Combining the Creative Therapies with Technology

Using Social Media and Online Counseling to Treat Clients

Stephanie L. Brooke

COMBINING THE CREATIVE THERAPIES WITH TECHNOLOGY

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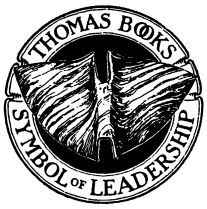
Using Social Media and Online Counseling to Treat Clients

Edited by

STEPHANIE L. BROOKE, PH.D., NCC

(With 22 Other Contributors)

With a Foreword by Ellen G. Horovitz



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FOREWORD

We keep moving forward, opening new doors, and doing new things, because we're curious and curiosity keeps leading us down new paths.
–Walt Disney

It seems to be both paradoxical and fitting that Dr. Stephanie L. Brooke asked me to write this Foreword to her latest book, *The Use of the Creative Therapies and Technology.* I came to know her as a wide-thinking student, whose first book, *Tools of the Trade: A Therapist's Guide to Art Therapy Assessments,* was her master's thesis, later to be published by Charles C Thomas, Publisher, Ltd. Doctor Brooke is currently working on a third edition of *Tools of the Trade* (forthcoming). As her advisor, I encouraged Doctor Brooke to present her opus to Charles C Thomas and to get her work published. Even before her first book was printed, she had been an accomplished writer, arriving to her art therapy training with a master's degree as a seasoned counselor. Given her innate creativity and talent, art therapy seemed to be a natural fit and the fields of creative arts therapy have been distinguished by her profuse contributions.

This latest book arrives in good company (Garner, 2017; Grady, Myers, & Nelson, 2009; Hines, 2016; Horovitz, 2011, 2014a, 2014b, 2015a, 2015b, 2015c, 2016a, 2016b, 2017a, 2017b; Krupinksi & Bernard, 2014). Fortunately, such "forward" thinking on the subject of integrating technology into the creative art therapies is arriving at a time when the constituents of those fields have finally cracked open. It wasn't so long ago (the 1990s) when conversations about my use of technology sent shudders down the spines of my more conservative counterparts. They couldn't imagine themselves using digital applications (e.g., the Adobe Photoshop, which is practically fodder for most middle school aged children), let alone using digital applications in their sessions. I, on the other hand, ever curious (like Brooke), couldn't imagine not moving forward and embracing these new palettes, the digital crayons of my patients.

While my mentors, Dr. Laurie Wilson and the late (mother of Art Therapy), Edith Kramer, may have once balked at moving away from a fine arts platform, they instilled great principles in me as my supervisors: I recall Kramer saying to me that if a patient mentioned a book, movie, or other format with which I was unfamiliar, it was my duty as an art therapist to familiarize myself with what he or she was talking about. I have carried that message in my work and espoused that same ideology to the students who I mentored. It has served me well; but more importantly, it has aided my patients.

Considering that adolescents spend an estimated 7.5 hours per day using social media (almost as long as the workday of most adults), it behooves art therapists to not only embrace digital platforms, but to also be familiar with IAD (Internet Addiction Disorder). While one need not throw out the proverbial baby (fine arts media) with the bathwater (digital applications), it is pinnacle that health professionals embrace this new way of communication (Horovitz, 2016a, 2017b). In Brooke's opening chapter on Steampunk Art, she sets the stage showing how this vehicle can connect both the past and the future, thus laying out the idea of mixing riches from the past with the present and future. Indeed, in this book, Byxbee and Zucker aptly point out blogging as a vehicle to meet their patients where they maintain their safety and create a holding environment for them. While Miraglia, Cahen, and Fraser's respective chapters highlight the myriad ways of incorporating ethical principles into online therapy and into supervision, the chapters incorporating, music, drama, and mixed expressive therapies abound with rich ideas worth considering and implementing.

This book should serve as a springboard, propelling curiosity, seeding the minds of its readers, and offering not only suggestions for kneading digital applications into their toolbox, but also driving home the notion that flexibility is the hallmark of all great clinicians. Adaptation, after all, is the marching forward of our species, continually motivating us toward wellness.

ELLEN G. HOROVITZ, PHD, ATR-BC, LCAT, E-RYT, LFYP, C-IAYT

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PREFACE

Combining the Creative Therapies with Technology is a comprehensive work that examines the use of art, play, music, dance/movement, and drama with technology, such as social media and online counseling in order to treat clients. The editor's primary purpose is to examine how the creative therapists use technology as part of their everyday practice with clients. Work with individuals, couples, and groups is considered. The collection of chapters is written by renowned, well-credentialed, and professional creative art therapists in the areas of art, play, music, dance/movement, and drama. In addition, some of the chapters are illustrated with photographs of client artworks, tables, and graphs. The reader is provided with a snapshot of how these various creative art therapies effectively use and incorporate technology to promote growth and healing for their clients. This informative book is of special interest to educators, students, and therapists as well as to people working with families and with children in need of counseling and clinical support.

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COMBINING THE CREATIVE THERAPIES WITH TECHNOLOGY

Part 1

ART AND PLAY THERAPIES

Chapter 1

STEAMPUNK ART ADVENTURES

Stephanie L. Brooke

> *Steampunk is . . . a joyous fantasy of the past, allowing us to revel in a nostalgia for what never was. It is a literary playground for adventure, spectacle, drama, escapism and exploration. But most of all it is fun!*
> –George Mann http://georgemann.wordpress.com/

This chapter will take a look at an evolving art form called Steampunk. It is a relatively new form in art, gaining media attention over the last decade. Oxford Dictionary (2016) defines Steampunk as "A genre of science fiction that has a historical setting and typically features steam-powered machinery rather than advanced technology." Starting as a fiction genre in the 1950s and 1960s, Steampunk has taken a variety of forms and shapes not only in art, but in fashion, in jewelry, and even as a cultural way of life. In the field of art, Steampunk can be as minute as pocket watches and redesigned laptops, to more grand forms such as redesigned vehicles and houses (VanderMeer & Boskovich, 2014). The media varies from glass, copper, leather, wood, and more. Images coincide with steam power technology so it is very likely that you will see gears, rivets, cogs, chains, and other industrial items (VanderMeer & Boskovich, 2014).

What Is Steampunk?

> *Steampunk is an eclectic world of cogs and rivets. It is airships, goggles and steam. It is romance. It is traveling on clouds and driving beneath rugged waves. It's an adventure.*
> –Aether Emporium

Steampunk is known as the art of Victorian futurism (Steampunk District, 2012). Originally, Steampunk was a literary genre. "Spurned on by so much

fantastical and inventive imagery born from authors such as H. G. Wells, Jules Verne, Tim Powers, and K. W. Jeter, fans were inspired to bring life to the beauty and technology of the Steampunk genre by way of art and fashion" (Steampunk District, 2012, ¶ 1). Often, Steampunk has Victorian influences as "Steampunk art could often resemble what Victorian era dreamers would visualize when imagining what future technology might look like" (¶ 3).

History and Evolution of Steampunk

> *Reality provides us with facts so romantic that imagination itself could add nothing to them.*
>
> –Jules Verne from the cover of his book, *The Fur Country*

According to Gross (2010), Steampunk began in the early years of scientific romances such as Verne's *Voyages Extraordinaires & Victorian Penny Dreadfuls*. Inspired by the works of Charles Cabbage, Thomas Edison, and Nikola Tesla, Gross writes that this form originally emerged in the literary works of Verne, Wells, H. Rider Haggard, George Griffin, Sir Arthur Conan Doyle, Garrett P. Serviss, Edgar Alan Poe, Mark Twain, and Edgar Rice Burroughs, so that their work focused on colonialism, the growing age of technology, heavy industry, and scientific exploration. "Yet the romance of the Victorian Era could not be escaped in its entirety, and several threads were fermenting that would, by the late 70's, mark the rebirth and eventual solidification of what would come to be known as Steampunk" (Gross, 2010, ¶ 17).

Steampunk emerged out of the Cyberpunk genre and the term was coined by the author K. W. Jeter in 1987 (as cited in Gross, 2010). In Jeter's words: "Personally, I think Victorian fantasies are going to be the next big thing, as long as we can come up with a fitting collective term for Powers, Blaylock and myself. Something based on the appropriate technology of the era; like 'steampunks,' perhaps. . . " (¶ 18).

According to Gross (2010), *The Different Engine* legitimized Steampunk. The co-authors Gibson and Sterling created a Victorian world where Cabbage, the mathematician-engineer, realized his plans for creating a programmable, analogue computer. "The Information Age met the Steam Age as the computer revolution happened a century earlier than it did in our world, with the consequent deleterious effects on society, politics and individuals" (Gross, ¶ 21). Many Steampunk authors set their stage in London. According to the science fiction writer Peter Nicholls, London signified the following for Steampunk authors:

> In essence Steampunk is a US phenomenon, often set in London, England, which is envisaged as at once deeply alien and intimately familiar, a kind of foreign body encysted in the US subconscious. . . . It is as if, for a handful of writers, Victorian London has come to stand for one of those turning points in history where things can go one way or the other, a turning point peculiarly relevant to itself. It was a city of industry, science and technology where the modern world was being born, and a claustrophobic city of nightmare where the cost of this growth was registered in filth and squalor. (as cited in Gross, 2010, ¶ 22)

Starting with novels, Steampunk began to take other literature forms. *Steampunk Magazine* was first published in March 2008 (http://www.steampunkmagazine.com). As Gross notes, the first magazine issue described Steampunk as follows:

> Steampunk is a re-envisioning of the past with the hypertechnological perceptions of the present. . . . Too much of what passes as steampunk denies the punk, in all of its guises. Punk–the fuse used for lighting cannons. Punk–the downtrodden and dirty. Punk–the aggressive, do-it-yourself ethic. We stand on the shaky shoulders of opium-addicts, aesthete dandies, inventors of perpetual motion machines, mutineers, hucksters, gamblers, explorers, madmen and bluestockings. We laugh at experts and consult moth-eaten tomes of forgotten possibilities. We sneer at utopias while awaiting the new ruins to reveal themselves. We are a community of mechanical magicians enchanted by the real world and beholden to the mystery of possibility. We do not have the luxury of niceties or the possession of politeness; we are rebuilding yesterday to ensure our tomorrow. Our corsets are stitched with safety pins and our top hats hide vicious mohawks. We are fashion's jackals running wild in the tailor shop. (as cited in Gross, 2010, ¶ 36)

Gross provides a detailed account of the literary and film movements in Steampunk that gave emergence to the art form. See his website for more information: http://steampunkscholar.blogspot.com/2010/08/history-of-steampunk-by-cory-gross.html

Steampunk Culture

> *She has halls and she has castles, and the resonant Steam-Eagles, Follow far on the directing of her floating dove-like hand, With a thunderous vapour trailing, underneath the starry vigils, So to mark upon the blasted heaven, the measure of her land.*
>
> –Edgar Allan Poe