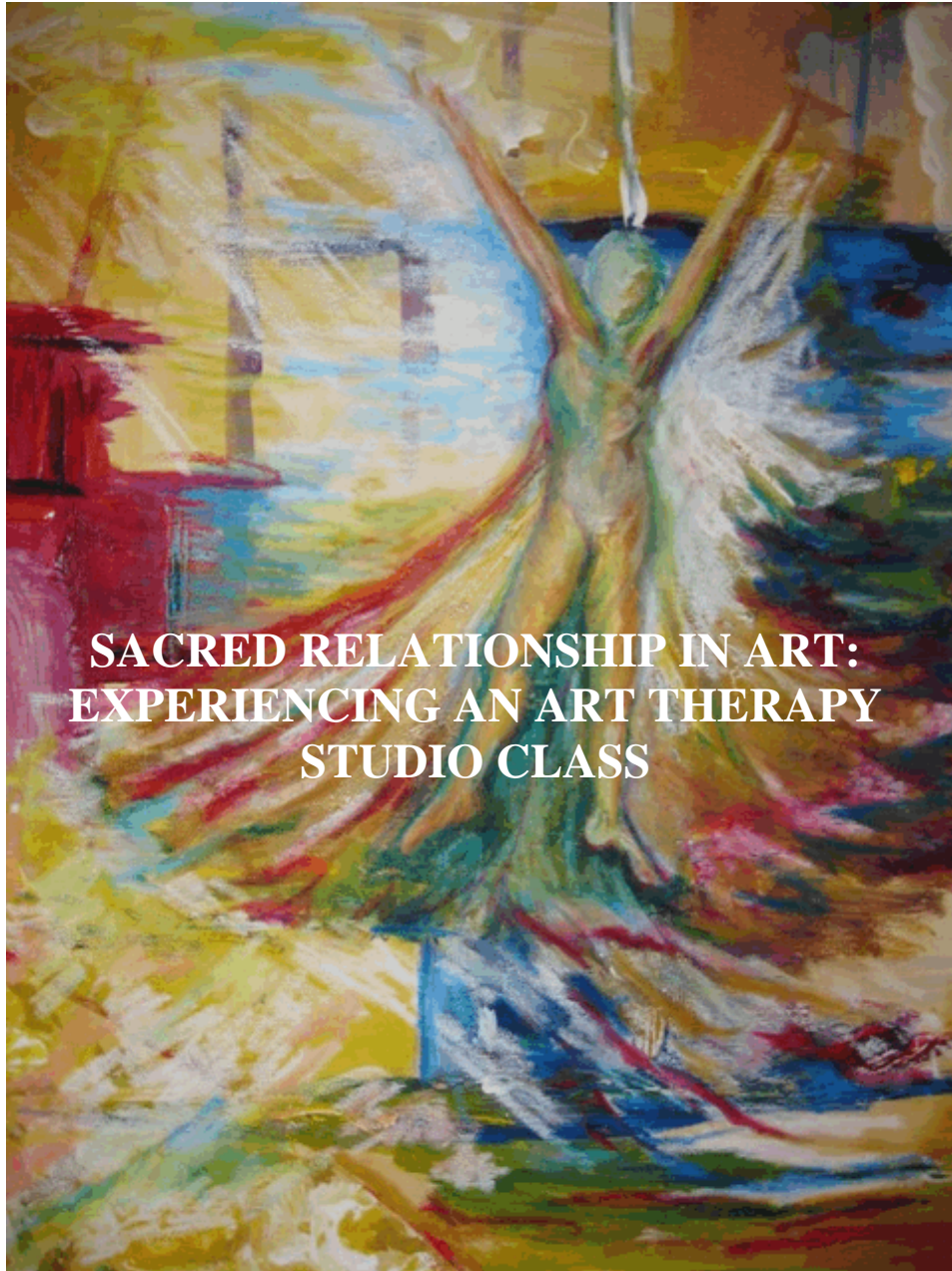


CATA NEWSLETTER

CANADIAN ART THERAPY ASSOCIATION NEWSLETTER

Volume 8- Issue 1, March 2009



**SACRED RELATIONSHIP IN ART:
EXPERIENCING AN ART THERAPY
STUDIO CLASS**

**The Canadian Mosaic: Art Therapy
approaches from East to West**

30th Annual Art Therapy Conference

Nick A. Zwaagstra – President’s Newsletter Message April, 2008

I reflect about the coming of spring. Here in Halifax the snow has finally given way to spring rains –last night there was a particularly intense deluge. Fortunately the cleansing torrents give rise to new green and hope of renewed growth. At least 15 goldfish in my pond have survived and will ply the waters for another season.

The Canadian Art Therapy Association executive members have continued to be busy with both routine business and planning for future needs of the association. I would like to highlight few points of interest or issues in development in our association. This newsletter is partly intended for communication and visibility with our members. I acknowledge that we have been a little slow to engage and utilize current and emerging technologies. I will endeavor to have us on-board with better information dissemination and updates via “e-Blasts”, list serves, and so forth.

- We are discussing the possibility of having another national Survey of Art Therapy in Canada (more details will follow in later issues)
- Please note that CATA continues to offer Bursaries for research. Information is available on the CATA website.

A Broad topic and source of ongoing discussion involves Educational Standards; questions about process - whether and how to evaluate programs, consideration of diploma, Master’s level or after degree credentialing or certificates; The CATA revised Educational Standards for Master Degree and Graduate Diploma Programs in Art Therapy will be in effect in September 2009. We will endeavor to work with the various training programs so that the process of review may be fair and reasonable.

There is a broader context of global interest in art therapy. We have inquiries about membership and training from USA, EU and other parts of the world. These relate with questions about equivalencies, standards, credentials and how to fairly evaluate.

My particular news is that I have been invited as President of CATA to give a lecture and a workshop at a spring symposium on Clinical Art Therapy sponsored by the Graduate School of Complementary Alternative Medicine, Pchon ChA Medical University and the Korean Academy of Clinical Art Therapy. This will take place On May 23, 2009 in Seoul Korea. I have since learned from an article by Kim, S (2008) that art therapy has "blossomed over the last 10 years in Korea" See the article, published in Arts in Psychotherapy available since Dec 2008 on line <http://www.sciencedirect.com/science?ob=ArticleURL&udi=B6V9J-4V70N54-1&> I have accepted the invitation and I look forward to the experience and the chance to exchange ideas and perspectives and mutual learning.

Another news item is that I have just met with Lorie Walton, President of the Canadian Association for Child and Play Therapy (CACPT) and Elizabeth Sharpe, the Executive Director. Lorie mentioned that quite a few members of CATA were also members of CACPT. They held their most recent CACPT Training and conference in Halifax April 3,

2009. We discussed possible collaboration (e.g. future conferences, certification training, insurance, and so on) and other common interests and concerns of our associations.

CATA continues to participate in the Ontario Coalition of Mental Health Professionals (OCMHP). Helene Burt has been our key representative on a committee level. The discussions of this coalition have important implications at provincial and national level regarding counselor regulation and it significant for art therapy to be recognized as a viable mental health specialization. In February, upon request (with others) I submitted a letter to Hon. David Caplan, Minister of Health and Long-Term Care urging follow through and action regarding the appointment of members to a transitional council. The appointment of members of the transitional council in particular would be needed to represent the broad array of the currently “unregulated” professionals practicing in this field. I outlined some of the history of CATA and the unique and collaborative contributions art therapists make as health professionals and further emphasized that as valued health professionals, we have received extensive and distinct training in order to provide this type of therapy. I reiterated that diversity of approaches has been of great value and that diversity of approaches addressing people’s needs has been providing consumers with appropriate choices in mental health services. I emphasized that support of such diversity and establishment of a new regulatory college (responsible for accountability) were important and judicious. More details about OCMHP and strategic plans can be found on the CATA website.

Plans are underway for 30th Annual Canadian Art Therapy Conference. I welcome the committee that has formed from our Manitoba members and others across Canada. This year the conference will be held in Winnipeg Manitoba, Nov. 5, 6, 7 2009. The theme is The Canadian Mosaic: Art Therapy approaches from East to West. Canadian and international practitioners, researchers, artists, students, and allied professionals will gather to celebrate the Creative Arts Therapies in Canada and engage in an interdisciplinary dialogue and workshop experiences around the current practice of Art Therapy and Creative Arts Therapies. The Call for Submissions, Papers, Panels, Presentations, Workshops, Video/Performances Deadline: is June 15, 2009. More details and information can be found on the CATA website.

Respectfully submitted,

Nick A. Zwaagstra MC:AT, RCAT, RSW, CCC
President, Canadian Art Therapy Association



Straja Linder King and Tanguis work together in therapy healing

A heroic hound

JENNIFER HILLIKER, FOR METRO CANADA
March 04, 2009

Although Tanguis is only eight years old, he has put in hundreds and hundreds of hours of volunteer work over his life. He works with clients of all ages and situations, counselling people on grief, mental and emotional stress, self-esteem and relationship issues. And he does it all on four legs. "He's a canine good citizen," said his owner, Straja Linder King.

"Tanguis sees the beauty in every person's soul," King said. "The absolute unconditional love that Tanguis elicits truly changes the ambience in a room. You can see how everyone becomes more relaxed. "They'll give Tanguis a hug and know that they're not going to be judged." The gentle Shilo Shepherd recently won The Animal Hero Award from the Pet Therapy Society of Northern Alberta for his heroism in saving a woman from two black bears. She was left alone setting up a memorial

at Camp Chief Hector near Cochrane. "He bared his teeth and shooed them with a grace that's beyond words," said King. "He's such a brave, strong dog." Tanguis also participates in a reading program with the Calgary Public Library and elementary schools, where children who struggle with literacy practice reading to a dog where they won't be judged on their mistakes.

"I had tears in my eyes to watch him with these little children reading to Tanguis when they would normally be too scared," King said. Tanguis connected with Nateisha Dustyhorn four years ago through an art therapy program. "I was going through a lot and I needed someone," Dustyhorn said. "We clicked right away."

Today, Tanguis has a 28-week-old apprentice, another Shilo Shepherd set to take over when he retires. Alison Archambault and her husband have two Pet Access League Society (PALS) therapy dogs and are raising a national service dog, which will soon be given to a family with an autistic child. "My pet can give so much that people can't give," Archambault said. "I'll walk into a room and some of the people there won't be capable of speaking. They'll put a hand on the dog's head and just sit there. They have clearly exchanged a conversation that I haven't been involved with." Archambault said it can be difficult to train a dog to become a therapy dog. "They have to have a very specific bag of characteristics, but it's not about their physicality," she said. "It's actually what is innately in that dog's heart."

The Canadian Mosaic: Art Therapy approaches from East to West

Nov. 5, 6, 7 2009

**Clarion Hotel
Winnipeg, Manitoba
Canadian Art Therapy Association**

30th Annual Art Therapy Conference



Call for Submissions, Papers, Panels, Presentations, Workshops, Video/Performances Deadline: June 15, 2009

The Canadian Mosaic is an international conference which aims to represent and share knowledge about the many diverse applications of Art Therapy in contemporary practice across Canada. Featuring an historical and developmental perspective of the field of Art Therapy within North America, the conference also endeavours to provide hands-on experiential Art Therapy workshops and similarly showcase other Creative Arts Therapies.

The field of Art Therapy in Canada is well established with clinicians providing services to a spectrum of client populations in many diverse settings including but not limited to schools, rehabilitation centres, the justice system, mental and medical health, private practice and elderly care. Despite the reputable status of Art Therapy and its potential for widespread application in health care in Canada, along with other Creative Arts Therapies it is sometimes overlooked by service providers and consumers or viewed as non-essential, or non-clinical.

This conference will be held in Winnipeg, Manitoba from November 5-7, 2009. Canadian and international practitioners, researchers, artists, students, and allied professionals will gather to celebrate the Creative Arts Therapies in Canada and engage in an interdisciplinary dialogue and workshop experiences around the current practice of Art Therapy and Creative Arts Therapies.

Goals of the Conference:

1. To create an interdisciplinary dialogue about the widespread current applications of Art and other Creative Arts Therapies in Canada (and internationally).
2. To celebrate the impact that the Creative Arts Therapy professions have had on the history of health care practice in North America.
3. To enhance professional development and clinician self-care through the offering of hands-on experiential workshops in many of the current approaches.
4. To increase awareness and further understanding of the many ways that Art Therapy and the Creative Arts Therapies are applied in current practice in Canada/Internationally.

Conference Contact person: Tanis Dick-- tanis_art@yahoo.com

CATA website: www.catainfo.ca

Name of person submitting: _____

Professional Status: _____

Contact address: _____

Telephone(s): _____ Email: _____

Title of submission: _____

Co-presenters (names, credentials, addresses, emails):

Format: Workshop__ Paper__ Panel__ Video__ Performance__

Time required: 60 min__ 90 min__ 150 min 2 ½ hr.)__ Other__

Audience limited to__ number of participant; ____ no limit

Focus: Art Therapy__ Music Therapy__ Dance/Movement Therapy__ Poetry

Therapy__ Multi-Modal__ Other (specify) _____

Requirements:

***note due to the high cost of renting AV equipment and technicians the conference committee cannot guarantee that all equipment can be provided. For example, we may require the presenter to bring their own laptops**

Art Materials (describe)

Audio/Visual Equipment:

Other

1) Abstract (300 word maximum) with references, plus a copy of the paper to be presented or a detailed outline of the workshop. List a maximum of 3 presentation objectives and a statement of known emotional or other risks.

2) Release forms: I have obtained all necessary release forms for the client artwork and pertinent comments, which I intend to use in the presentation.

Signature_____ Date _____

3) Brief biographical information for each presenter and a brief (50 words) description of the presentation for the conference brochure.

Please return to: CATA Conference Chair

Tanis Dick, MAT, RCAT, ATR-BC,

31A-2727 Portage Avenue,

Winnipeg, Manitoba, R3J 0R2

or Email: tanis_art@yahoo.com

SACRED RELATIONSHIP IN ART: EXPERIENCING AN ART THERAPY STUDIO CLASS

by

Patricia C. Leske, PhD

in collaboration with

Wesdyne Amyotte BA, BEd; Yona R.
McGinnis, and Sabine Schneider, BFA

St. Stephen's Theological College is situated on the University of Alberta campus, Edmonton. Its Mission Statement has shifted considerably since its beginnings in 1908. Its theological base has broadened now to become more ecumenical and eclectic. In addition to a Doctoral of Ministry degree and several other degrees, one can pursue a MA in Pastoral Counselling and Psychology, in Art Therapy, or attend a range of classes relating to current programs of study.

Markus Alexander is a Registered Expressive Arts Therapist, holds an MA degree, and is currently a PhD candidate in the Expressive Arts field. (Some of you may recall his presentation at the Calgary CATA Conference). He is a member of the faculty of the European Graduate School in Switzerland, teaching in their Masters program each summer. An internationally known and passionate advocate for the Expressive Arts' effectiveness in retrieving one's core Self. Markus's workshops draw students currently working towards a St. Stephen's degree or a diploma as well as interested participants from various fields. Engaging in the Expressive Arts is a self-evaluative, intensive, yet gentle healing process. Using a simple art form as the point of entry, one engages the imagination to access the 'formless'.

Creatively, one "plays" with discomfort, momentary chaos, or de-centering. It is an emotionally delicate process. Subtly, one engages in an intuitive, aesthetic analysis. One experiences a subtle visceral "shift", a "Knowing," rather than a mental insight. This work requires a sensitive, supportive, non-intrusive, non-judgmental, skilled and knowledgeable facilitator.



During these five-day intensive classes, one experiences an inner processing focused in activities—the visual, whether in dance, instruments, a paintbrush, a collage, clay, or labyrinth. Using simple materials, doing non-threatening activities skill-wise (low-skill, high sensitivity) one becomes engrossed in an inner journey, in soul work. Language assists in clarifying or solidifying the visual message hidden within its depths—whether in conversation,, circle sharing, writing of prose or a poem. Or an individual may engage in movement, paint, or contemplative time.

SACRED RELATIONSHIP IN ART

Continued

The studio space is a womb-like space. Safe, personally and collectively supportive as we each immerse ourselves in uncovering our journey, our location in that moment. Totally immersed in the process of an activity, one reaches a stillness within where new growth occurs, giving the formless within us outer form. Our emotional response surprises—joy, sadness, excitement, exuberance, tranquility, or struggle to name a few.

On February 2-6, 2009, 15 persons arrived of diversified interests, employment backgrounds, life experiences, and ages to participate in a studio workshop titled *Art Therapy Studio: The Aesthetics of Devotion—Art as Prayer*. In the course outline I read, *Several art forms will be utilized including painting, music, writing, and movement. No prior skill in any of these areas is necessary.* The final sentence was loaded: *Students will end the course with a greater understanding of the sacred relationship between artistic expression, devotion and healing.*

Several group members have voiced these studio experiences as a ‘coming home’. I, too. Why? There is no hovering, no ‘Expert’s analysis’. Markus facilitates and encourages. Using multi-modal activities (kinesthetic, visual, and auditory) and simple non-threatening activities, one moves beyond the mental to engage the deepening stillness creating form from inner formlessness. “It is not about the skill, it is not about the technique,” reminds Markus, “it is not about the art itself, it is about the

experience, and the response to the art. “Low skill, high sensitivity,” he repeats.

This studio class is my introduction to the Expressive Arts Therapy. In preparation, Markus had requested we bring one or two personally sacred objects or images that have profound meaning for us. These images are to guide us throughout this profoundly life-expanding week. They become the foundation for our first collaborative project. With a partner we create a beautiful installation studio piece incorporating our sacred objects and studio materials. This deeply moving experience sets the stage for the week. We are ‘alone together’ until we can hear silence speak. Opening our hearts, we become highly sensitized, trusting, and vulnerable in this honest, fluid space.

The Aesthetics of Devotion: Art as Prayer, Prayer as Art. That’s not to be taken lightly. Nor do we, it seems, as we engage with an array of materials individually or in dyads. We explore the aesthetics of devotion, each deepening our understanding of the process of Expressive Arts as therapy. I am touched by the synchronicity of our experiences and the way the process flows for each of us personally and as a group. The environment invites deep exploration; multi-media materials (photographs, music, quotations, readings) sharpen our focus. Each day I write brief notes or concepts that explode my senses.

An image appears in a piece of installation art I co-create with a partner, our focusing point a small statue of a finely-textured Buddha. I write a poem, giving voice to my deepening inner clarity.

SANDPAPER BUDDHA

Sandpaper Buddha
Sitting at the apex of;
Cascading rivers of gold
Unfurling its ever-changing newness.
Tumbling, rushing—
Meeting new growth.
Sound (running beneath),
Reverberates and resonates—
Sending words of devotion
From within to within:
And—to without—
Images, sensations, movement,
Static and in flux: Now This, Then
That.
The fire is lit,
Casting light.
Soon it will be out.

By Yona R. McGinnis

Sandpaper Buddha
Smooths the edges—
But not too.
Perhaps you could say
He softens the wood,
So we can bend
And shape it.

I bend and change
The wood that makes the frame.
I change the shape
No longer square,
It contains my piece of the world
The way it feels
To be in it.



by **Wesdyne Amyotte**

With eyes shut or using soft gaze while listening to segments of Gregorian Chant, Middle Eastern, and Hildegard of Bingen music we mold clay as though to give a deaf person a sense of the music. We mold another's, showing

sensitivity towards the creation and the person who created it. Later, constructed backdrops and foregrounds reflect our intuitive responses to the process. Persons as prayer reflect back the images formed. I create a poem.

Picking up a paintbrush and staring at the blank canvas fills me at first with a feeling of dread, a fear of inadequacy, a "What if there is nothing?" Slowly I immerse myself. Deeply engaged, these feelings dissipate. Absorbed, my painting becomes as if a friend, a personification as if a poet creating a poem. Almost indiscernibly, something shifts inside.

Strolling around the studio at the end of our final activity, the visual prayers speak to me. One does not ask for an explanation, one listens with one's heart. Each painting so beautiful, so surprising, so unique in colour, texture, and content. I feel the delicacy, tranquility, the peace

of silence, the surge of energy. I see a vision of enlightenment, of clarity, and of understanding. And one of a spectacularly exuberant self, arms wide in prayer, radiating joy and light

Art as prayer, prayer as art. Living real lives, individually, on-on-one and in community. Through simple rituals each of us is uncovering our values and beliefs. Walking around the studio space I see an organic whole. The personal is universal if one sees this studio as a microcosm of a larger community.

Over the course of this week, I loosen my grip on conventional learning, allowing myself the joy of play, and then, magically, listen to my heart. I came to find a new, an exciting, exhilarating way to be with others and myself. Play, trust, respect, the visceral experience, listening. Best of all, there were no formulae, no right or wrong answers. Simply experiences.

During these five days, we have explored how to renegotiate our relationship with “prayer” through simple–yet effective–works of art. In this safe studio environment, these art projects aimed at cultivating our unique selves by connecting to something greater than ourselves.

At the end of our five days, our closing ritual is shared in what has become a cohesive group. In a circle, we each place our final painting. Experiencing a *sound tapestry* for the first time is a personally vulnerable experience as his or her painting is individually toned by the group. There is reciprocity in the resonance. We have become a cohesive group. This week we have cared for ourselves in a profound way, and in turn have shared that caring with those

around us. This studio experience is now etched into my senses, body, and heart. I realize I am responsible for my life’s journey.

The next art therapy studio, *Paint With Soul*, will be offered June 8-12, 2009, at St. Stephen’s College, telephone 780-439-7311 or toll free: 1-800-661-4956
www.ualberta.ca/St.Stephens/

MASTER OF ARTS IN PASTORAL PSYCHOLOGY AND COUNSELLING ART THERAPY SPECIALISATION

This unique program develops professional art therapists who are well grounded in the integration of academic, psychological and spiritual knowledge as a holistic foundation for effective therapeutic practice. A Canadian Art Therapy Association approved training program.

Upcoming Courses

June 8 – 12, 2009: Art Therapy Studio: Paint with Soul

June 15 – 19, 2009: Intro to Art Therapy: Artful-Spiritual Connection

Aug 17 – 21, 2009: Theories and Art Therapy Training Group II

Registration deadline - one month prior to course start date



St. Stephen's College
University of Alberta Campus
8810 – 112 St NW
Edmonton, Alberta T6G 2J6



Ph: 780.439.7311
Toll Free: 1.800.661.4956
Email: ststephn@ualberta.ca
www.ualberta.ca/St.Stephens/

Ecological Identity and the Creative Path

A Symposium on Eco Art Therapy

May 7, 8 & 9, 2009

at the

Vallican Whole Community Centre

Slocan Valley

This symposium offers participants the unique opportunity to explore their ecological identity through the creative process. Ecological identity includes personal worldviews, beliefs, and perceptions related to our place in nature and the world. To effect change in the external world, there must be change in the internal world. To change our perceptions we need to examine our assumptions. Unfortunately, the predominant worldview provides a set of beliefs that encourage the use and misuse of nature. This symposium will explore a creative path that acknowledges the realities of what is occurring in nature and the world, yet still provides a sense of empowerment and hope.

Eco Art Therapy is an emerging synthesis of ecology, psychology and art therapy. It includes ecological insight and identity work within the context of art therapy, and the study of our emotional connection with the environment. The practice of eco- art therapy includes: 1) exploring ecological identity through the creative process and natural metaphors; 2) taking art therapy into the natural environment; 3) bringing nature and natural subjects / objects into the art therapy space; 4) being environmentally conscious with regards to materials: using recycled, non-toxic, and natural materials; 5) bringing natural metaphors into art and therapy.

In this symposium we will explore:

- Creative ways to enhance self awareness and ecological identity development;
- The value of natural metaphor in restoring internal and external balance;
- The use of restoration metaphors in the therapeutic process;
- The use of the healing powers of nature and the creative process in bringing self awareness and increasing self expression;
- The psychological impact of the impending threat of ecological disaster;
- Eco grief - the grief of losing species and habitats;
- The application of the principles of ecology to the principles of living.

This symposium will look at the psychological effects of the current world environmental predicament. There are many practical and physical things that need to be done – but the problem is mobilizing the people's will and purpose. Essentially what needs to change is our perception of the world and our relationship with nature. A feeling of connection to the natural cycles and interdependence of the natural world will assist individuals to see the cycles and balances in their own life, and from there potentially move to a community and worldview.

Sponsored by the

Kutenai Art Therapy Institute, Phone: 250 352 2264

www.kati.kics.bc.ca

Kutenai_Art_Therapy@shaw.ca

Report from Membership Chair, Olena Darewych

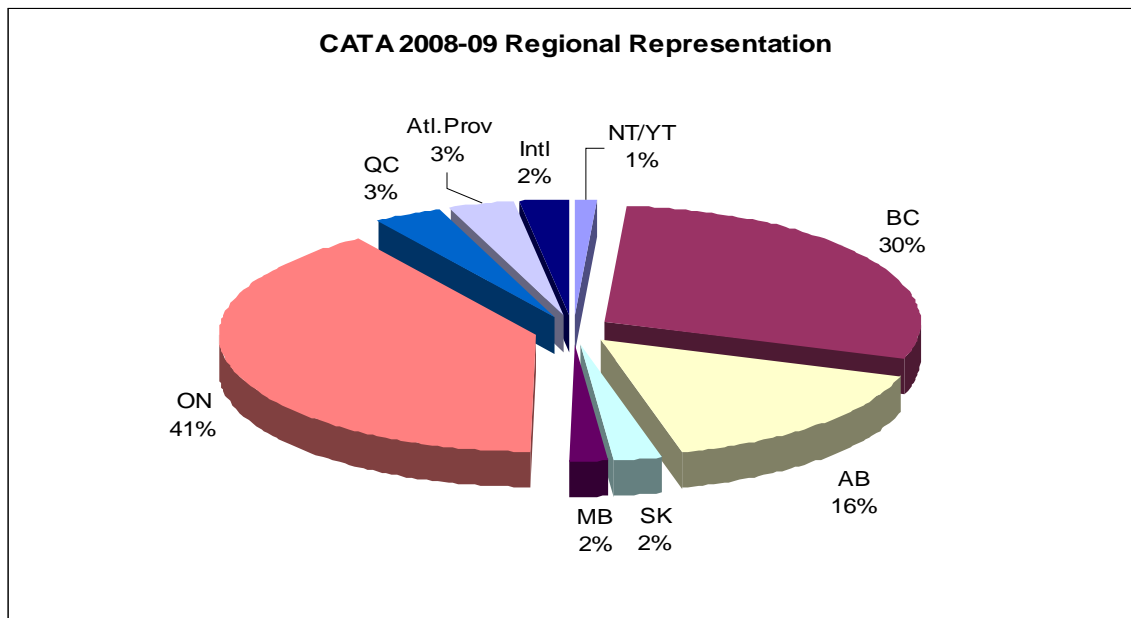
The changeover of the Membership Chair position in October was a lengthy and time consuming process. I would like to thank members for their patience during the transfer period.

Presently, CATA has 205 members and continues to grow. The corresponding pie graph highlights the membership demographics for 2008-2009.

Membership cards were mailed out during the month of December and January. If you did not receive your card, please email me at oledarewych@rogers.com. Individuals who applied for membership in the New Year will receive their cards in March.

This is a reminder that CATA's insurance provider's anniversary renewal date is once again around the corner - April 1st. 2009. Individuals insured with Mitchell & Abbott will directly receive from them a renewal package by mail. New members are welcome to apply at any time. Further insurance information may be found on CATA's website www.catainfo.ca

As the new CATA Membership Chair, I have had the privilege of corresponding with a number of members by email and by phone. There were a handful of members, especially from Western Canada, who were unable to attend the Montreal CATA conference and requested conference feedback and a summary. A conference summary of three presentations follows this report for members who were unable to 'witness' the conference themselves. Additionally, CATA's Secretary Esther Zeller Cooper wrote a lovely Montreal conference viewpoint that can be read in the CATA's Fall 2008 journal.



Progress on Developing an ARTS AND HEALTH NETWORK CANADA
www.artshealthnetworkcanada.com

What Art Therapists and Expressive Therapists (Dance, Music, Art, Drama, Poetry etc.) know, perhaps more than any other profession, is that the arts and health are powerfully connected.

As a Canadian practitioner, you may be one of many in the arts and health fields, including therapists, doctors, nurses, artists, students, educators and policy makers interested in promoting the advancement of knowledge and practice in this field.

You may be interested in a national arts and health network because of challenges of geography, educational needs, employment interests, funding opportunities for projects, publishing and research needs, or it may be a compelling desire to advocate for the arts in health care and in society.

Or, perhaps it is an academic interest in the medical, psychological, physical, emotional, neurobiological and spiritual benefits of creative expression and play that brings you to look at the applications and possibilities suggested by the concept of a national arts and health network.

The call for a national network to focus on both the use of expressive therapies and other arts-based programming in health care, as well as their use in individual and community health promotion and well-being, arose from the first Canadian Forum on Arts and Health, held in Vancouver in 2005 (supported by the BC Arts Council, Health Canada and the University of British Columbia's Continuing Studies).

Following the Forum there was a national inquiry funded by Heritage Canada and a regional inquiry in British Columbia, sponsored by the BC Art Therapy Association, (funded by a Health Canada Innovation Fund grant). Both inquiries confirmed that the perceived need and possible functions for a network, identified by Forum participants, were shared by people right across the country. This author had the opportunity to make presentations about the Arts and Health Network Canada initiative at both the BCATA Annual General Meeting, in Vancouver, BC, in 2006 and the CATA Annual Conference, held in Victoria, BC, in 2006.

What would a network look like? How would it operate? What roles and functions might it serve? Should it be a non-profit organization? Should it exist as part of another organization, such as a university?

A consultant team has been engaged by 2010 Legacies Now to develop a business plan for a network. The team is led by Nancy Cooley, the Director of the 2005 Forum. The business plan will be used to attract funding to create a staffed organization to support the further development of arts and health in Canada.

A pilot website www.artshealthnetworkcanada.com has been established as part of the business plan initiative. Please, consider submitting to the on-line *Directory of People and Activities in Arts and Health in Canada* and communicating any ideas, links, resources that you feel should be included as this project moves forward.

The pilot web site is one way of demonstrating to potential funders the diversity and scope of arts and health activities in this country. Please share what you are doing so that a good cross section of activity across Canada will be described on, or accessible through, the pilot site.

Just go to www.artshealthnetworkcanada.com to see how to submit information.

If you have questions you want to pose to arts and health communities in Canada, or you are seeking others who are doing similar work, or you are looking for a researcher or other collaborators, you can post your question / need / desire on the site with an email address or web site to respond to. Please note, phone numbers will not be listed. Comments on the pilot site, and what else you might like to see on the site, are solicited and welcome.

Ara Parker, MA, Expressive Therapies is a CATA professional member and works both as a Consultant, Teacher, and Expressive Therapist in Victoria, BC.