content with outer Gestalt by matching idea and form. Because of this, the creative process is ideal for the client to learn the ego function of self-reflection as well as for the therapist to develop an observing ego.

As one looks at similarities of both processes and how those effect the therapeutic relationship, it becomes apparent that we deal with the intermingling of the creative process of the client, the creative process of the therapist and the creative process of the group. In an effort to be more specific, I will use one dmt session for further illumination upon the similarity between creative and therapeutic processes.

3.3. The setting

The group I will describe was held in an outpatient facility of a major psychiatric institution in an American city. The participants had been coming to dmt treatment twice a week for 6 weeks. Most of the clients were diagnosed with schizophrenia undifferentiated (295.90) (DSM4, 1995). Half of the participants were dual diagnosed. The majority were in psychiatric treatment the major part of their adult life. The age ranged from 44 years old (Thomas) to 62 years old (Geraldine).

I followed the participants creative process over the entire treatment period. To be able to target different strengths and weaknesses of different clients in their creative output I designed a coding sheet (appendix # 2). The coding sheet was meant to assist the therapist by increasing his awareness of the client's creative process. In the coding sheet, basic theories of the creative process were translated into a dmt assessment. Assessing the ways a client deals with tension and polarities received special attention throughout the coding sheet, as an indicator for his openness to enter a creative process. Part 1 of the coding sheet is a general movement assessment focusing on innerconnectivity and one's relationship to self and others on the body level. Since creativity is about relationships one needs to assess the client's relationship to himself as a foundation for relating to the outside. Part 2 focuses on the creative areas and preferred ways of taking in stimuli. The areas of creative expression refer to the Chacian principles (body-action, symbolism, rhythmic group action, therapeutic relationship), but include thought processes, interpersonal design and object handling.

For example client Lou`s preference for taking in information was through handling an object

(tactile), movement (kinesthetic), and through his visual sense. His preferred areas of creative expression were in body action and symbolism. In accordance to that, he was easily involved in symbolic reenactments, especially, when we created sceneries with props. This was quite different from the client Geraldine who responded strongly to auditory stimulation. When she was responding to internal stimuli, I could reach her with my voice or music, but not if I would stand next to her or when I moved without talking. Her creative areas were in her thought processes and in body action. As Geraldine suffered from altered thought processes this needed to be seen on the background of her pathology: As her thought processes were too loose, it was a challenge to support her creative thinking, and at the same time help her in organizing her thoughts. The category "creative placement" (Part 2) assesses the positioning of the client in terms of inside, outside, and intermediate realm.

Part 3 translated main theories on creativity on a body level. I defined equivalents for the creative paradoxes (Csikszentmihalyi, 1996) in movement terms. My attempt during treatment is to help the client to get access to both poles of a polarity. Part 4 focuses on clarifying the therapist's process by writing down associations by the way of brainstorming

3.4. The session

The session started out with everybody introducing themselves and then the purpose of the group was reviewed. This was facilitated in a playful structure with a ball being used as a transitional object. This was part of the established group culture. During Heather's turn she took the ball close to her body and responded: "I am Leah. I was born 15 days ago. I am 23 years and one day old, and I am a singer." As I asked her who Heather was she answered that she did not know, so I asked her to share one important thing about herself. Leah, alias Heather responded with: "Sometimes I feel like a baby." The next one to get the ball was Lou and he took Heather's theme and treated the ball like a little infant, rocking it in his arms. This was often a form this particular group chose to either bring up needs of self-soothing or to create support for each another. I asked them to pass the ball around and for each one of the members to come up with one idea how they wanted to be with or to take care of the baby. James kissed the baby, and Geraldine talked randomly to the baby, while Thomas categorically refused to participate.

As the ball was passed around again, they started to treat the imaginary baby more like a ball, still referring to it as their baby. They threw the ball/baby in the air, they dropped or spanked the ball/baby. I took the movements of throwing something in the air and letting it drop as

a starting point for a sequential warm-up focusing on those qualities which emerged in the introductory round. I encouraged the group to move along such opposites of dropping/lifting, small/big, tender/strong and forceful/weak. During the warm-up, Thomas, who appeared withdrawn in the beginning became engaged in the movement process. At the end of the warm-up, I encouraged each of the participants to choose one polarity which they felt drawn to and to explore it. Betty, who was working with big and small, was saying that big movements would connect her to others. Immediately, Thomas responded, "I want to be alone without anybody". His voice sounded harsh and he appeared to be upset. Betty, while reaching out with her arms, had said she would like to have her family around her. As she brought up the theme of being connected versus alone, the others responded in their individual fashion; Geraldine started hallucinating and whispered out of the window; Lou started moving with slight agitation, while asking for the baby to not be alone; Frank stopped moving, while Heather responded to the rhythm of the music. I verbally reflected the polarity of alone versus together and as I saw a general decrease of mobility, I facilitated a movement exploration of that theme with another transitional object: the stretchband.

The concreteness of the transitional object evoked new movement expressions: Lou and Frank pulled on the stretchband, Thomas wrung it, Betty was shaking it while Geraldine and Heather were rather careful in handling the object. I commented on the different levels of strengths which led into several tug of war games, where mainly the male participants were engaged. As Lou and Thomas competed, there was a lot of strength and force; and they needed assistance to stay safe. They ended in a draw, clearly to avoid disappointment. There was a high level of tension. To incorporate the women, I asked about other ways to test strengths and the group came up with the idea to find partners to push into each other's hands. In general, I observed a lot of playful fighting during the pushing exercise. Beside Geraldine who wandered in between the group and Heather who eventually sat down, the participants engaged in different ways to push somebody away. As most of the group members acted out fighting, I asked everybody what they wanted to fight in their lives. Betty responded with "I want to fight pain"; Geraldine started to elaborate on the issue why it would not make any sense to fight, while displaying tangential thought processes; James said "addiction"; Heather remained silent and then Thomas said, " the hospital - but I don't fight anymore." He then shared that he felt betrayed by his family who brought him here, and that he missed his daughter and wanted to see her. He finished with telling the group that this group was the only group he participated with and enjoyed. Meanwhile, the group

naturally found their way into a circle, and James was starting a slow circular arm movement. As I kinesthetically reflected that back, he said he wanted to recycle himself. As we continued to engage in this movement pattern, we reflected back on the group and what issues came up, and Betty commented that one can recycle through movement. As it was Geraldine's turn to comment on what she wanted to recycle she responded by saying, "it was really hard to come to your world today, but I made it."

3.5. Analysis (For clarity and orientation of the interaction of the different processes please use appendix # 3)

3.5.1. The creative process of the group

a.) preparation phase (receptiveness towards stimuli/ communication to client's world is established)

The first phase started as the group engaged in the symbolic play around the ball and touched on the theme of how to take care of somebody. That was when the group started to "search" for the problem.

Sensitivity was awakened by giving everybody a chance to contribute their idea of caretaking, and a pool of information and images were collected. By reaching out to everybody and asking them to contribute their images, a complexity of images on the group level were created.

During the warm up, the dm-therapist has to work on decreasing anxiety, increasing trust, and promoting a non-judgmental climate. In that atmosphere, the preparation phase of the creative process can easily be facilitated since the warm-up of a dmt session promotes an increase of sensitivity to the surrounding environment, and an openness towards stimuli which are the main criteria for the preparation phase. One profound similarity between the creative process and the therapeutic process in dmt is the creation of a climate which allows the individual to get in touch with himself and encourages him to express himself within the context of a (therapeutic) relationship.

Additionally I worked on the body level experiencing the tension between polarities. The goals were to increase the toleration of differences and tension, to promote complexity and to foster flexibility as cornerstones for a creative environment. This approach demands more awareness and skill when it is utilized in a group setting where one is faced with some clients which are loose or highly fragmented. As I worked with polarities, I was able to assess the polarities used in the coding sheet reflecting the creative paradoxes. While observing the clients moving through the

opposites, one will be able to assess their flexibility or their rigidity .

Working with polarities provide a structure for patients with either loose or narrow boundaries. For those patients with too loose boundaries the concept of polarities set clear limitations. For those patients with blocked impulses the spectrum of two poles introduces a managable range of possibilities. In the aforementioned session tension was induced by working with polarities in the beginning. As the session carried on, the opposites changed from "tension inducing to tension reducing" (Fritz, 1984). Opposites offer not just the chance for constructive conflict, but also for the experimentation with a problem situation, and to learn about reaching or delaying resolution which is another important part of the creative and therapeutic process.

b.) incubation phase (client's needs and interests start to unfold)

The second phase of the creative process started as group members expressed emotional statements (such as " I want to be alone without anybody", by Thomas) causing an increase in intensity and involvement. The second phase often is described as an unconscious process. In dmt one indicator for the emergence of unconscious material can be seen in an increase in the intensity of the verbal and nonverbal expression. Then movement and thoughts appear to come from a more spontaneous, immediate or driven place, displaying a wider range of affect.

In the previous session, I saw the group moving into the second phase of the creative process and witnessed the emergence of the unconscious material as the fragmentation and chaos increased. The increase in chaos is caused by the accumulation of the individual unconscious processes of the different group members. The chaos at that point in time reflects the search in the unconscious on a group level which needed to be guided, yet not become regimented. What often is described as dissatisfaction and frustration in that phase of the creative process, I often have observed as a loosening of structures and an increase in chaos when working with the schizophrenic client. As a dm-therapist it would not promote creativity if one would shy away from the chaos. On the other hand, to not structure the chaos will most likely support the pathology of the schizophrenic client. To facilitate the client's creative process, I try to create an environment which allows for the unconscious process to arise, yet provide structures and boundaries in which the client can experience the AHA. Then the intensity of the AHA can be regulated since for the schizophrenic client, cathartic moments can be overwhelming.

In dmt, regulating the intensity happens on the body-level. As a dm-therapist, I observe the body language and movement impulses. Since I know at that point of a session major parts of the client's current movement presentation, I try to imagine and then anticipate where the presented

movement quality could develop. It is the challenge for the dm-therapist's creativity to imagine the past (movement initiation) and the future (where a movement could progress into) of the movement presentation, because the schizophrenic client often will not be able to determine that. Due to my capacity for imagining where the movement presentation could develop, I am able to formulate the next intervention - the next transitional task for the client. It is the same challenge every dancer has while improvising - to be in the presence of the movement, and at the same time, to be one - but only one - second ahead. Imagining where the client's movement presentation naturally would develop, increases the therapist's ability for problem-finding.

In that particular session, I observed and stated the problem between being alone versus being connected as it emerged after the warm-up.

c.) illumination (the AHA)

The illumination phase is marked by the AHA: an insight coming into awareness. During the previous session, as the group members identified what they wanted to fight in their lives, they gained insight, by both connecting their physical experience facilitated by the movement structures, with their personal experience and emotional meaning. Obviously, each member had their own personal AHA. What they had in common was that an increase in associational fluency and physical flexibility promoted an increase in fluency of expression. These increased abilities indicated the client's creative involvement. In group, the AHA can come as a surprise, and can be accompanied by strong feelings (May, 1975) but the AHA also can be quiet and slow. Often the mentally ill client needs to be more defended as a consequence of a fragile internal structure, and does not always express the real level of intensity. To recognize the AHA the dm-therapist needs to look for an increase in self awareness or a new insight (even though it might be just a temporary one) and not for the level of intensity of the client's affective responses. Since the AHA is related to awareness rather than carthasis, I prefer thinking of the AHA more in terms of the personal importance and meaning of the client's experience.

d) verification (translation from inside to outside/ from inner experience to an objective behavior)

Toward the end of the session, the group developed the gentle arm movement as a consequence to their engagement in themes of strength, aggression and pain. As they called that movement theme "recycling" it became apparent that they needed to transform. As the group expressed this need physically, they can be seen on the verge of the verification phase. Yet the experience in this group stayed on a subjective level and was not transformed into objective knowledge. This

would have been facilitated by bringing the topic into the present group dynamic situation, the " here and now" (Yalom, 1983), by illuminating the issue of pain as an issue of the group. As the group suggested something else, and the group progression was asking for closure, the fourth phase of the creative process was not fully experienced.

Throughout the aforementioned session, there was a progression of themes: a) taking care or not taking care; b) being alone/ being abandoned versus being together; c) strength and aggression; d) individual obstacles to fight against. I see in the progression of themes a clear continuum. The development of themes can be seen as an approach to the challenging topic of the individual battles which will most likely connect the clients to the reason for their hospitalization. Being in relationships was a recurrent topic throughout the session, and I assessed that this was a core issue in which most members could identify with and were able to work on.

Nevertheless, in order to facilitate the creative process on a verbal and non-verbal level within a group, this often demands the patience of the dm-therapist to try different options until the majority of the group members are involved in their issues, while being connected to a universal structure. While working in a group within verbal and non-verbal media one never works in a linear structure.

Using C.G.Jung's ideas about the creative process, the group clearly developed from a female phase in the beginning (having observed their use of caretaking, self-soothing and immersing in movement) to a masculine phase (where strength, aggression and qualities of fighting were worked on) in the end.

3.5.2. The progression of Chacian principles

In general, in the previuosly discussed session, body action and symbolism were used predominately. During the first phase of the creative process, mainly body action was utilized. In the second phase the use of symbolism helped to create transitional spaces. The third phase of the creative process was facilitated through symbolism and clear physical structures. During the verification phase the therapeutic relationship became the most important factor of the therapeutic process.

As body action was facilitated the members had a chance to establish innerconnectivity. As the clients established a stronger inner self (ego) through the physical activity they were able to enter an intermediate realm with a clear sense of inside. This was seen in their ability to hold the topic longer, displaying a decrease in fragmentation. In general, I see the therapeutic relationship as

the Chacian principle underlying all phases of the creative process, since it promotes trust. This makes sense since creativity is about building relationships. Rhythm is a strong organizing factor. It provides a point of departure and does help when the client's ego structure starts to dissolve . In terms of Chacian principles, body action and symbolism appear to me to be the creativity driving principles, while the therapeutic relationship provides the foundation, enabling the creative responses to be expressed. Rhythm can be seen as containment for creativity, so it remains tangible to the client and does not drift away towards the merely bizarre.

During that session, the symbolic meaning of movement (recycling) and play promoted a potential or transitional space (Winnicott, 1971), and so did the exploration of emotive polarities on a movement level. The shift to the outside was facilitated by the kinesthetic experience of touching the transitional object or touching each other (Pushing). In that sense, the possibility of bridging inside and outside was offered. Especially in the verbal intervention, the therapist responded to where the particular client was and/ or where the client moved to, to his creative placement (see coding sheet/ appendix #3) and to his preferred cretaive areas.

Creating transitional spaces and moving the client between inside and outside promotes the client's ability to connect his inner experience with the outer reality. For example Heather's introduction displayed creative expression, yet her thought content was rather bizarre. At that point in time, it was important to root her in a clear and non-psychotic sensation of inside, which was facilitated by an extensive movement exploration. At other times or for other clients, it might be more important to root them in an interaction with the outside.

Each client has his own development of the creative process independent from the others, and is at the same time influenced by others. The progression of the creative process is not necessarily linear or smooth. Especially, if the clients may be more fragmented, and they might have several creative impulses or various beginnings to their creative processes. As the dm-therapist is able to be "creatively empathic" and connect to the clients creative responses and creative areas, (see coding sheet/ appendix #3) he can assist them in registering, isolating and holding those creative impulses in order to mold them together. Helping the clients to organize their ways to express themselves will allow them to also become more organized on the physical and cognitiv level.

3.5.3. Individual creative processes

Thomas, a 44 year old man, was diagnosed with Schizophrenia undifferentiated (295.90) (DSM4, 1995) and polysubstance dependency (304.8) (DSM4, 1995). He had a long history of

noncompliance with treatment. Thomas displayed difficulty in his thought-processes and his short term memory and appeared to be confused at times, which could have been symptoms of alcohol/ substance-induced dementia. Often he was very angry and upset, exhibiting paranoid ideation. This led him to refuse angrily to attend and/or to participate in the group.

In the beginning of group he appeared to be distant from others and the group process. He refused to participate in the introductory phase and appeared to be angry. As others tried to include him, he refused categorically. As the group started the physical warm-up, he joined sometimes, yet only when encouraged by the therapist. Eventually, he was able to participate constantly exhibiting an increase in motivation and involvement. As tension became an important focus of the warm up he was able to connect because the body action reflected his inner situation.

During the interaction with Thomas, the dm-therapist tried to promote sensitivity towards a conflict (this was done on the body level by allowing his tension to manifest), to foster flexibility and fluency (which was done on the body level by introducing a series of polarities). Eventually Thomas exhibited an increase in his range of movement and appeared to gain more possibilities to express himself through the body. Expansion of movement repertoire is an equivalent to divergent production on the bodylevel, as one increases flexibilty, novelty, sensitivity, complexity and body awareness. Therefore Thomas exhibited an increase in divergent production on a body level which promoted an increase in flexibility on other levels too, in the area of interaction. As I validated him in his movement experience verbally and through kinesthetic empathy, he displayed an increase in his intrinsic motivation and became more involved in the movement process not needing any encouragement.

Moving together awakened a sense of relatedness. Having learned from his history that relatedness was a core issue of his, he often felt betrayed, abandoned, tricked or not taken seriously. His need for relationships often was expressed in highly attention seeking behavior, evoking rejection. His resistance and ambivalence toward the dmt group must be seen as a reflection of that core issue. As he moved the polarities he approached this issue, expressing this by his statement of "I want to be alone without anybody". He obviously was in between preparation and incubation phase at that point in time. His area of input was clearly kinesthetic - as verbal interaction was too threatening and often too occupied by mistrust. As I mirrored his movements, I tried to encourage the creative process on the body level and at the same time validate his verbal expression. I tried to support his strength and not provoke his retreat. As he became more engaged, he started becoming involved in the process of problem finding. As

Yalom (1984) stated it is essential for the psychiatric client to receive help in stating the problem. According to Fritz (1991) and to Landau (1984) this is important during the creative process, too. Thomas` problem for that session: How could he be with others without being too overwhelmed by feelings of rage and fear? As the theme of relatedness was varied throughout the session, he was able to formulate the problem in the way he perceived it which promoted autonomy and ownership over his process.

Thomas was able to explore the conflict of wanting to be together, but he experienced an impossibility rooted in his feelings of anger and rage. As he worked with the stretchband independent from others, he could explore this tension.

As he pulled the stretchband and engaged in a tug of war, he was able to be connected with others and at the same time was distant enough, so that his feelings of aggression could emerge safely . Physically he explored being connected/ together and at the same time was dealing with his strong feelings of anger. In fact, Thomas worked in a reverse way: at first he expressed his feelings in regard to closeness which normally pushed others away or excluded him. As he was validated in his aggression and was offered a safe outlet for those feelings, he was able to connect with others during movement structures of pushing one another in the group.

As the contact became real by touching hands, he slowly moved from the incubation phase to the illumination phase. The unconscious exploration of relational patterns became more of a reality, by the immediacy of touching somebody else. As he stated that he missed his family and acknowledged the importance of relationships within the group, he was able to express an inner experience and relate that to others. He allowed his inner experience to be expressed to the outside while he normally would deny his inner experience. Thomas moved in his creative process from the inside (anger/ resistance) through an intermediate space of creative experience during movement exploration. As he was mirrored and allowed to explore and to process his sensations in playing with others, he was able eventually to bridge inside and outside, finding a congruent form to express parts of his real self. He used body action as the primary area for taking in stimuli and creative output. This makes sense taking his cognitive difficulty and his paranoid ideation into account. Thomas definitely brought something into being: he brought the part into being which could be with others without being threatened, without withdrawing and without needing to destroy the others.

Geraldine

   It is important to intervene and connect to the client where his strength is because that is where the client can grow. The client`s strength is present when he is most spontaneous and expressive. If the client is able to connect to his spontaneity and self-expression he is most likely to activate his unique creative potential. Each member will absorb stimuli differently and express themselves in other creative areas. At times it is a challenge to connect to the creative areas of a client in order to meet him at his growing edge.

   In the case of Geraldine, it was difficult for me to detect her creative areas and relate to them, in order to inspire a creative process. Geraldine was a 62 year old female diagnosed with Schizophrenia undifferentiated (295.90). She displayed major impairment in reality testing and communication and was responding to internal stimuli most of the time. Although Geraldine was very fragile and had physical impairment due to a hip operation, she was a highly committed group member as seen in her steady attendance and her commitment to the therapeutic alliance. Although her movement repertoire was limited, she was often able to become integrated in the group process through movement structures. Geraldine exhibited strong auditory and visual hallucinations which made her interaction very fragmented. In an instant, her gaze would wander - or she would stand up to go to a specific place in the room, to talk to an imaginary other.

   In the beginning of the session, she only participated if approached by others. She was able to handle the ball because she knew the group culture and the transitional objects. Yet, she appeared to be removed and detached. Her concentration span appeared to be short and her activity was interrupted by her responding to internal stimuli. There was no verbal or non-verbal connection possible - she was lost in her inner landscape - and was detached from the reality of the group. Her interactions were different from Thomas` who was resistant and refused to be in contact and was relating through his anger. Geraldine was not in contact with others; only with her psychotic realty. As the group worked with the stretchband, her movement presentation changed. She was able to pull and let go in near synchronicity with others. She exhibited an increase in her ability to take in stimuli on a physical level, and in the way she handled transitional objects. In general, her preferred creative areas were body action and object handling. It was in that area I observed an increase in spontaneity and interaction skills. Obviously, Geraldine was deeply immersed in her internal world. Flexibility and fluency in her case did not mean to expand boundaries, but to provide her with boundaries in which her fluency and flexibility would become an integral part of herself in relation to others. In her case, I needed to provide her with boundaries to allow her

creativity to become integrated in her present experience.

Quite different from Thomas who withdrew in resistance, she withdrew in detachment, which is not unusual for a schizophrenic patient. Even though they might appear to be flexible and fluent, their creativity is not available to them, since they cannot instrumentalize it, in order to relate to the outside. As a consequence one can observe creative responses, but at the same time they might be flat and monotone in their interaction with others. Especially in the beginning of the session, Geraldine was only in touch with her delusional thoughts. The challenge was to provide her with a framework in which her creative process and her strength could manifest in the reality of the group. If such a supportive framework is not provided the client can still be creative, but will not enter a creative process, since he only relates in and through his psychotic world. Since the schizophrenic client can be so absorbed in his delusional worlds and be out of touch with oneself and others, I added a subphase to the creative process, proceeding the preparation phase, which I call detachment. I view somebody as detached when he is so preoccupied with altered thought processes and is not able to relate to self or others. For clients like Geraldine, it is a real challenge to guide them into an intermediate realm because it is a challenge in general to establish relationships and communication. I assessed Geraldine's creative areas as being body action and her perceptual preferences as being kinesthetic and auditory. As I saw her increasing involvement in movement as an evidence for the unconscious exploration of a conflict, I witnessed her conflict between her intrinsic need to relate and the obstacles she used to avoid intimacy.

Geraldine's AHA came at the end of the session when she said, "it was really hard to come to your world today but, I made it". This insight was made possible by her shifting and experiencing inside and outside several times in this session: In the intermediate realm of playing with the transitional object she repeatedly connected - even though for short periods of time - to the group (outside). Her need to relate to others became manifested in the intermediate realm of play and found an external expression.

Shifting between inside and outside enabled her to integrate her need to be with others and express that congruently. Geraldine traveled through the phases of the creative process of detachment to the beginning of the illumination phase by having the AHA experience. In the aforementioned session, it was not possible to illuminate how that relates to previous experiences or behavioral patterns.

3.5.4. The creative process of the dm-therapist

In all phases of the creative process the dm-therapist needs to have his awareness flexible between inside and outside. Yet, it appears that the object of awareness is different, according to each phase of the creative process. For example, in the beginning of a dmt session, the dm-therapist is challenged by assessing the group and at the same time he needs to connect to his own internal landscape and physicality, as an instrument for awareness and relationship. Assessing the client means also to assess oneself. As one takes in all the different responses of the client there is no need to streamline them immediately. The dm-therapist's creative ability shows also in his capacity to delay solutions. In the beginning of a dmt session, the dm-therapist needs to be able to be in contact, to interact, to provide structure and safety and at the same time assess his own experience. In that sense, the dm-therapist's creative process potentially starts before the session and not just in the session. He should be already in the preparation phase before he meets the client. Therefore, it is important that the dm-therapist is warmed up physically and creatively before going into a session.

My incubation phase in that session began as we handled the baby/ball. As I already entered the incubation phase, it was challenging to stay open and allow the unconscious and the intuitive parts in myself to emerge while the group was still engaged in the warm-up, often looking for orientation and guidance. The dm-therapist needs to allow the group's world to unfold in the therapist's body of awareness, and to maintain at the same time, an active stance to implement transitional tasks. Satisfying those conflicting interests was less difficult as I started to work with polarities. At times, the dm-therapist will experience those conflicting interests because he might be at a different place of the creative process than the client, and might need to follow his own creative process. Then, he has to facilitate two creative processes at the same time. Fortunately, movement is a flexible medium, so that it is possible, for example, to provide the client with a clear movement structure and at the same time, to work with ones physical experience more openly and intuitively. It is like having the chance to have two different dialogues around the same topic.

In addition, with schizophrenic clients, one might find oneself repeatedly at the same place in a session or the opposite, at various disconnected places in a short time. Yet, that might also be part of the creative process: The creative process of working through a current internal chaos or a presentation of strong yet fast changing inspirations where the dm-therapist can assist in holding and integrating those variety of responses. Nevertheless, this demands even more flexibility in the dm-therapist's awareness.

As I observed the polarity of alone versus together in the group as one core issue for that day, I moved through the illumination phase. Naming this core issue can be seen as my main AHA around which I tried to structure the session. Implanting structures to work on an issue can be frustrating at times especially, if the group does not respond as one expects. There are many reasons why clients do not respond: maybe it is not their issue after all, maybe they are defending against it, and, they might be tired or their concentration is occupied by something entirely different. It is important to follow ones inspiration and intuition, and at the same time, to stay flexible as an idea or a transitional task may not motivate the interest of the client.

As I implanted different transitional tasks focusing on their relational patterns and tried to connect the client's response to this issue, I entered the verification phase. It is then, when I tested my insight - my intuition, through the different variations of the theme (alone v/s together).

As I mentioned previously, it seems that the dm-therapist's creative process is often one step ahead. I believe it starts before the session, and often has a different timing. I do not think, this conflicts with the attempt and method in dmt to meet a client within his present set of emotions. As the phase model helps to organize the internal and the external work of the therapist, one can - and in fact has to - be with the client, and, at the same time process the experience of that interaction differently than the clients do. It also adds to the dm-therapist's clarity if one realizes that the dmt session, if structured as described by Schmais (1981) including the warm-up, release, theme development and closure can be seen as equivalent to the stage model of the creative process, as encountered by the client. The warm-up in dmt potentially facilitates the preparation phase (or helps the client to transition out of the detachment-phase), the release can be used as the transition to the incubation phase and theme development can be seen as similar to the incubation and illumination phase. The closure can be used to promote the verification phase. Even though clients have their own timing and might spend the entire session in one phase, this framework offers the dm-therapist some orientation.

Another difference between the client's and the dm-therapist's process is the fact that the client chooses his creative project. The dm-therapist has this freedom only to a certain extent. The client is the dm-therapist's creative project. The client searches in his own internal landscape. The dm-therapist searches for inspiration within the borders of the clients` internal landscape and the client/dm-therapist interaction.

Fritz (1991) suggested a model of the creative process containing 9 conditions which I find offer in its practicality some simple guidelines for the dm-therapist especially when working with

schizophrenic patients who display a fragmented internal structure. Besides the importance of forming a conception, a vision for what to create and testing the current reality in regard to what one wants to achieve, Fritz (1991) emphasized one condition in the creative process to be able to repeatedly "Adjust-Learn- Evaluate- Adjust" . " Each action you take is an experiment that leads to cognitive and internal learning" (Fritz 1991, pp.93). That becomes even more true if one takes into account that often in dmt the dm-therapist needs to try out different interventions before the group will join in . Fritz (1991) emphasized that it is important to set a direction for further procedure: No matter in which direction one goes or how many detour s one takes. Adjust-learn-evaluate - adjust is naturally a continuous dialogue between the dm-therapist's observing ego and the reality of the group dynamic. According to Amabile (1983) "creativity relevant skills" help to stretch the dm-therapist's perceptual boundaries and to increase his creativity.

Ideally the dm-therapist's creative process and the client's creative process support eachother and interact. This interaction happens more easily in dmt because the format is open and the presence of the moment is utilized as basis for kinesthetic empathy and the therapeutic process. As the dm-therapist has to respond to the different creative areas of the client, he needs to have a broad repertoire to connect to those areas. Unlike a choreographer or a dancer, his creative process does not only happen within the medium of dance. It can happen in all the different creative areas. Therefore the dm-therapist needs to be a creative seer, thinker, mover, talker, actor, object handler, all in one. He needs to be able to improvise, in an empty space as well as in a tight structure of repetitive perseverative movement and behavioral patterns.

The dm-therapist not only needs to have a broad repertoire but also needs to apply his internal process to assessment, observation, relationship building and intervention. Therefore, I believe a dm-therapist's creativity shows, in essence, in how creatively he can be in perceiving a client, relating to self and others, and how creative he can use those observations to implement structures in order to promote the growth of his client. The dm-therapist's creativity develops and will show on the continuum of observation, processing observation and molding of the dm-therapist's and the client's world and coming into action. As the dm-therapist processes his observation in his internal landscape, a creative transformation can happen. This creative transformation effects how the client will be seen by the dm-therapist and will offer the client the opportunity to perceive himself differently in the mirror of the dm-therapist.

Throughout the treatment the dm-therapist models the use of creative behavior. Through the use of his own creative process, he models qualities such as divergent production, fluency,

spontaneity, and flexibility. Often those qualities are not found in clients with severe pathology - or they are found to such a degree that they need containment. By using his creative potential and conceptualizing the interaction with the client from a stand point incorporating creativity theories, the dm-therapist offers the client the opportunity to learn about their own creative abilities. Especially in the beginning stages as the client does not have access to his own creative process - the dm-therapist needs to model qualities introducing the client to different areas of his creativity. As the client eventually enters his own creative process, the dm-therapist's and the client's creativity can flow and develop together.

3.6. Similarities - part 2

Fundamental to dmt is the interrelatedeness of body and mind as described in part 1 of this paper. In dmt, change and healing is seen in a more process-oriented and holistic framework. Creative processes too, encompass body and mind. Sensitivity, flexibility or receptiveness can be seen as features which are for a major part originated, cultivated or stimulated by physical processes. As we perceive and sense in and with our bodies we can influence or create, flexibility and fluency in our bodies. Other conditions for the creative process incorporate predominantly mental processes, such as synthesizing and analyzing abilities, redefining or evaluating. One can say that through the creative process one also furthers the integration of body and mind and promotes the integration of an individual, which is the goal in therapy.

  Integration is one core element in the theories of creativity. (Maslow, 1958) But it does not happen solely by doing a creative or therapeutic activity. Integration happens as a developmental process. In dmt this developmental process is facilitated by a developmental medium: movement. As movement and the body develop throughout ones lifetime, they offer a perfect medium to experience integration and learn about change. This can happen by repatterning movement behavior, by moving through and internalizing previous developmental patterns or by uncovering the body's memories. In addition, the developmental process of object relations is ingrained in the body and ones movement behavior. Consequently, a client's movement behavior reflects his interpersonal development.

  In summary, the creative process and the therapeutic process, and specifically the forming of the therapeutic relationship as the major agent of change, are developmental processes. In dmt, both are facilitated by the developmental medium of movement. It is fair to assume that if one combines the developmental theories looking at creativity and those looking at growth and

change, one will create a common language for all those different processes and one will be able to effectively use them in the interest of the client. (figure 2/ appendix #3)

There are major similarities between the developmental process of object relations (Winniott, 1971) and the stage model of the creative process. During the first stage, the subject and object are merged. In the creative process, during the incubation-phase, one merges with the creative environment by merging with an idea or a conflict. This merging promotes a change of the inner dynamic. As a client encounters intensity and affective responses and is mirrored by the dm-therapist, he recognizes himself and an interplay of internal and external is possible for him. The interplay of inside and outside is like the interplay between mother and child. It has the same quality since in the beginning of the creative process its content is not questioned and a freedom of experimentation and play is present. During the illumination phase, the creative process develops its own life. For example in therapy, the client can in that phase internalize new ways of perception and integrate them in the existent pattern of his personality. As this integration happens the client changes and will effect through that his environment. The effect on the environment is part of what Winnicott (1971) called playing together in relationship. The client can use his creation to connect to himself and his environment and play with his new part of the self.

Also, the developmental theories of M.Mahler are adaptable to the stage model of creativity. As mentioned earlier, I added the subphase called detachment before the preparation phase. One can compare that phase with normal autism as described by Mahler, as an objectless phase of primary narcissism. (St.Clair, 1986) In that phase, the client's internal landscape is detached from his external environment. The preparation phase and the incubation phase can be compared to the phase of normal symbiosis. The difference is that during the creative process, one fuses with an intrinsic need or an internal conflict. This fusion also happens when clients use their defense-mechanisms, because that is a way to become involved, too. Separation and individuation is the process of becoming oneself: a more individuated self. In the creative process this happens during the illumination and verification phase, as the creative product gains form and outer reality and takes on its own life. Creator and creative product separate and the creative product can be objectified. In terms of personal change, the separation between creator and creative product happens as one is able to distance oneself from and reflect on ones behavioral patterns or on own decisions.

When working from those developmental frameworks - one is able to assess group development,

the development of the relationships between the clients, and the therapeutic relationship and the development of the client's creativity within the same frame work using the same language.

  Definitely the biggest challenge, especially with clients lacking or needing   internal structures (such as the schizophrenic client) is, that the abilities such as flexibility, fluency, toleration of tension and affect are potential goals in therapy while they are conditions for the creative process. What the creative process needs as a precursor are goals in therapy. Additionally, motivation which is essential to the creative process is a complex issue in psychiatric facilities and cannot be expected. Clients might show signs of helplessness and hopelessness, might have been hospitalized for a long time, might be influenced by medication and are burned out. Because of those circumstances it is important to introduce the client to a creativity stimulating environment. If one agrees with Rothenberg & Hausmann (1976) that creativity is an ideal form of behavior, then creative environments are stimulating constructive ways of behavior, and are in general, strength supporting.

  I would consider creative environments as environments where a client can come in contact with a) the different creative areas and creative senses as outlined in the coding sheet, and b) where creativity relevant skills (Anambile, 1983) are modeled, and c) where intermediate spaces are created in which a client can experience himself in the overlap of his internal and external landscape. Dmt with its potential multi-modal ways to relate to clients provides an effective treatment for realizing those creative environments.

Also, creative environments are easily formed by a group. A group provides an individual with the field which will give feedback to one's creative expressions and with the "domain" (Csikszentmihalyi,1996) as representation of parts of the culture. As the clients changes in therapy will be observed in internal shifts and measured in new ways of constructive behavior, the group provides a test arena for the social importance of those newly evolving changes. This clearly relates to Yalom's (1984) theory of therapeutic factors promoting change in therapy: The illumination and verification phase of the creative process happens essentially through the therapeutic factor of "interpersonal learning". (Yalom, 1984)

3.7. Movement - a medium of change

Movement in itself is a medium which allows for the shifting between inside and outside. It is internal yet creates an outer form. The movement presentation of the schizophrenic client often reflects his lack of awareness of body and self. The client often is not aware where the movement

is originating, or of the emotional impact nor the symbolic meaning. These clients manifest movements without a past and future: solely existing in the moment of its execution. As a dm-therapist, one can recreate the timeline of past, present and future of a movement expression, since the client might not be able to find that context. The past of a movement means the place in the body where the movement is initiated, how the movement was formed, and what movement quality preceded that movement. When I look at the present of the movement, I use movement observation skills to determine movement qualities and movement features as well as interactional meaning. I consider the future how this particular movement expression could develop further. The dm-therapist needs to (at least kinesthetically) imagine the natural potential of a movement expression. Where would that movement lead to if one would follow its natural progression. Imagining the future of a movement expression will help in formulating the transitional task. As one finds the past/ present/ future of the movement's symbolic meaning too, one will discover the client's deeper levels of personality and can aid in promoting the client's integration.

As the dm-therapist helps to provide this context on a movement level, the client has the chance to experience an expansion of his movement repertoire which will eventually lead to an increase in his imagination. This is crucial since change and creativity relate strongly to one's imagination. During the creative process, and especially during the incubation phase, the client has the chance to connect to his images, symbols, dreams and ideas living in his imaginary world. As they emerge to one's consciousness, they function as mediator between the deeper inside and the outside. Expansion of movement behavior and of imagination will create new perspectives. This might be a first step toward imagining different possibilities, situations, behaviors and ultimately ones life. As one is able to imagine or to project oneself to a different place, one will be able to change. Change depends on one's imagination. Imagination can be created through movement and its symbolic meaning. Imagination immediately leads into the transitional space. In this sense, there is another developmental line of reality --imagination--change. If one is able to establish a flexible connection between reality and his imagination - between outside and inside - one has created positive conditions for change.

3.8. Last thoughts

As noted earlier, creativity and dmt meet in an undefined world. There is not enough research and no valid data - yet, there are many unanswered questions, often originated in the difficulty to objectify both processes and their overlap. Additionally, questions are hard to answer since there

is no common language to define those questions and search for answers. As a dm-therapist one might be able to describe what is happening on a movement level and might be able to describe what is going on creatively - but there is the problem for all creative arts therapies to change the language of the medium of therapy to the therapeutic language describing clinical change. (Aldrige, 1993)

To a certain degree, the mystery around creativity and therapy is nurtured by its practitioners. I agree with Rhodes (1987) that creativity never will be a science, but is an art - a teachable and learnable art. I believe that the same is true for the therapeutic process. Within both of those "arts" the mystery has its place and its legitimacy as one does not strive for simple facts. As one attempts to capture complex "constructs", one is forced to have a multiple perspective. If one combines both "arts" a dialectic perspective might suit one best, to see a process rather than a thing, to see changes and not static constructs and to view one phenomena in relation to another one. The use of dialectic schemata "provides paths in thought leading from the "present object" to a wider set of realities; its past and future history, its contexts and relations. Thus, "dialectic ontology opens up ones perception of reality, lends to it more variety and more connectedness - both central features of the creative process." (Stein, 1989, pp.204) As I have described earlier, dialectic systemes are fundamental to creativity (Csikszentmihalyi, 1996, Landau, 1984, Rothenberg, 1979), to the therapeutic process in general (Deuter, 1997, Wilmer, 1987) and to the therapeutic process in dmt. (Schoop & Mitchell, 1979)

As one moves through the creative or the therapeutic process, one will encounter simultaneous opposites. Landau (1984) named the existential challenge in human life to integrate those opposites, specifically the paradox between internal and external reality. As the creative process bridges those realities, an integrated sense of self will be increased, since selfhood is built on the dynamic interaction of self-perception and perception of the world. (Dowd, 1989)

Maslow (1958) proposed that creativity stems from the need of a person to self actualize. What is true for self actualization is true for creativity: One actualizes and creates oneself in relation to the world around oneself. Koehler (1998) suggested a path of self actualization, relating to creativity. At first, there is creation of self, and, then creation of relationships followed by creation* of the world. Creativity is crucial to all three of those stages. In the creation of self, it helps to transcend from the personal self. Or in Jungian terms: creativity allows one to not just be connected to the self (the ego) but to the Self (the whole personality, including ego, consciousness,

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Selbstgestaltung - Beziehungsgestaltung - Weltgestaltung. The term Gesaltung is difficult to translate in English as it stems from Gestalt. Creation in that context means to give Gestalt

personal and collective unconscious). In the creation of relationship creativity facilitates the "playing together" (Winnicott, 1971). In the creation of the world it promotes the development of vision and cultural experience. Creativity creates on all three levels the transitional spaces to develop and change. Therefore, creativity is change. Then, it is true that the therapeutic process is the creative process par excellence (Landau, 1984) and that both are inseparable. Because the creative process promotes change, the ability to access the personal creative self and those of the client will be highly valuable to every dm-therapist. The beauty and the main obstacle when researching the application of creativity for the therapeutic process is that one deals with all aspects of human beings. Therefore, quantitive studies with objective data or general statements will be difficult to obtain.

Nevertheless, on a larger scale a human society will be measured by its ability to allow the individual to feel included and respected as a co-creator on the basis of the contribution of his unique potential. Having that in mind might help the dm-therapist to master the first challenges in developing a therapeutic alliance as well as developing the client's creative potential. In the beginning of the therapeutic and the creative process, he needs to facilitate within the dmt group the creation of a world, where each client perceives himself as a validated co-creator by the fact that he brings himself into being.

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