

## Changing the World Through the Arts

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### Abstract

This paper is a small excerpt from the research project I completed for my PhD dissertation, *The Role of the Arts in the Transformation of Consciousness* (Eleniak, 2008). The research project began with an intense desire on my part to be as powerful an instrument of change in the world that I could possibly be. I was committed to assisting the forces of the Universe give birth to a fully conscious and working worldview based in spirituality, the kind that Dr. John Mack describes (2002) and that I will elaborate on later in this paper.

### Introduction

This paper is a small excerpt from the research project I completed for my PhD dissertation, *The Role of the Arts in the Transformation of Consciousness* (Eleniak, 2008). The research project began with an intense desire on my part to be as powerful an instrument of change in the world that I could possibly be. I was committed to assisting the forces of the Universe give birth to a fully conscious and working

### Editor's Note

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worldview based in spirituality, the kind that Dr. John Mack describes (2002) and that I will elaborate on later in this paper.

My desire and commitment began with my exposure to information from the New Physics. The scientific information gave empirical validation for the empowerment work I had been doing with clients in my private art therapy practise. The information I was exposed to made me realize the need to affect on a much larger scale the same kind of changes people were making in my private practise when they worked with art. I also realized that there was a need to make such shifts quickly if we were, as a world, going to move to a more spiritual creation of reality and heal some of the wounds we were experiencing on a global level.

The focus of my study was sparked by a call that Barbara Marx-Hubbard put out to artists in 2002 at the Prophets conference in Florida. In her address to the audience she made a call for artists to support the current movement into what she called "the age of conscious evolution through co-creation." She put out a plea to invite artists and musicians to come in to the next conference and dramatize the transcendent capacities of human beings and bring it to life. She noted:

I believe that our movement, in order for us to have the vitality...we need to allow the genuine transcendence of our capacities which is innate to human abilities; when we can see it, when the artist can help us touch it

and feel it, I suggest that we are going to turn on the transcendent nerve in ways that can truly jump start our system. (2002)

Barbara Marx-Hubbard suggested that a production be done “where humans can actually see the transcendence that is available to them” (2002).

From the research I had already done in the area of quantum physics I knew that if I wanted to be as effective as possible as a change agent assisting the collective shift of consciousness to a level beyond reason, my work would have to include eliciting feelings associated with the realms of a spiritually based reality, love, joy, and peace. This would need to be done with the largest group of people possible. Such work would also include presenting people with an image of a world based on such a paradigm. I had read about and knew how important it is for people to hold a final image of what life would be like if the intention of a reality based on love, peace, joy and harmony was to actualize in the cleanest, quickest, smoothest way possible.

I began asking the following questions: How can I be the most effective change-agent possible facilitating an easy shift in consciousness to a worldview based in spirituality? How can I reach the greatest number of people possible and elicit emotions like peace, joy and love in a sustained enough way to allow for the Universal Law of Attraction to bring forward realities based on these feelings?

Hearing Marx-Hubbard’s pleas to the artists of the world made me realize that the arts would probably be one of the quickest, most acceptable and effective ways to: 1) reach the greatest

number of people; 2) elicit the feelings and vision required to attract the realities of a spiritually based worldview; and 3) actualize a worldview based on spiritual realities.

I began to wonder: Exactly what was the role of the arts in the transformation of consciousness? More specifically, what area of the arts would be the most highly effective in eliciting spiritually based feelings from the greatest number of people and thereby assisting the expansion in worldview?

In this paper I will begin with a description of the current dominant worldview, the indicators of its decline and the reasons that it is important at this time in history to shift to a new worldview. I then explore the characteristics of a worldview based on a higher level of consciousness in order to give the reader a *feeling* of what life within such a paradigm would be like.

In the second part of this paper I introduce some ideas from the new sciences regarding understanding the consciousness of the Universe and how shifts in consciousness can come about. Based on this I then outline the role that the arts can play by exploring their inherent elements and qualities that give them the capacity to take us beyond the limitations of reason.

## **The Consciousness of Worldviews/World Paradigms**

### ***Definition of Worldview/World Paradigm***

The current shift in humankind general level of consciousness (Hawkins, 1995) and the information from the new sciences being explored and brought forward into popular culture through vehicles such as books,

magazine articles, and films like *What the Bleep Do We Know?* (2004) and *Down the Rabbit Hole* (2006) have all contributed to the creation of a unique time in history where the dominant paradigm or current worldview is being questioned and a new worldview has yet to emerge or gain acceptance and be actualized in a wide scale way.

In a lecture that the late Dr. John Mack delivered to the Prophets conference in Florida in 2002, he defined 'worldview' as what we see in 'reality'; what we think is so; how we structure reality. He defined the purpose of a worldview as providing us with a compass for living, a way to solve problems.

The worldview or paradigm which is held coincides with the level of consciousness attained, either by an individual or by the collective.

### ***The Dominant Worldview***

There are many names given to the current dominant Western worldview. Dr. John Mack (2002) noted the difficulty with naming the current paradigm and recommended 'scientific materialism' instead of 'Newtonian' or 'Cartesian' out of respect to Newton and Decartes because, as he puts it, "I don't know if they would own what we mean by it."

Scientific materialism has a principle focus on the material world. It arose in the middle ages out of a sense of helplessness in the face of disease, war and death. As Dr. Mack (2002) explains, it was an attempt to understand and gain some control over the physical world and to learn of its secrets.

In the middle ages, this paradigm was still within a context of an ensouled world. Dr. Mack (2002) notes that one

of the most important changes with regard to scientific materialism currently is that in the last couple of centuries, science has actually replaced soul or faith.

Dr. Mack (2002) describes the characteristics of scientific materialism as being a paradigm which has banished soul, spirit, God and voided the Cosmos of all that was known by Native peoples and all people, really, throughout history. It has a quality of literal-mindedness. It separates. In studying something, for example, it separates the researcher from what is being researched in an attempt to be 'objective'. It does not know what to do with the inner world, subjectivity, concepts of the Divine, ambiguity, paradox, uncertainty and mystery.

The focus of this paradigm is on reason, intelligence, rationality, and all things 'provable'. Inherent in this consciousness is a limitation because the uppermost boundaries of consciousness of a worldview of reason end where the spiritual begins. Hawkins (1995) describes its shortcomings as follows:

Reason does not of itself provide a guide to truth. It produces massive amounts of information and documentation, but lacks the capacity to resolve discrepancies in data and conclusions. All philosophical arguments sound convincing on their own. Although Reason is highly effective in a technical world where the methodologies of logic dominate, Reason itself, paradoxically, is the major block to reaching higher levels of consciousness. (p. 89)

Because scientific materialism, whose main characteristic is reason, is currently the dominant worldview, people like

Hawkins have noted that it is relatively uncommon for people in our society to transcend this level of consciousness.

### ***The Decline of the Dominant Worldview***

Dr. John Mack (2002) noted several things which he considered indicators of the decline of the current paradigm of scientific materialism. He pointed out the abundance of anomalies which cannot be explained with science, for example near death experiences and new data in areas such as consciousness studies. These suggest the need for a new study methodology based on a different way of knowing.

Mack (2002) notes the inability of objectivistic traditional methods of science to really know consciousness because of the lack of an epistemology to explain things like our values, our connection to the Divine, our sense of the sacred and/or the world of reflection, deep truths and our spirit.

Most significantly Mack (2002) notes that a worldview is supposed to guide people and that scientific materialism is no longer able to do this because it has become a faith in and of itself, thus leaving us empty because there is no connection to the Divine.

The increase in people participating in 'non-ordinary' states of consciousness through things like the use of psychedelics, meditation and holotropic breathwork have increased the general public's awareness of connectedness. Mack (2002) notes this increase in people's openness to the Divine and mysticism as a legitimate way of knowing as major signs of the shift to a new worldview with its corresponding shift in level of consciousness.

### ***The Need to Shift to a Broader Worldview***

Dr. Mack devoted his life to shifting the worldview of scientific materialism. He provided passionate reasons for the need to create/facilitate such a shift in consciousness in the collective as quickly as possible:

It is possible to trace a direct line from the current worldview to the destruction of life around us. If the only reality is the material reality and our only enjoyment is what we can take from the material world, then the world becomes little more than real estate. What follows from this is things like wars, environmental desecration, and animals being treated as 'products' rather than entities/spirits. The technological cocoon which we can now live in serves only to further such destructiveness. As we slip into 'technological autism' we can no longer hear the cries of the animals or see the misery of human beings. It is this obvious destructiveness that points to the need for a profound shift in worldview. (Mack, 2002)

### ***Characteristics of a Worldview Based on a Higher Level of Consciousness***

Dr. Mack (2002) noted that the major characteristic of the new worldview is the shift in attitude of mind to a paradigm of understanding which takes us beyond the physical world. Dr. Candice Pert in the 2006 docu-drama "Down the Rabbit Hole" echoed his sentiments by stating that one of the key aspects of the new paradigm is the acceptance that consciousness is real.

Dr. Mack (2002) described the characteristics of such a shift in worldview:

It includes a respect for mystery where there is no need to control or explain everything. It has an approach to the Cosmos of abundance. It approaches the Eternal as a respected possibility to be seriously considered.

It is non-literal. Something can be a physical reality, metaphoric and mythic all at once with no contradiction.

This attitude of mind begins to allow for the possibility that maybe there is an inherent intelligence or over soul running the show...an 'anima mundi'...something that accounts for everything.

It allows for the possibility that there may be universes with different physical laws.

It changes the sense of who we are, of what it means to be a human being.

There is more of a sense of connectedness with everything, the joyous and the painful. This gives us a tremendous responsibility.

We become the instruments of creation unfolding...which is joyous and also awesome. (Mack, 2002)

Such a shift in paradigms would be at the level of consciousness at which "awareness makes another giant leap...due to change of not just power, but of quality" (Hawkins, 1995, p. 99). Inherent in such a change to such levels of consciousness are the qualities of love, joy, peace and enlightenment. Hawkin's (1995) description of the correlations for such levels of consciousness gives us a *feeling* of the

paradigm or worldview based on levels of consciousness vibrating at a higher frequency than reason. In such a worldview:

...the motivation of Love begins to color all activities, and creativity comes into full expression, accompanied by commitment, dedication, and expressions of charisma...Altruism becomes a motivating factor, along with dedication to principles. Leadership is accepted rather than sought. From this level, great music, art, and architecture emerge, as does the capacity to uplift others by one's mere presence.

...inspirational leaders...are found and, in their respective fields, create new paradigms with their far reaching implications for all mankind.

...many people...begin to have spiritual experiences of profound import and become immersed in spiritual pursuit...

...Consciousness at this level can be described as vision and may focus on uplifting society as a whole.

...compassion pervades all motivation and activity. (p. 99-100)

### **Understanding the Consciousness of the Universe**

The critical advances in scientific knowledge which occurred late in the 20<sup>th</sup> Century have greatly contributed to the advancement of the study of consciousness. The information has provided a necessary bridge from science to the wisdom inherent in religion and philosophy; from the inner worlds to the outer worlds; from the current dominant worldview of scientific materialism to the possibility of shifting

to a new dominant worldview which would be more based on a level of consciousness that includes spirit. Because this information is in a language familiar to people raised within a worldview of scientific materialism, it has given the world a context in which to overcome paradigm blindness. The information's ability to lend credibility and renewed interest in information already presented in wisdom teachings throughout the ages is thus amplified.

In 1975 Fritjof Capra wrote a pioneering work *The Tao of Physics* which outlined the parallels between modern physics and eastern mysticism and helped the world realize that "a consistent view of the world is beginning to emerge from modern physics which is harmonious with ancient Eastern wisdom" (p. xvi).

Indeed, the basic elements of understanding of the Universe that are now being agreed on by science, religion and philosophy are truths which have been known and written about in the wisdom teachings of all major spiritual systems. They include: 1) The basic truth of 'Oneness', that is, that we are all one, inter-connected and indivisible and that this includes connection between animate and 'inanimate' realities; concrete and abstract realities; 2) The basic acknowledgement of the intelligence of the Universe, that is, that we live in a dynamic, ever-changing, responsive, intelligent field which is inherently conscious; 3) The basic truth of participation, that is, that we are connected to this larger field of consciousness and that we connect to it through our thoughts and feelings; and 4) The idea of personal responsibility, that is, that our most minute day to day choices of thoughts and feelings as well

as behaviours impact the field in which we live and everything that is within it.

### ***Shifting the State of Consciousness of the Dominant Worldview***

That the field exists is hardly in dispute these days. Literature abounds in the instruction of how to communicate with the field in the most effective way possible utilizing intention, thoughts and feelings. The fact that we co-create the realities of our life and the world is becoming widely acknowledged.

The implications of this new knowledge are awe-inspiring. We now know that not only do our overt actions and behaviours impact the world, but so too do every one of our thoughts and feelings. We can take responsibility for our thoughts and feelings and we can change them. We can shift our consciousness and in doing so, attract different realities into our life and the world.

We know that if we change ourselves and/or our reality we affect and impact the entirety of the whole that we are connected to in the field.

We are conscious beings in a conscious universe creating the world through our observations and our level of awareness. As we become more aware of how this works we assume more responsibility for creating the reality in which we live, including the dominant paradigm or worldview consisting of the collective belief systems within which we live.

That there is a need to move even more strongly to a new collective consciousness that embraces a worldview based on spirituality is evident. What the research shows is that the field, like a mirror, is non-judgemental. It simply reflects back the

thoughts and feelings of people in a very literal kind of way. This means that the power we have as human beings with regard to co-creating reality can either be used in an expansive, high vibrational kind of way embracing values like love, peace, and joy or in a constrictive, low vibrational kind of way embracing values like hate, anger, grief and violence. As we become more aware of our consciousness and the role it plays in creation, increasingly we are asked to choose.

Each of us can choose our thoughts and feelings and thereby choose what level of consciousness we wish to create, for ourselves and in the world. This implies the need for a strong ethical base and strong self-esteem if choices are to be in the direction supporting beliefs inherent in a more spiritual worldview.

That movement toward a more spiritual worldview is vital at this stage of life is recognized. As indicated by research on interaction of human consciousness with the field, such movement could be assisted by evoking *feelings* on a mass scale at the level just past the levels of reason. If a critical mass of people began feeling such high energy emotions, it would attract a worldview based on beliefs like those described by Mack (2002) quickly and allow for the implementation of the inherent new ideas in a smooth way.

The question is: How do you create a situation which would allow the greatest number of people to experience these levels of consciousness or, at the very least, to begin to *feel* their way into these levels? This is where the arts can play a crucial role.

### **The Role of the Arts**

### ***Beyond the Limitations of Reason***

As the first part of this paper indicates, one of the keys to creating a high vibrational feeling experience for as many people as possible which is capable of opening their awareness spiritually is to lift them above the level of reason. This implies that despite the validity science is now giving to more expansive views of the way the universe works, what is necessary to shift people to these more expansive states will be something other than information, facts and lectures. What will be necessary will be forms that elicit feelings and emotions; forms that are easily accessible to and accepted by everyone; forms that work illogically and irrationally.

There are many documented ways where people have been suddenly woken up to a more expansive view of reality. Dr. Lynne Kitei (2000) in *The Phoenix Lights* writes:

...people can be suddenly introduced to the greater reality surrounding us, the first step of a long term spiritual awakening, through a variety of ways, including: UFO encounters, NDE's (near death experiences), OBE's (out of body experiences), epiphanies, guru contacts, powerful and/or lucid dreams, and mystery guests. (p. 158)

Dr Kitei speaks about these experiences as 'knocks' to invite people to a path towards expansion of consciousness and describes the commonality of all the different forms with regard to their psychological impact. Regardless of the form, the people experiencing such 'knocks' all report "common changes in beliefs and attitudes such as increased love,

environmental awareness, and a connectedness to the universe” (Kitei, 2000, p. 158).

Such experiences do provide an opening for people to experience more expansive states. The unpredictability of their occurrence in people’s lives, however, rules them out as a method for reaching the greatest number of people possible in an effort to assist the shift in collective consciousness quickly and in great numbers. They remain experiences which are not necessarily within the control or reach of a majority of the population.

Regardless of how effective such forms are, it would be difficult to implement them in an intentional, planned way to shift the worldview because, for the most part, they are beyond our control.

Attempts to shift the worldview currently are also being made through education. Conferences, lectures and books abound carrying information of a more expansive view of the universe. *What the Bleep Do We Know?* (2004), *Down the Rabbit Hole* (2006) and *The Secret* (2006) are examples of recent movies promoting such information which has gained popularity in a widespread audience.

While these attempts to inform people of the new reality are very commendable, they are but a first step and by their very nature are self-limited at the threshold just before the leap to vibrations above the level of reason. As Fritjof Capra noted as early as 1976, all too frequently, “scientific knowledge...can often stay abstract and theoretical” (p. 298). What is required is a translation of the information into daily practise, into certain life-styles, not unlike the ways of mysticism:

In mysticism, knowledge cannot be separated from a certain way of life which becomes its living manifestation. To acquire mystical knowledge means to undergo a transformation; one could even say that the knowledge *is* the transformation. (Capra, 1976, p. 298)

A worldview built on a paradigm vibrating above the level of reason must include what Don Juan called “silent knowledge” (Castaneda, 1971). It must be able to be expressed and communicated in ways other than written and spoken words because Spirit would be an inherent factor in the new worldview and Spirit, or the field, by it’s inherent nature “eludes our attempts to explain and define it because it’s a dimension beyond beginnings and ends, beyond boundaries, beyond symbols, and beyond form itself” (Dyer, 2004, p. 22).

### **Elements the Arts Bring**

***Ability to Elicit Feeling:*** The arts are one of the ways to move into the dimensions beyond reason, beyond written and spoken words. They also are a path which we can consciously and intentionally choose to enter. Dr. David Hawkins (2002) writes:

The fine arts have always provided the venue for Man’s highest spiritual striving in the secular realm. From as far back as the time of the ancient Greek sculptor Phidias, it has been the role of the arts to realize, in physical media, the ideals of what man could and should be. Art sets down a distilled expression of the human spirit, one that’s tangible in form and accessible to all. (p. 189)

It is the inherent nature of all forms of art to elicit feeling from the audience. It has the capacity, therefore, to move and shift people's consciousness and to be the 'knock' that opens people to an awareness of a greater reality.

***Ability to be Accessible:*** Unlike some of the other ways to shift consciousness, the fine arts are easily accessible to everyone. They are a daily part of people's context. This makes the arts a form that is also readily accepted by people and which reaches masses of people every day through music, television, movies, architecture, plays and images.

***Ability to Provide Vision:*** Another crucial element that the arts can supply in shifting consciousness on a mass scale (or any scale for that matter) to levels which support a spiritual worldview is vision. Higher states of consciousness include higher vibrations or greater velocities and have implications for basic concepts like our understanding of time and space:

The Eastern sages, too, talk about an extension of their experiences of the world in higher states of consciousness, and they affirm that these states involve a radically different experience of space and time...Many of the Eastern teachers emphasize that thought must take place in time, but that vision can transcend it. (Capra, 1976, p. 173)

The arts have the ability to evoke states of consciousness outside of time in a place where vision is possible. They also have the inherent ability to invite an audience on the journey to these places.

This ability to evoke feelings and move to a level of vision beyond

thinking is crucial in the actualization process of a spiritual worldview on a more widespread basis. Not only does it elicit the feelings necessary to attract those levels of consciousness (as per Braden's work, for example) it also can provide people, through vision, an image or an imagination of what such a worldview would be like operationally. Such an imagination or image is crucial in the manifesting process. As many authors in this field point out, it is in being able to imagine things from the end, from the place where you want it to be, that one can more easily access the feelings of that place and more quickly manifest the desired reality.

That artists have a major role in guiding the imagination and vision of a society is undisputed:

In the defiant imaginations of our artists we see the possibilities for our future; in the clamour of their voices we hear the sound of our unfolding identity. Our artists supply the raw materials of the imagination, the foundations on which wisdom and hope are built. (Wyman, 2004)

### ***Qualities of the Arts***

In addition to the elements of the arts already mentioned which make them an ideal vehicle for shifting as many people as quickly as possible to a worldview based on spirituality (the fact that they elicit feelings, can create a vision of the new reality, and are easily accessible and acceptable as a familiar form to the masses), it is also important to note the similarities of qualities the arts have with what authors have described as the characteristics of the field or spirit or God-Mind. For the purposes of this comparison of

similarities of qualities, I will work with some of Dr. Wayne Dyer's (2004) categorizations of the seven faces of the field of intention.

**Creativity:** Dr. Wayne Dyer (2004) asserts that the field or spirit is essentially or inherently creative:

The power of intention has to be creative or nothing would come into existence. It seems to me that this is an irrefutable truth about intention/spirit, because its purpose is to bring life into existence in a suitable environment. (p. 24)

Dyer asserts that spirit or the field intends us to have life "Because if the opposite were true, life as we know it couldn't come into form" (2004, p. 24).

Julia Cameron (1992) supports this statement in her book *The Artist's Way: A Spiritual Path to Creativity* where she states that spirituality and creativity are one and the same force. In her work with artists, the creative force is connected with through acknowledging a larger spirit.

**Beauty:** Dyer (2004) includes beauty as one of the qualities of Spirit or the field of intention. He quotes John Keats from his Ode on a Grecian Urn: "Beauty is truth, truth beauty, that is all/ Ye know on earth, and all ye need to know." Dyer continues: "Beautiful thoughts build a beautiful soul. As you become receptive to seeing and feeling beauty around you, you're becoming attuned to the creative power of intention within everything in the natural world, including yourself." (2004, p. 27)

The arts give beauty a concrete form. As Hawkins (2002) writes, "Great art not only brings forth the ordered essence of human experience, but of the world we live in, too – this is what we call beauty." (p. 189)

## On the Role of Aesthetics

***Difference between Aesthetics and Beauty:*** In her book *The Substance of Style* (2003), Virginia Postrel differentiates between beauty and aesthetics. She provides a mid-century industrial designer's definition of aesthetics as being "fundamentally the art of using line, form, tone, color and texture to arouse an emotional reaction in the beholder." (p. 6)

Thus aesthetics is different than beauty. Depending on the emotional reaction which is intended, as Postrel states, "effective presentation may be strikingly ugly, disturbing, even horrifying...Or aesthetics may employ novelty, allusion, or humour, rather than beauty, to arouse a positive response." (p. 6).

### ***The Role of Instinct and the Senses:***

The fine arts, because of their connection with aesthetics, have a role to play in changing world view through communication with the senses as well as the intellect. Through look and feel, reactions can be intentionally created without the use of words. As Postrel writes (2002): "Aesthetics shows rather than tells, delights rather than instructs. The effects are immediate, perceptual and emotional. They are not cognitive, although we may analyze them after the fact (p. 6)

It is this type of arousal of *feeling* that Gregg Braden (2002) argues is the key to connecting to the myriad of possible realities that exist at this moment.

It becomes the role of the artist, the performer, to work with the aesthetic in order to produce *feelings*, feelings which can then attract the realities of the spiritual world view. The spiritual

worldview artist, in addition to knowing the quality and substance of aesthetic pleasure sought at those spiritual levels, must also be able to consciously and intentionally generate this quality and apply the substance within a form at a vibrational level required to breakthrough to new levels of consciousness and inspire and show people the way.

### **Cultural Distrust**

It is important to note that working with aesthetics in order to elicit feelings in an intentional kind of way, even if the intention is in the direction of eliciting feelings of love, peace, joy and/or harmony, is sometimes regarded with distrust. Virginia Postrell (2002) writes, "Because aesthetics operates at a pre-rational level, it can be disquieting. We have a love-hate relationship with the whole idea...we love the sensory appeal but fear manipulation." (p. 7)

Within the current Western, Puritanical worldview it is often difficult to see the genuine value of the visual, tactile and sensual. Postrell (2002) writes a critic's view of aesthetics as being such: "It speaks to the eye's mind, overshadowing matters of quality or substance" (p. 7). She notes that for many people in Western society it might be difficult to come to an understanding of the aesthetic, an understanding often taken for granted by many people in European cultures. Postrell summarizes this understanding as follows, "Aesthetic pleasure itself has quality and substance" (p. 7).

This lack of recognition of the power of art and its role in leading the world to higher states of awareness is echoed in many realms, not just in the area of aesthetics. Max Wyman (2004)

addressed this phenomenon in the following way:

Modern western society assigns the arts a place on the fringes of our existence, yet the creative impulse is part of what makes us who we are as human beings. It is in our theatres, galleries, libraries and concert halls, at our community centres and our powwows, on our television and movie screens, in our schools and in our homes, that the limitless expression of the human imagination is displayed. (p. 6)

### **The Arts as a Force for Changing Consciousness**

Culture, the arts, has always been an important way to open new realms of seeing the universe for people. It remains an important way through which the shift to a more spiritual worldview can happen quickly, effectively and efficiently in the hopes of transforming a world on the brink of destruction:

Simply put, physical health is a necessity for life, but culture, the arts, our expressive heritage, are reasons for living, catalysts of our imaginations and prompters of our dreams. If we hope to make a full life, and to live that life in decency, freshness of curiosity and freedom of spirit, we must remain always open to the offering of the defiant imagination. (Wyman, 2004)

The second research question follows from this discussion: What type of arts is the most effective in reaching the largest audience possible and providing them a journey that would lift them to a level of vision and feeling consistent

with the spiritual worldview in order that it be actualized in the quickest most efficient way?

**Love:** Dr. David Hawkins (2005) writes, “Art is always the making of the soul, the craft of a human being’s touch...” (p. 190) and has done research indicating that art made by machines (mechanical reproduction, computer-generated images, photographs) calibrates lower than originals:

When a person looks at something that has been handcrafted, he goes strong; when he looks at a reproduction, he goes weak. This is true regardless of pictorial content – an original of a disturbing subject will make the subject go stronger than a copy of a pleasant subject. (p. 190)

He attributes this difference to the love that artists put into their work: “Dedicated artists put love into their work, and there’s great power in both the human touch and human originality” (Hawkins, 2005, p. 190).

The implications of this research would suggest that the most effective art form for the purpose of changing world view is live, original and done with the artist being fully cognizant of pouring love into the piece.

**Music:** At the 2002 Prophet’s Conference in Florida, Jean Houston said, “The quickest way around the world is a song.”

Dr. David Hawkins (2005) writes that music is the most subtle, visceral and emotional of the arts: “Among the arts, it’s music that most readily brings tears to our eyes, springs us to our feet, or inspires us to pinnacles of love and creativity.” (p. 192). Hawkins research with calibration has verified that types of music demonstrate different inherent

power patterns. He writes of heavy metal music as calibrating at a low frequency and making people weak whereas forms such as classical music calibrate high and contribute strength: “longevity seems to be a corollary of an association with the attractor fields of classical music, whether one is a performer, conductor or composer” (Hawkins, 2002, p. 192).

Hawkin’s research coincides with the findings of Emoto (2004). Photographs of crystals of water exposed to heavy metal music consistently were dark, murky and fragmented. Photographs of frozen water crystals from water exposed to classical music consistently revealed images of coherence, beauty and clarity. Heavy metal music reflected images in water crystals consistent with other images resulting from negative energy while classical music created images consistent with those created by positive energy.

The evidence indicates that while a song may be the quickest route around the world, the type of music played has a variety of effects on emotion. This needs to be taken into consideration if one is to utilize music as a vehicle for eliciting emotion with the intention of shifting the worldview into higher vibrational frequency ranges.

**Intention:** Intention has been identified by many writers in the area of consciousness studies as a key factor in bringing about new realities. This research would imply that in creating an artistic piece as a vessel for the opening to a more spiritual worldview, the artist would do well to consider and ponder their intentions. The research seems to indicate that the piece will only go as far as the imagination which the artist can connect to. Dr. David Hawkins (2005) writes about the “crucial role of artistic

genius in the unfolding of attractor pattern” (p. 191).

**Artist’s Level of Consciousness:** In Dr. David Hawkins’s book *Truth vs. Falsehood* (2005), he has a whole section on the arts where he calibrated the level of consciousness of various works of art, cathedrals, movies, etc. During one of his presentations on this material, he was asked about the level of calibration of consciousness of the artists themselves. He said that he only calibrated the levels of consciousness of the works of art themselves, never the artists. He felt that the latter would be an invasion of privacy, a statement which reconfirms the fact that this new information can be used in either a negative or positive direction and how important it is to remain above the level of integrity in this work in all of our choices if one wishes to be an instrument promoting an expansion of world paradigm.

Dr. Hawkins did speculate, however, that the artists themselves would most likely calibrate at very similar levels to the works of art that came through them. He noted that one cannot fake a level of consciousness and that one’s art is a reflection of oneself, therefore, it would make sense that the calibration levels would be similar.

The research on intention and Hawkins’ speculations indicate the need to take an artist’s level of consciousness and intentions into consideration in the search for art that might be described as transformational or mystical.

**Multi-Media Work:** Dr. David Hawkins’ work (2002) calibrating the world’s architecture as an art form has verified that the energy patterns of the great cathedrals calibrate “the highest of all architectural forms” (p. 192). The

factors Dr. Hawkins defines to explain this high calibration include:

1. Cathedrals can combine a number of art forms simultaneously – such as music, sculpture or painting – as well as special design...
2. ...these edifices are dedicated to the Divine; that which is begotten in the name of the Creator is aligned with the highest attractor patterns of all.
3. The cathedral not only inspires, but unifies, teaches, symbolizes, and serves all that’s noblest in man. (p. 192)

These factors give us clues regarding issues to be considered when planning an art piece devoted to changing world view. A multi-media approach may very well be an important consideration. Dedicating the piece and creating it consciously in the name of the Creator would also probably be a good idea. And, finally, an important consideration is that the purpose of the piece be intended to inspire, unify, teach, symbolize and “serve all that is noblest in man.”

**Artist’s Integrity:** Finally, consideration for the effectiveness of art in the shifting to a more expansive worldview must take into account the integrity of the artist(s) and all the people working with the artist(s) to move the art into the world. As is already pointed out in this paper through earlier discussions of Hawkins work, the consciousness and intentions of the artist(s) are inherent in the art form itself. If an art piece is to be effective as a change agent in the world, the artist(s) intention and consciousness must (in an ideal world) calibrate above the uppermost edge of reason and, at the very least, above the level of integrity.

### **Conclusion: Why Now?**

Many writers in this field have spoken about the importance of this

particular point in time in history with regard to the opening of the wider worldview. Gregg Braden's work (2001, 2002, 2004, 2005) gives evidence for our role as creators of our future and points to the importance of our choices with regard to which future plays out in the world. He writes that we live in a field where every possibility exists simultaneously and that we as individuals and as a collective come to key points in time called 'choice points' where we make a choice about which possible future becomes a reality.

In Braden's work on *The God Code* (2004) he brings out the words written in hidden texts connected with prophecies of our time. These words are "Will You Change It?" His work inspires hope and empowers us in that it reminds us that as human beings we can co-create and chose a reality that already exists, one that is based on peace, love, joy and harmony:

Our newfound understandings afford us a rare ability, unknown at any time in our past. With nature's forces at our command, we find ourselves capable of redesigning our genetic code, customizing our weather patterns and creating new forms of life – powers historically left to God and nature. At the same time, our future now hinges upon our ability to use our newfound abilities wisely. (Braden, 2004, p. xvi)

Wesselman (2003) has written that what is happening at this point in history may be a phenomenon known in science as 'speciation'. He defines this as being, "...when we awaken from the consensual slumber of culture at large and are drawn across an evolutionary threshold to become a new species...When it happens rapidly, producing a sudden evolutionary jump,

it's called punctuated equilibrium." (Wesselman, 2003, p. 2)

The visionaries, scientists and prophets of today in the arena of consciousness all agree on the fact that we are living at an extraordinary point in history with regard to the adventure of the evolution of consciousness. There are "extraordinary circumstances that face our world in the infancy of the 21<sup>st</sup> century" (Braden, 2004, p. xv). New discoveries in science have shifted perceptions of our relationship to nature and given it new meaning. Dr. Kaku (1998) writes:

For most of human history we could only watch, like bystanders, the beautiful dance of Nature...The Age of Discovery in science is coming to a close, opening up an Age of Mastery...today, we are on the cusp of an epoch-making transition, from being passive observers of Nature to being active choreographers of Nature. (p. 5)

It is important to note that in describing the profound time of change our world is going through, even Dr. Kaku, co-founder of the revolutionary string field theory, uses analogies to the arts. That the nature of reality is a 'dance' and that we, rather than simply watching, are 'choreographers'.

The research supports and implies that we are at a point in history where imagination, participation, integrity and responsibility are crucial. It is a time where our artists are required to bring forth the vision of a choice of a worldview based on spirituality, inline with the highest of values.

We live in a time where artists must stand with scientists, researchers and religious leaders to provide

imagination, new myths, and new dances...to portray truth within a context that can open people to a vision of peace, integrity, harmony, love and joy. As art therapists we have a unique role in being a bridge to connect the knowledge of the inherent healing potential of the arts with the people and with a world so desperately in need of the transformative potential. Our presence is crucial as ambassadors of the Creative Energy that underlies our new understanding of reality.

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