

Chapter Seven

The Birth of a New Profession: Lesley University Expressive Therapies Division 1973-2009

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The year was 1974. The Vietnam war was just winding down, and the Soviet war in Afghanistan was about to become major news. Richard Nixon refused to surrender 500 tapes and documents, which had been subpoenaed by the Senate Watergate Committee and was about to become impeached. From the counterculture of the 1960's, including the anti-war movement, civil rights, the rise of feminism, and the assassinations of three major figures, came major trends in the 1970's. Among these were advances in civil rights, increased influence of the women's movement, a heightened concern for the environment, and increased space exploration. Many of the "radical" ideas of the 1960's gained wider acceptance in the new decade, and were mainstreamed into American life and culture. Amid war, social realignment, and presidential impeachment proceedings, American culture and education flourished. The events of the times were reflected in and became the inspiration for much of the music, literature, entertainment, and even fashion of the decade (Frum, 2000).

The radical and experimental ideals that emerged from the counter culture of the 1960's also led to the Humanistic and Open Education movements in higher education (Hein, 1975). The terms "human education" or "open education" were used as early as 1972. Both movements stressed the ideals that were coming out of the social constructs of the time, as well as what was specifically emerging in Humanistic psychology; namely the importance of looking at the whole person, including the relational, the social and the acceptance of affect as important contributors to growth and learning. Both movements stressed dialogue between student and teacher and an equal emphasis on affect. One of the strongest emphases from these philosophical stances was on the liberal arts, including a holistic or whole person approach to education that took into account "cognition, feeling, creativity and social interaction – a reaction to the dominance of scientific or behaviorist based education since the 19th century" (Hein, 1975, p. 29).

The writers and theoreticians associated with humanistic education came out of what is known as the third force of development in the field of psychology, which took off from the pioneering work of Carl Jung who emphasized understanding the psyche through exploring the worlds of dreams, art, mythology, religion and philosophy. Jung was the first in the world of psychology who emphasized that art could be used to alleviate or contain feelings of trauma, fear, or anxiety and also to repair, restore, and heal (McNiff, 1998). Others in the world of psychology that influenced this new Humanistic movement were Abraham Maslow, Carl Rogers, Fritz Perls, and Rollo May. Interestingly, these theorists did not reject what behaviorism had to offer but rather saw the need for a more integrative approach. In psychology, humanists also believed that therapy needed to go beyond just utilizing a cognitive approach and include the body and more action oriented approaches. The humanistic movement included emphasis on healthy, self-actualized models as opposed to traditional Freudian emphasis on illness or disease. In addition, the humanistic model drew from such pioneers in childhood development as Jean Piaget and Erik Erikson, emphasizing understanding developmental processes through observation of the person in their environment and through their personal interactions. These principles had far reaching influence into other areas of education.

Paralleling the views of philosophy and psychology, John Dewey's *Art as Experience* (1934) and Suzanne Langer's *The Principles of Art* (1950) were both groundbreaking works in relation to education and specifically in relation to arts education. Dewey's emphasis on the importance of experiencing art through process "from its physical manifestations in the 'expressive object' to the process in its entirety, a process whose fundamental element is no longer the material 'work of art' but rather the development of an 'experience'" (p. 336) began to take hold as an important philosophical agenda in arts based and liberal arts education. Likewise, Langer's emphasis on "non-discursive symbolic form" (1950, p. 515) related to all forms of art, and showed them:

[a]ll equally creative, equally important and original, equally intellectual, emotional, and moral, yet each independent, and ultimately self-sufficient. Every art-work is a perceptual form, addressed to some phase of direct perception: sight, hearing, or their combination, or to that less-known organ of direct intuitions, imagination, whereby we perceive separate events, each under its own *Gestalt*, in the fluid welter of experience. (p. 516).

Another influential figure in the world of arts based education was the psychologist Rudolph Arnheim (1954) who maintained that a person's knowledge of the world is rooted in objective sensory experience. It is also important to note the critical influence of J.L Moreno, pioneer of psychodrama, sociometry, and group psychotherapy. Moreno, a trained psychiatrist, was directly influenced by the work of his predecessors Darwin, Marx, and Freud. He introduced the idea of spontaneous theater, emphasized creativity over behaviorism, and believed in the principle of love and mutual sharing as powerful and indispensable working principles in group life. On meeting Freud he said:

Well, Dr. Freud, I start where you leave off. You meet people in the artificial setting of your office. I meet them on the street and in their homes, in their natural surroundings. You analyze their dreams, I give them the courage to dream again. (Moreno, 1985, p. 12)

Roots and Beginnings

The overflowing energies in social, cultural, political, and creative endeavors that began in the 1960's and continued into the 1970's had its influence at Lesley College, leading to the establishment of the Institute for the Arts and Human Development in the Graduate School in early 1974. The newly formed Institute was the inspiration of Shaun McNiff, who prior to this had been an artist and pioneering art therapist using therapeutic techniques at Danvers State Hospital. McNiff's groundbreaking use of space and art with the patient's at Danvers State is well documented in his book *Art as Medicine* (1992). Influenced by the work of Langer and studying directly with Arnheim, McNiff began to think outside the box of conventional therapeutic arts training and began instituting ideas related to full whole expression. He also began to literally go outside the box or confines of the institutional mental health facility by taking the patients he worked with at Danvers State Hospital to the Addison Gallery of American Art at Phillips Academy in Andover, MA. With the support of Christopher Cook, the Director of the Addison Gallery, McNiff established what was just beginning to be thought of as "outsider

art” (Cardinal, 1972), a term used to describe artists who are not trained in traditional art schools and often are those living with extreme mental states.

McNiff himself was influenced by the social and political landscape of the 1960’s and 1970’s. He graduated from Fordham College in 1968, where Bobby Kennedy was to be the graduation speaker, before he was assassinated. This tragic event occurred only two months after Dr. Martin Luther King was assassinated. McNiff in a recent interview recalled: “It was a time of tremendous change and re-visioning of institutions and at Lesley progressive ideas were flourishing.”¹

In 1973, McNiff took these ideas of outsider art, full expression, and the intelligence of the creative imagination to Lesley College and began to teach the first art therapy course in what was then an experimental January semester. This course led to other courses focused on art therapy and learning disabilities in the new Special Education graduate program led by Jill Hamilton. These new program offerings were a great success and it quickly became clear that there was a growing interest in these new kinds of interdisciplinary learning experiences.

At the time McNiff was doing research with Rudolph Arnheim at Harvard University on art and visual perception. In 1973, McNiff was organizing an exhibit at the School of the Museum of Fine Arts in Boston that was well received by the Boston Globe critic Robert Taylor. The dean of the Museum School, Bill Bagnall, saw what McNiff was doing in the world of art and at the Addison Gallery of Art and at Danvers State Hospital and invited him to start a program at the Museum School. McNiff ultimately decided to remain at Lesley where he saw more potential to integrate the arts in education and in therapy. McNiff said:

What we did could not have happened, in my opinion, at any other institution in the United States. Progressive education was flourishing at Lesley through the leadership of Cynthia Cole who was directing the Open Education Program which integrated the arts with core academic areas. Progressive education is all about integration and the creative process - putting things in new relations to each other, something we could not do in such a comprehensive way at the Museum school. This atmosphere permeated Lesley and the Special Education program that Jill Hamilton led.

The Institute for the Arts and Human Development

The early successes in 1973 led to the establishment of the Institute for the Arts and Human Development, later simply called The Arts Institute. This newly developed Institute began to initiate programs devoted to integrated arts and whole expression, combining cutting edge ideas of creativity and psychology that were emerging from these two evolving fields. The newly formed Arts Institute developed two education tracks; one established to explore the arts in the therapeutic context and the other more focused on integrating the arts in education, special education, and cultural institutions. While these were two separate tracks it must be noted that the liberal and creative atmosphere of the time lent itself to following an interdisciplinary approach by allowing students to take courses from each core focus. In both tracks students were not just encouraged but required to take courses in all art forms, thus emphasizing the ideas of

¹ All quotes not attributed to a reference are from personal interviews done in 2009.

whole expression. The ideas of how visual art can influence movement, or how studies in movement can influence music or drama, (Langer, 1950) were introduced in the context of learning, teaching, and therapy in schools and mental health institutions (McNiff & McNiff, 1976).

First Faculty

The first person invited to teach in this new program was Norma Canner. Knill recalls meeting McNiff and Canner at a symposium at Harvard University sponsored by Project Zero, which was founded at the Harvard Graduate School of Education in 1967 by the philosopher Nelson Goodman to study and improve education in the arts (Gardner, 1989). McNiff heard about Canner from his first wife, Karen Gallas who was a graduate student in the open education program at Lesley and suggested they meet. Canner, a pioneer in the field of dance movement therapy was also known for her early and significant contributions working with children and youth with disabilities. In the 1960's, Canner established a pilot program for the Massachusetts Department of Mental Health in movement and dance for pre-school children, which resulted in the emergence of fourteen statewide centers where pre-school teachers and aides received training in the dance modality. This program became a model for what we now know as Early Intervention (Speiser, 1990). Canner brought a history and reputation for creative interventions, and was just the kind of innovative thinker and activist that McNiff was looking for.

At the time Canner was teaching in the Tufts University Experimental College. McNiff and Canner met and found mutual connections to learning through the arts. McNiff invited her to become the first core faculty member in the Arts Institute. In a recent interview Canner said of this time:

I had been working at Tufts and when Shaun came along with this idea and it was very exciting to be able to leave a very traditional place to go with a whole faculty who was creating a new program, so it was a very rare experience and I'm very lucky to have had it. We just thought it was fun and it was exciting to have that support to experiment and have a place to do that kind of work because you know when you said the expressive arts therapies or dance therapy really, especially dance, people didn't know what you were talking about. So it was just fun to have a place where there was so much excitement about the program. It was wonderful. So it was a beginning and we looked forward to building it.

Canner also brought with her a background in theater, having been an actress in New York City for many years and what she had learned about improvisation from her time studying with Barbara Mettler, an innovator in improvisational dance as a means of liberating and cultivating the natural creative movement resources (Canner, 1975). At the time Canner started to teach at Lesley, she was already established as an innovator of creative and successful programs using music and movement with chronic schizophrenics, children with Multiple Sclerosis and with others experiencing a wide range of disabling conditions.

Following Canner, McNiff invited other innovative thinkers from the Tuft's experimental school to teach in the newly formed Institute for the Arts and Human Development. These early "first" faculty included Paolo Knill, Mariagnese Cattaneo, and Elizabeth McKim, who were all

experts in their own arts based field of study as well as experts in integrating the arts and child development.

Paolo Knill was trained in the sciences as well as music and theater. Coming from the European tradition of interdisciplinary or integrated approaches to education, Knill was looking for an institutional home where he could integrate his interests in science and the arts. In 1959, Knill, a physicist, was invited to the Massachusetts Institute of Technology as an aerodynamics research fellow. He also worked half time at MIT in the department of musicology studying ancient music. In a recent interview he stated that this early work in multiple disciplines was directly influenced his later thinking in interdisciplinary arts based theory and practice. Knill was also very influenced by the poly-aesthetics work of Wolfgang Roscher (1991) who had written about multi-perceptual consciousness and the idea of integrating arts and sciences in education. Knill recalled that “The intermodal way of education started with Roscher – community art and education. Salzburg University had an institute and also Hans Helmut Decker-Vogt had an institute for ‘Intermodal Arts’ in Hamburg Germany and I worked clinically from these models; Intermedia and Polyaesthetics where each mode is in each art.” Knill came to Lesley and began teaching music therapy and music improvisation for special education teachers and began to deepen and develop his theoretical ‘intermodal’ philosophies and practice.

Another early “first” faculty was Mariagnese Cattaneo. Cattaneo also came from the European tradition of education. Her first degree was from a music conservatory where she became interested in music education. She became a kindergarten teacher using all of the arts. “I was interested in how to allow children to increase their listening skills. I used Piaget as a theoretical model with an emphasis on learning through the senses. I used music, movement, storytelling, and sound.” Cattaneo stressed that at this time, when she first began to teach at Lesley, there was a lot of experimental work taking place that mirrored the social and political landscape.

It was the time of open education – one classroom. It connected with that time in education. It wasn’t something separate in the arts and education and radical therapy. New things were happening and how do we frame what we were doing. I framed it in Piaget pedagogy in special education.

Cattaneo also talked about changes that were happening in the world of art: “It was in conjunction with modern music, contemporary music in Europe and also it was the time of the living theater, there were also dance groups and so many groups influencing the work we were doing at Lesley.”

Cattaneo also recalled that this was the time of the Viet Nam war and the arts were used for social change in the classroom as well as in the streets. She recalled a lot of informal discussions among the faculty that led to implementation in the classroom and that there was no separation between those involved in education and those involved in therapy and that everyone took classes together: “As much as the teacher brought it in and created the environment there was not the separation between student and teacher. We learned from each other.”

In addition to the above-mentioned faculty there was also Elizabeth McKim who had also come from the experimental college at Tufts. McKim was an established poet whose roots came out of the oral tradition of song, story and chant. McKim brought an understanding of words and rhythm, sound and performance arts. Iris Fanger and John Langstaff were also early “first”

faculty. Fanger was an early innovator in improvisational drama having studied with Viola Spolin. She also eventually became the coordinator of the Integrated Arts in Education Masters Program at Lesley. Langstaff, along with his wife Nancy, were experts in the area of arts integration and were the founders of Revels, the non-profit performing arts company that produced “The Christmas Revels” an annual winter solstice celebrations that was started in Cambridge, MA and is now in 12 cities across the country.

The Early Program

In 1973, McNiff through the suggestion of William Goldman, MD, the Massachusetts Commissioner of Mental Health used the term “Expressive Therapies” for the new masters program he proposed and the emerging field uniquely focused on integrating all of the arts in therapy. The program was set up with a cohort model or what were called “core groups” which consisted of students studying in a particular modality such as dance therapy, art therapy, psychodrama, or expressive arts therapy. Students could choose a specific core group that held concentrations within the larger program. Students could also choose a specific modality but there was a requirement that they had to take courses from other core modalities. As McNiff conveyed:

These were all means of furthering arts integration. This was at the core. Some of us, led by Paolo, studied arts integration by exploring ways of working with all of the arts together in a session and others chose to simply work with different arts modalities in response to particular situations. We strove to achieve integration through individuals experiencing their own processes of synthesizing experiences rather than through a prescribed curriculum.

Another idea instituted early on was that faculty would often learn and teach together. Knill recalled:

Part of the commitment was to take each other’s classes. It’s the only way to learn intermodal because we each have our specialty. It was always the case that there was a specialty group – intermodal, dance, art, and psychodrama came later (first with Joe Powers and then later with Peter Rowan.

There were also teams of psychiatrists and clinicians working with artists as faculty. McNiff was on the Commissioner of Massachusetts Mental Health’s advisory board and got a grant to do multidisciplinary training with clinical psychologists, social workers, and expressive arts therapists involving the Greater Lawrence Mental Health Center, St. Anne’s Home in Methuen, and the Addison Gallery of American Art. In the beginning, the masters program recruited a number of traditionally trained clinicians to teach. These included psychiatrist Douglas Buchanan who taught psychotherapy and group therapy courses together with Richard Goldwater, MD, Joan Klagsbrun, and Dick Geist, a clinical psychologist from Children’s Hospital. Psychiatrist and calypso musician, Shep Ginandes, was also part of the early programming. Ginandes ran an arts-based therapeutic center for adolescents, called *The School We Have* (1973). This innovative school established a site at Lesley and was housed at 35 Mellen St. Students from the newly formed Expressive Therapies program would work directly

with the clients at this program and often classes were held right at the school. As Knill said: “The whole spirit here was teaching and we had our own facility to do teaching and research.” A theoretical basis for an integrated arts approach in a therapeutic context was being developed from the experimental work that was being experienced. Knill stated:

Shaun and I thought the theory of any art therapy and expressive arts need to examine – what is an indigenous theory of expressive arts? It helped right away having artists teaching the theory – developed by artists and specialists in the field. So we studied all the arts therapies and looked at - do they have a way to talk about the arts. How is aesthetics talked about and incorporated.

Knill brought his perspectives from Europe in science and phenomenology and McNiff brought his from the world of art, depth psychology, and his experiences working in the field of mental health. As McNiff (2009) recently wrote, “we were two wings of one flight” (p. 1). McNiff goes on to say:

Norma Canner was our collective muse. I trusted her judgment. She was a spiritual core of the program, helping us hold all the tension you have in an experimental community. She was a master in dance and taught us about improvisational sound and movement. The other principal figure in growing our community was Paolo Knill. He was the one who helped me shape my ideas concerning expressive arts therapy and art-based psychological inquiry. I may have introduced him to the arts and psychotherapy but he quickly became my most sensitive partner and developed a significant body of work on his own which has been internationally recognized. We were ‘Two wings of one flight.’

In a recent interview with one of the early “first students,” many of the memories conveyed by the early “first faculty” and founder were echoed. Vivien Marcow-Speiser came to Lesley in 1975. She grew up in South Africa and immigrated to Israel in 1970. In 1973 after the Yom Kippur war she volunteered in a rehabilitation center with soldiers and began to see the damaging effects of the war. This was a very difficult time for Israel and for Marcow-Speiser to witness the effects of trauma first hand. She had a BA in psychology and had studied dance for many years. In 1974 she moved to Boston where she first heard about dance therapy, and began looking for programs. “It was a new thing, I was very entranced in being a dancer and combining it with psychology and in 1975 I came into the program.” She was part of the first core group for dance therapy students. She recalls:

In my core group there were three people. I never heard of Norma before but I wanted to study in the area of psychology and dance. The main buzz at the time was Shaun and Norma. There were no other faculty around then at the time. Shaun was the instrumental figure. There was always a sense of integrated arts and experimentation. It felt like we were on the cutting edge of a phenomenon.

Another “first student” was Laury Rappaport who had come to Lesley in 1977 after completing a self-designed degree in art therapy at SUNY Buffalo. Rappaport was looking for a graduate program where she could further her understanding of this new field. After working

for two years at a residential school for adolescents using art and video, Rappaport began to look for programs and found that Lesley was the only program that used all of the arts. Rappaport remembers that there were no other programs that even talked about interdisciplinary arts. She recalls McNiff conducting the interview for entering the program and emphasized the importance of doing a group interview in order to see how people interact because this was such an important part of the work being done in the classes and out in the field. In 1977 Rappaport entered the program and participated in the opening “colloquium” which was a four-day retreat held at the Addison Gallery.

It was an incredible environment. Norma was so electric. She had such an ability to bring people together and you felt a part of it. She would make contact with each person and there was a sense of being a part of something and being welcomed.

In these early days all faculty were part of co-creating the program. Rappaport recalls that: McNiff’s vision was to bring individuals who immersed in a creative process to the colloquium. In addition to the poet Elizabeth McKim, he included avant-garde artist Don Burgy, who brought a ritualistic arts perspective, and the Gloucester poet laureate Vincent Ferrini and historical novelist Truman Nelson to be part of the colloquium. McNiff stressed the importance of arts and how artists have always deeply engaged themselves in the psyche. He recalled: “Therefore I brought them into the program, they became mentors to us all.”

According to Rappaport, there was so much about preserving the artist identity, which was part of the overall vision.

The powerful thing about being there was the interrelated connections. Each one came with a mastery of their own art form and they each loved being with each other. And you could see how Norma’s movement would affect Paolo’s music and Paolo’s music would influence Elizabeth’s poetry and Norma’s dance and everybody would be so interrelated. And that was what it was like. There was this fullness.

McNiff invited Harvard psychiatrist and Pulitzer Prize winner Robert Coles who at the time was studying the creative process and how art heals with children. He also brought in social psychiatrist Maxwell Jones from the therapeutic community movement. Again McNiff recalled:

We had these world renowned figures who were constantly moving in and out of our community. In a course for the entire community, called “Personal and Societal Perspectives on the Arts and Therapy,” Truman Nelson invited leading figures from the civil rights movement like Conrad Lynn, the distinguished civil rights lawyer and defense counsel for the Harlem Six. It was quite a time.

Another important figure McNiff engaged in the early programming was the Archetypal Psychologist James Hillman. According to McNiff, Hillman and Arnheim “attuned me to the universal qualities of the artistic experience.” Hillman’s archetypal Jungian perspective was extremely appealing and had a significant impact on McNiff and to the field of expressive arts therapy.

Rappaport also recalls having clinical training with McNiff, where the whole group would go to Danvers State Hospital.

We would sign out the patients and we would divide them up and drive them through this wooded area – people who have never been out of the hospital and we went to the Addison Gallery. We would do all of the arts (Chris Cook and Shaun designed this). So there were different arts going on in each room. And you could see the transformation in these patients just from the environment and we brought the spirit that was at the colloquium. After returning the patients we would go for supervision with Shaun and talk about what happened, sharing what happened and looking at video (each session was videotaped).

The second year of training Rappaport worked in Lawrence in a day treatment center with some of the same patients that were at *The School We Have*. At this Lawrence site there was a full time expressive therapist, Jessica Ronalds and another clinician Shelly Cushner who was also a graduate of the program. So the site became an extension of the rich environment. Rappaport sums up her experience: “We learned a lot about groups. Those of us that went through it – it became a deep knowing, there was a depth to the experience.”

Marcow-Speiser also remembered the psychologists integrated into the program such as Patrick Valianti and Joan Klagsburn who was her supervisor and thesis adviser. She also remembered that in her second year Canner took all of the dance therapy students to the Perkins School for the Blind, in Watertown, MA. This tradition was rich for the students in the Lesley program as well as for the students at Perkins and was documented in the film *A time to dance* (1998). The tradition of taking students to Perkins is still in effect today. In what Marcow-Speiser called “the second wave of influences” she recalled that faculty such as Penny Lewis and Ilene Serlin, both dance therapists and psychologists, taught psychology courses and influenced the “second generation of students.”

Rappaport also wanted to honor another early “first faculty” Peter Rowan, now deceased, who came from the world of social work and the developing field of psychodrama. Rappaport said that Rowan brought a more traditional or mainstream sense to the program from his days as a social worker, while being a brilliant clinician with large groups. He also had his own psychodrama institute in Central Square, where he had “open” sessions attended by students and open to the general public.

International and Collaborative Programs

In 1978 Marcow-Speiser, after completing her degree at Lesley and working as a therapist, decided to return to Israel. She was immediately hired as an expressive therapist in a treatment center for the municipality in Tel Aviv for psychological services. She began to teach expressive therapy classes and supervise other clinicians. There was a lot of interest and the classes filled quickly. She remembered that: “In 1978 I contacted Shaun to talk about starting a program in Israel. Shaun was interested in expanding. So without any formality we began to offer courses.” McNiff began to work together with Marcow Speiser, to formalize on an institutional level and established The Arts Institute Project in Israel (AIFI). Marcow-Speiser soon brought McNiff, Canner, Knill, and McKim to Israel to teach classes.

Students would train in Israel during their traditional academic year and then travel to the Cambridge campus during the summer to take classes. Marcow-Speiser would come to the Cambridge campus to teach at the four-day colloquium and the Israeli students would make up one of the core groups. In 1983 Marcow-Speiser returned full time to the Cambridge campus to take over running the dance therapy core group. The Lesley Israel program continued to flourish under the leadership of Baruch Zadick and later Tali Mor and then Dalia Ben Shoshan and Sam Schwartz. Marcow-Speiser kept her connections to the Israel program as the assistant dean of the graduate school from 1984-87. During that time she also ran the summer schools and afterwards served as the director of International and Collaborative Programs. In 1996 the Israeli government changed the law so that affiliate programs were no longer recognized. It was at this point that the program in Israel became a full extension of Lesley University.

Paralleling this process, in the 1980's Knill also developed affiliations with programs in Switzerland, Canada, and with various other institutions in the USA. In 1980 Knill, in cooperation with Hans Helmut Decker-Vogt in Germany, arranged a Lesley affiliation with the latter's Institut für Medien und Ausdruckstherapie. Later, this organization in both Germany and Switzerland was called the Lesley Institut für Medien und Ausdruckstherapie (The Lesley Institute for Media and Expressive Therapy, LIMA) and it became a Lesley affiliate program. In 1985 LIMA changes its name to ISIS, the International School for Interdisciplinary Studies. Another Lesley graduate, Phillip Speiser, founded the Scandinaviska Institutet for Uttrykande Konst (Scandinavian Institute for Expressive Arts) in Gothenburg, Sweden in 1980, and this program also became affiliated with Lesley University in 1981. Speiser coordinated the first annual Nordic Conference on Expressive Arts in 1982. In the first 10 years the Cambridge on campus program had students from over 40 countries, from every sector of the world and the program in Israel had graduated many more.

Reaction and Division

While Marcow-Speiser, and Rappaport along with Canner, Cattaneo, Knill and McNiff all recalled the richness and excitement of these early years; each also remembered when the tides began to change. Knill stated that the necessity to make divisions took over from this experimental time of integration. "Like a reaction – historically it began to swing back. And then we couldn't take courses from the other division and it took away the power and took away any creativity of creating new fields." Cattaneo thought that times changed and the needs of students changed as they began asking for more theory. "The challenge was that sites had a hard time with our students. Students knew how to express, but what do we do after that?" Rappaport thought that this was a prevalent feeling and that by focusing more on a mainstream conception of what it means to be clinical that students would be taken more seriously.

McNiff following a Jungian perspective called these feelings of psychological inferiority the shadow side of the discipline which generated what the art therapist Pat Allen described as a "clinification syndrome" (1992). McNiff believes that the shadow, and the conflicts that arise from it, are always present in all arts practices and in all organizations. As Jung himself said, if we don't understand this aspect of shadow, we will have big problems. And so the belief that art heals through its often primal and expressive nature began to create tensions between those who wanted a more traditional "clinical" approach and those who wanted a more indigenous "arts based" approach.

So with the perceived need for greater recognition in the world of traditional clinical practice changes in the program began to occur. These changes were taking place throughout the field. Developmentally it was not just at Lesley but the whole field was changing. Marcow-Speiser remembered:

Things went wrong along the way. I think when the great splitting happened it was 1985-86. I was a part of it with licensure, when I co-chaired the Massachusetts Coalition of Creative Arts Therapists to bring in licensure. And licensure coincided with expressive therapies being combined with the division of counseling psychology.

These changes included more classes taught by clinical psychologists and social workers while retaining an arts based focus. McNiff remembers this difficult time:

We were very committed to disciplined clinical practice with the arts and we discovered over the years, that it was the rare psychiatrist or psychologist who could achieve integration or transcend the boundaries of disciplines. Some simply stayed in their perceived “superior” role and reinforced the splits. There were faculty members like psychologist Helene Scarlett who were successful in honoring and respecting the cross over between art and psychology.

Because there was this difficulty understanding the creative process and its place in clinical practice, Knill started teaching the diagnostics courses in the mid 1970’s. He used the *Diagnostic and Statistical Manual of Mental Disorders* (DSM) as the core reading material and interpreted it through the arts. Knill recalls:

It came almost out of a crisis – like when students took psychopathology with a psychiatrist – we saw that psychology is not necessarily a phenomenological approach. It was a contradiction of the continuity principle approach of research where an object has to be studied from that object point of view, like physics has to look at forces from forces. So I began to teach psychopathology looking at the DSM IV phenomenological. This was my first crisis intervention.

Marcow-Speiser also remembered the difficulties that emerged within the division.

Everybody had their own motivations and agendas at the time with very strong personalities. There was a feminist agenda as well as personal agendas. We lost our original vision and focus being true to creativity and in our approach that was embedded to art.

Efforts were made to patch up differences but the ‘splits’ were too big. Despite these efforts to find common ground, the program was about to change even more. With the passage of Mental Health Counseling licensure in 1993, all of the specializations within the Expressive Therapy Division underwent significant restructuring, with the curriculum moving from a 48-credit Master’s degree to include a 60-credit Master’s degree option that fulfilled requirements towards licensure in Mental Health Counseling in the Commonwealth of Massachusetts. Knill

decided to leave Lesley in 1994 and in 1995 McNiff himself decided to leave. McNiff reminisced:

I fully supported the licensure initiative that started when I was the Dean. The split that developed later was painful. The departure of Paolo and my close colleague Margot Fuchs greased the wheels of change. It was my baby, my home, my soul place. It was not easy to separate myself. I had to leave in order to let go, to live with it in a new way, to keep creating and advancing the work without what I perceived to be misleading separations between art and psychology - everything we did at Lesley from the start and in my writings integrates the two, but there are many kinds of psychology and the kind I support has always challenged conventional assumptions. I was Provost and Dean of Endicott College for seven years and traveled to other arts therapy programs throughout the United States that were adopting our art-based practices and ideas. It was good for the work and good for my career. And these tensions, I learned, are eternal and good. Our original vision prospered internationally and art-based methods, no longer identified with one place, were adopted throughout the arts therapy community. It is quite an irony.

It is interesting to note that McNiff returned to his roots at Lesley University in 2002 as the first University Professor and Knill, Canner, and Cattaneo all have received the honor of professor emeritus.

Present and Future

Despite the move towards licensure and greater specialization and regulation within the tracks, the Expressive Therapies Division has remained committed to training expressive arts therapists who are grounded not only in their specific modality but also in an interdisciplinary approach. Every student, no matter which specialization they belong to, is still introduced to the integrated arts perspective within the program, in addition to their solid grounding in their specialized discipline. Students are introduced to the integrated arts approach through courses in which the students are exposed to each of the other arts therapy modalities. Over the past fifteen years, there have been four specialization tracks within the Expressive Therapies Division in Cambridge – art therapy, music therapy, dance therapy, and expressive therapies. The latest significant change to take place within the program was the addition of a Ph.D. in Expressive Therapies (2000) and an undergraduate B.S. degree in Expressive Arts Therapy (Estrella, 2008).

The strength of this program as well as other programs and institutes that have sprung up all over the world led in the early 1990's led to the establishment of the International Expressive Arts Therapy Association (IEATA). The International Expressive Arts Therapy Association was formed to support artists, educators, consultants, and therapists using multi-modal expressive arts processes for personal and community transformation, providing a global forum for dialogue, professional practice, and work to increase recognition and use of expressive arts as a powerful tool for psychological, physical and spiritual wellness. The seeds that were laid in the fertile ground in 1973 have spread throughout the world. Recently, an international conference sponsored by Lesley University and the Israeli Association of Creative and Expressive Therapies celebrated three decades of expressive arts therapy in Israel. This conference focused on creative

solutions to conflict featured McNiff and Knill as keynote speakers. Lesley University in Cambridge will also be hosting the eighth bi-annual IEATA conference in August 2009 bringing the work that has spread far and wide back to its roots.

At present, the Division of Expressive Therapies at Lesley University is in a unique position. As a pioneer in the field of using all of the arts in psychotherapy, Lesley University is now known throughout the world to be a leader in this specialization. As new Masters programs develop throughout the country and throughout the world, which specialize specifically in expressive arts therapy, and as theoreticians outside of Lesley articulate new approaches to the expressive arts therapy, the Division has maintained its prominence as the premier place to study and train in expressive arts therapy. As Knill stated so eloquently:

Even though we touched all things in the way – obstacles, these were overcome. The thing we do is still powerful. Even looking at new ways of looking at health, there is still the resilience. So I just trained UN commissioners from 23 non-western countries using the arts to address crisis. So we show that resilience is tied to the arts and the arts in therapy still come through.

The importance of the arts based traditions started here in 1973 continues to thrive into a new century, in clinics, community centers, governmental agencies, and institutions around the world. The Lesley program continues to graduate students actively engaged in scholarly research and clinicians who are part of the mental health landscape making a difference in peoples' lives everyday. This tradition begun by McNiff has been carried on throughout the past 35 years by many. The Expressive Therapies Division has continued to grow and change with the times under the leadership of Cattaneo, Rowan, and most recently Julia Byers. It is my hope and mission as the current division director of Expressive Therapies at Lesley University to continue the tradition of arts based learning applied to investigation, curiosity, risk taking, exploration, and experimentation of the unknown (Piaget, 1926) in order to find imaginative solutions to dilemmas and difficulties and to embrace healthier ways of living. This tradition, that stands on the foundations laid by such important interdisciplinary thinkers as Dewey, Langer, Piaget, Jung, Winnicott, Arnheim, Gardner, and others who have contributed to our understanding of creative embodied intelligence, can only continue to grow and make a difference. As McNiff has written: "If we stay closely attuned to the processes of creative expression, it will suggest new frontiers of understanding" (1988, p. 47). It is this understanding that the arts have always served to help individuals overcome adversity and tune into a deeper engagement in life, that has been the life force of this new profession and it is this vitality that will sustain it into the future.

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