

11. Our time is unmanageable. We have difficulty following through on projects and frequently sabotage our efforts. We want to work at our art but don't know how. We become impatient with the process, forgetting that the results come in God's time, not ours.

12. We have been afraid of our creative energy and have mistrusted our creative instincts. Lacking spiritual awareness, we have not seen ourselves as channels for the Infinite Creative Process.

### **TWELVE TALENTS for a GOOD LIFE.**

1. We are growing in an atmosphere of affirmation that our artistic expression is essential to our existence and is part of our unique contribution to the world.

2. We realize that every day is an opportunity to express our creativity and plan an artistic endeavor. We believe that our creative process can give us the joy we deeply desire.

3. We invest ourselves in lifestyles, relationships, and work activities that nurture our creativity.

4. We immerse ourselves in our art, refusing to be diverted from our creativity by destructive compulsions. Being true to our inner selves, we strive to maintain a balance in the significant areas of our lives: professionally involved, socially fulfilled, and lovingly engaged with family and friends.

5. Seeing the tapes of societal myths that play in our heads for what they are, we release them, realizing that we, as individuals, have something wonderful to contribute and that, with the help of our Higher Power, we have what it takes to express that something.

6. We rejoice in the success of other artists. We keep our focus on our own God-given abilities and take heart that we, too, will find fulfillment through our creativity.

7. As our art becomes more and more real to us, we enthusiastically follow our dream. We accept that we are entitled to our right work and deserve the happiness that right work brings.

8. We release our old fears. Safe in our new faith we no longer desire to be invisible. We place our trust in our Higher Power, and send our art out into the world.

9. We are committed to our art, and pursue avenues that may lead to our ability to earn a living by means of our creativity. We explore methods of determining the monetary value of our art, recognizing that we are living in a world where money is an exchange of value necessary to our survival.

10. Being multi-talented, we explore each of our abilities, together or at different times, taking joy in the fluidity with which we move from one to the other. Each of our abilities is a facet of our true artistic vision, and each contributes to the whole. We accept full responsibility for developing and honoring our gifts.

11. We are aware that the process is a learning experience. We know that the outcome is in God's hands and may well prove more fruitful than our immediate goal. We take time each day to be thankful that the results come in God's time, not ours. We bless each day that we are given to pursue our art.

12. We turn our lives and our art over to our Higher Power, recognizing that without the aid of that Mystic Force, we are lost. Trusting our intuition and artistic instincts, we know that we are channels for the Infinite Creative Process. Deeply grateful for our creative energy, we offer our art as a gift to be shared.

### **TWELVE TOOLS for RECOVERY**

We use the A.R.T.S. tools to work the program and bring our art into the realm of reality. These positive disciplines are essential for us to live every day as the artists we are.

1. AFFIRMING OUR CREATIVITY: We identify ourselves by our art: "I am a \_\_\_\_\_." Positive statements affirm our commitment to our gifts: "I have faith in my gifts." "I trust my creative process."

2. MEETINGS: Through meetings, A.R.T.S. establishes a safe haven in which to explore, take risks and celebrate the many facets of our creativity. In meetings we witness how others are overcoming their blocks: "If they can do it, so can I."

3. SOBRIETY: Bottom line sobriety in A.R.T.S. is doing at least five minutes of art in every 24 hour time period. Five minutes every day keeps the block away. Often this simple commitment turns into hours of creativity.

4. STEPS: We follow the Twelve Steps and Traditions of A.R.T.S. Anonymous. We work through the A.R.T.S. Step Workbooks to overcome the blocks to our creativity.

5. SPONSOR: We ask a member who has done the A.R.T.S. Steps to guide us through the A.R.T.S. Step and Traditions workbooks in order to remove our trauma based blocks and reach our full creative potential.

6. ACTION GROUPS Members form support groups to help each other develop an action P.L.A.N. This P.L.A.N. defines the steps we need to take to accomplish our goals. We regularly turn over to our action partners the steps we are taking to fulfill our creative potential.

7. CREATIVE HISTORY: We list our creative endeavors since childhood. Writing up our creative history brings into consciousness our innate creativity.

8. LITERATURE We use A.R.T.S. literature. We use A.A. and other Twelve Step Program literature. We use inspirational material from many sources.

9. TELEPHONE: We use the phone to break isolation and share our feelings with other members between meetings. We bookend by making calls before and after actions we take for our art. Verbalizing our thoughts and feelings clarifies our course of action and allows us to move through the process.

10 PRAYER & MEDITATION: We seek through prayer and meditation to become channels for the Infinite Creative Process.

11. SERVICE: We elect fellow members to serve as officers at the meeting level to support the common welfare of the group. Service helps us maintain a humble spirit and heals us from grandiosity, low self-esteem, and isolation by teaching us how to work through problems with others. A.R.T.S. could not exist without the service of its members.

12. ANONYMITY: We respect the confidential nature of each member's share. We maintain our personal anonymity regarding our membership in A.R.T.S. Anonymous at the level of press, radio, TV, video, and film.

### **THE TWELVE STEPS of A.R.T.S.**

1. We admitted we were powerless over our creativity -- that our lives had become unmanageable.

2. Came to believe that a Power greater than ourselves could restore us to sanity.

3. Made a decision to turn our will and our lives over to the care of God as we understood Him.

4. Made a searching and fearless moral inventory of ourselves.

5. Admitted to God, to ourselves, and to another human being the exact nature of our wrongs.

6. Were entirely ready to have God remove all these defects of character.

7. Humbly asked Him to remove our shortcomings.

8. Made a list of all persons we had harmed, and became willing to make amends to them all.

9. Made direct amends to such people wherever possible, except when to do so would injure them or others.

10. Continued to take personal inventory and when we were wrong promptly admitted it.

11. Sought through prayer and meditation to improve our conscious contact with God as we understood Him, praying only for knowledge of His will for us and the power to carry that out.

12. Having had a spiritual awakening as the result of these steps, we tried to carry this message to artists, and to practice these principles in all our affairs.

### TWELVE TRADITIONS of A.R.T.S.

1. Our common welfare should come first; personal recovery depends upon A.R.T.S. unity.

2. For our group purpose there is but one ultimate authority -- a loving God as He may express Himself in our group conscience. Our leaders are but trusted servants; they do not govern.

3. The only requirement for A.R.T.S. membership is a desire to identify, express, and fulfill our creative potential.

4. Each group should be autonomous except in matters affecting other groups or A.R.T.S. as a whole.

5. Each group has but one primary purpose — to carry its message to artists who still struggle to express their creativity.

6. An A.R.T.S. group ought never endorse, finance, or lend its name to any related facility or outside enterprise, lest problems of money, property and prestige divert us from our primary purpose.

7. Every A.R.T.S. group ought to be fully self-supporting, declining outside contributions.

8. A.R.T.S. should remain forever non-professional, but our service centers may employ special workers.

9. A.R.T.S., as such, ought never be organized; but we may create service boards or committees directly responsible to those they serve.

10. A.R.T.S. has no opinion on outside issues; hence the A.R.T.S. name ought never be drawn into public controversy.

11. Our public relations policy is based on attraction rather than promotion; we need always maintain personal anonymity at the level of press, radio and films.

12. Anonymity is the spiritual foundation of all our traditions, ever reminding us to place principles before personalities.

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#### THE TWELVE STEPS of Alcoholics Anonymous

1. We admitted we were powerless over alcohol -- that our lives had become unmanageable. 2. Came to believe that a Power greater than ourselves could restore us to sanity. 3. Made a decision to turn our will and our lives over to the care of God as we understood Him. 4. Made a searching and fearless moral inventory of ourselves. 5. Admitted to God, to ourselves, and to another human being the exact nature of our wrongs. 6. Were entirely ready to have God remove all these defects of character. 7. Humbly asked Him to remove our shortcomings. 8. Made a list of all persons we had harmed, and became willing to make amends to them all. 9. Made direct amends to such people wherever possible, except when to do so would injure them or others. 10. Continued to take personal inventory and when we were wrong promptly admitted it. 11. Sought through prayer and meditation to improve our conscious contact with God as we understood Him, praying only for knowledge of His will for us and the power to carry that out. 12. Having had a spiritual awakening as the result of these steps, we tried to carry this message to alcoholics, and to practice these principles in all our affairs.

#### THE TWELVE TRADITIONS of Alcoholics Anonymous

1. Our common welfare should come first; personal recovery depends upon A.A. unity. 2. For our group purpose there is but one ultimate authority -- a loving God as He may express Himself in our group conscience. Our leaders are but trusted servants; they do not govern. 3. The only requirement for A.A. membership is a desire to identify and express our creativity. 4. Each group should be autonomous except in matters affecting other groups or A.A. as a whole. 5. Each group has but one primary purpose — to carry its message to the alcoholic who still suffers. 6. An A.A. group ought never endorse, finance, or lend its name to any related facility or outside enterprise, lest problems of money, property and prestige divert us from our primary purpose. 7. Every A.A. group ought to be fully self-supporting, declining outside contributions. 8. Alcoholics Anonymous should remain forever non-professional, but our service centers may employ special workers. 9. A.A., as such, ought never be organized; but we may create service boards or committees directly responsible to those they serve. 10. Alcoholics Anonymous has no opinion on outside issues; hence the A.A. name ought never be drawn into public controversy. 11. Our public relations policy is based on attraction rather than promotion; we need always maintain personal anonymity at the level of press, radio and films. 12. Anonymity is the spiritual foundation of all our traditions, ever reminding us to place principles before personalities.

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### **A.R.T.S. Anonymous**

**P.O. Box 230175**

**New York, New York 10023, USA**

**Phone: 212 - 873 - 7075**

[artsofficeanager@yahoo.com](mailto:artsofficeanager@yahoo.com)

# THE A.R.T.S. BASICS *for you*

*Our art is a gift to be shared.*

## TWELVE TRAITS of the AVOIDANT ARTIST

1. We grew up in an atmosphere of invalidation, which resulted in ambivalence about our artistic expression.

2. In any given twenty-four hour period we find ways, consciously or unconsciously, to avoid doing that which gives us the most joy — expressing our creativity.

3. We have withdrawn from our art by investing ourselves in lifestyles, relationships and work activities incompatible with our artistic purpose. **We think of our art as divorced from reality, denying ourselves the right to follow our dream.**

4. Our creative energy has often been blocked by despair, depression, rage, obsession, compulsive behavior and/or addiction. We block significant relationships from our lives — professional, social, love, family and friends.

5. Societal myths turn in our heads: “Art is not practical” — “Artists are neurotic” — “You’ll starve” — “You have to be trained” — “You are too old” — “It’s too late.” We have accepted these as true when, in fact, they are not.

6. We have felt intimidated by other artists' success. Jealousy, envy, fear, self-pity, perfectionism, resentment and other character defects block our faith in our creativity and our gifts. We do not feel worthy of the success we achieve or desire. We feel like a fraud.

7. We often feel “not safe.” Afraid of becoming a target for criticism, harm, and rejection, we prefer to be invisible and stand forever on the edge of beginning, caught in the Avoidant Syndrome.

8. We have thought of our art as divorced from reality, denying ourselves the right to follow our dream. We forget that artists are entitled to their right work and deserve the happiness and success that right work brings.

9. Fearful of pursuing our creativity as a means of earning a living, we avoid commitment. The concept of supporting ourselves through our art has seemed overwhelming. We are unable to determine the monetary market value of our art.

10. Being multi-talented, we have difficulty discerning our true calling. We deny our responsibility to fully develop and realize our talents. We are afraid to make the necessary sacrifices and

establish the priorities to realize our true artistic visions.

