

KINSHIP TIES OF CREATIVITY: Past, Present and Future



23rd Arts Therapy Conference
19 & 20 October 2013
University of Western Sydney, NSW
(Parramatta campus)

Contents

- Welcome 3
- Art in house exhibition 2013 3
- Master Class
Shaun McNiff 4
- Saturday 19th October 2013
Timetable 5
- Saturday 19th October 2013
Descriptions 6
- Sunday 20th October 2013
Timetable 20
- Sunday 20th October 2013
Descriptions 21
- Location 40
- Map 43

Welcome

The Australian and New Zealand Arts Therapy Association (ANZATA) is pleased to announce their 23rd Arts Therapy Conference to be held on 19 and 20 October 2013 at the University of Western Sydney, NSW (Parramatta campus).

The theme of the conference is KINSHIP TIES OF CREATIVITY: Past, Present and Future, bringing together cross-cultural perspectives of the creative arts therapies within Australia, New Zealand and Asia/Pacific. The conference focuses on the modalities of drama, art and dance/movement. Interactive workshops and clinical presentations will address current issues experienced within the field of arts therapy, as well as providing opportunities for delegates to participate in interactive presentations that enhance creativity.

The **keynote speaker** is internationally renowned art therapist **Dr Shaun McNiff**, Professor at Lesley University in Cambridge, Massachusetts, USA. As well as local registered practitioners, this two-day event will feature speakers from New Zealand, Singapore, the United Kingdom and North America.

This exciting event marks the celebration of 20 years of Art Therapy Masters education in Sydney.

The Conference Organising Committee

For further enquiries regarding this event, please contact:

Liz Fitzgerald, ANZATA

Email: enquiries@anzata.org

Art in house exhibition 2013

Kinship ties of creativity past present and future Exhibition for 2013, aims to offer a range of arts contributions that may include 2D and 3D artworks, installations; media/short film; performance and interactive arts responses. This "art in house" will run concurrently with the conference providing opportunities for creative connection to the conference theme and arts therapist's experiences in general.

Stay tuned for Exhibition details and entry forms.

Master Class

Shaun McNiff

Friday 18th October 2013

(Max number of places: 50)

Location: UWS Parramata campus (South) Building EB, Room: EB.G.06

Time: 9am- 5pm

Shaun McNiff is author of *Trust the Process*, *Art as Medicine*, *Art Heals*, *Art-Based Research*, *Integrating the Arts in Therapy: History, Theory, and Practice* and many other books which include his recent edited volume *Art as Research*. An exhibiting painter who is internationally recognized in the areas of the arts and healing, creativity enhancement, and art-based research, his books have been translated into many languages. McNiff is the recipient of numerous honors and awards for his work including the Honorary Life Member Award of the American Art Therapy Association and he was appointed as the first University Professor at Lesley University in 2002.

Liberating Creative Energy: The Movement Basis of Artistic Expression

We will create a supportive environment to explore how the creative process carries us to new realms of expression and understanding. The studio workshop will engage painting and other artistic sources to establish a community of creative expression where participants can practice letting go of inhibitions, cultivating responsiveness to the creative force, and learning how to witness and support the expression of others. Learn how to “trust the process” and accept the threats and fears of expression as vital partners in remaking and revitalizing our communities and ourselves.

Learning Objectives:

With movement acting as the basis of expression in all of the arts, we will practice letting go of inhibitions and cultivate responsiveness to immediate things. Discover how to suspend critical self-judgment, transform conflicts, mistakes, doubts and fears into material for artistic expression. Experience how repetition, rhythm, and an overall commitment to simplicity will generate natural changes and successive phases of creation emanating from the movement source.

1. Understand how to create environments that liberate the creative expression of others.
2. Achieve a deeper understanding of the things within yourself and within environments that both support and restrict a person’s ability to take creative risks.
3. Gain skills in witnessing and supporting the expression of others.

*** Morning tea, lunch and afternoon tea will be served**

Parking at UWS Parramatta is limited, so please allow yourself enough time to park

Saturday 19th October 2013

Location: UWS Parramata campus (South) Building EA

8:00 - 9:00	Registration <i>Main Foyer</i>		
9:00 - 10:00	Official Opening Welcome to Country Introduction and Housekeeping	Art-In-House Guest of Honour Opening Address: Amanda Levey	
10:00 - 11:00	Keynote Speaker: Dr Shaun McNiff		
11:00 - 11:30	Morning Tea <i>Main Foyer</i>		
11:30 - 1:30	SESSION 1 – Choose one workshop or two papers		
11:30 – 1:30 Choose one workshop or two papers	WORKSHOP (2 hours each)	PAPERS (1 hour each)	
	1. Kirsten Meyer Making fires: The role of arts therapies in supporting carers and children living in communities affected by adversity. <i>Max number of places: 20 – Venue 1 upstairs</i>	11:30 - 12:30	4. Julia Meyerowitz-Katz Using art materials to understand embodied countertransference and thereby deepening our understanding of our patients. <i>Max number of places: 200 – Lecture theatre</i>
	2. Janice Ellis & Frances Bodkin Wingarra: To heal or repair oneself through indigenous connection to Country. <i>Max number of places: 20 – Venue 2 upstairs</i>	12:30 - 1:30	5. Joanna Jaaniste Ethnodrama and Mixed Methods as an Arts Therapies Research Approach. <i>Max number of places: 40 – Venue 5 downstairs</i>
3. Patricia Parish An Artful Career: how Art Therapy and Careers Counselling come together. <i>Max number of places: 40 – Venue 3 upstairs</i>	6. Bronwen Gray The others. <i>Max number of places: 200 – Lecture theatre</i>		
1:30 - 2:15	Lunch <i>Main Foyer</i>		
2:15 - 4:15	SESSION 2 – Choose one workshop or two papers		
2:15 - 4:15 Choose one workshop or two papers	WORKSHOP (2 hours each) – Choose one workshop only	PAPERS (1 hour each)	
	8. Sheridan Linnell, Toril Pursell, Jill Segedin How to submit: An arts therapist's guide to acceptance in the pernickety world of journal publishing. <i>Max number of places: 20 – Venue 1 upstairs</i>	2:15 - 3:15	11. Carla Van Laar Seeing Her-Stories: Connection, Relationship and Co-creation in an Arts-based research project. <i>Max number of places: 200 – Lecture theatre</i>
	9. Deborah Green When my past and your present collide: Arts Therapy and troubled boundaries. <i>Max number of places: 10 – Venue 2 upstairs</i>	3:15 - 4:15	12. Janet McLeod Art Therapy + Happiness = Positive Art Therapy in Action <i>Max number of places: 200 – Lecture theatre</i>
10. Process Group Thinking with art materials and processes: Using art making as a way of processing the conference experience. (1.5 hrs group) Facilitated by Julia Meyerowitz-Katz <i>Max number of places: 10 – Venue 3 upstairs</i>	13. Priscilla Tham <i>The role of Art Therapy in addressing compassion fatigue experienced by Pediatric Oncology Physicians.</i> <i>Max number of places: 20 – Venue 5 downstairs</i>		
4:15 - 4:30	Afternoon Tea <i>Main Foyer</i>		
4:30 - 6:00	ANZATA AGM <i>Lecture theatre</i>		
6:30 - 9:00	Cocktail Party – Art Therapy on the boil: 20th Anniversary of Art Therapy at UWS and ANZATA Conference cocktail reception Date: Saturday, 19 October 2013 Location: Boilerhouse Restaurant UWS Parramatta campus, cnr Victoria Road and James Ruse Drive, Rydalmere - a short stroll from the main conference venue. Please register your interest in attending via ANZATA webiste.		

1

Making fires: The role of arts therapies in supporting carers and children living in communities affected by adversity.

Kirsten Meyer

Time: 11:30 - 1:30 • Venue 1: upstairs • Number of places: 20

This presentation will involve some experiential processes (as used in the Firemaker), as well as share anecdotal evidence and insights in exploring how an experiential creative arts group model might contribute to enhancing care workers' capacity to respond to vulnerable children.

The Firemaker is a unique program underpinned by arts therapy theory and methods (notably Art, Drama and Play) to skill care workers through experiential learning and to use the arts to build resilience in vulnerable children.

Firemaker has been running in South Africa for eight years, supported by a combination of program evaluations based on illustrative case study as well as formal evaluation (Higson-Smith, Mulder & Zondi, 2006). In addition, the program has been piloted in Zimbabwe, Lebanon and Brazil. The term Firemaker evokes the tradition whereby communities would gather around a fire to share stories and connect with each other. It also comes with the understanding that the 'pilot light of health exists within all of us' (Emunah, 2006, 6), representing the fire of hope, health and creativity.

Kirsten Meyer

Dramatherapist

PG Dip Dramatherapy, BA (Hons) Drama, PhD candidate Victoria University

Kirsten Meyer is a registered member of ANZATA and the Health Professions Council of South Africa. She is co-founder of the Zakheni Arts Therapy Foundation and continues to serve on this Board. As a Dramatherapist, she has facilitated groups with diverse communities including: female offenders, children and adolescents living with HIV and AIDS, and care workers. She has worked extensively throughout South Africa in various contexts as therapist, facilitator and educator. Currently she is based in Melbourne working full time on her PhD, running a small practice and facilitating professional development and training workshops.

2

Wingarra: To heal or repair oneself through indigenous connection to Country.

Janice Ellis & Frances Bodkin

Time: 11:30 - 1:30 • Venue 2: upstairs • Number of places: 20

An educational walk through nature. For participants to discover themselves in the mystery and wonder of the living world through a creative expressive art process. Be inspired and collectively explore kinship ties with the elements of the natural world through ritual and from an indigenous D'harawal Sydney region perspective.

Two learning objectives are:

- To learn first-hand a holistic approach to the environment through D'harawal Kinship connection to Country by exploring dreaming stories, seasons and climatic cycles.
- To honour an aspect of our connection to nature and to learn by sharing collectively how to utilise Kinship ties with the natural elements of the living world for resourcing and repairing ourselves and others.

The session will commence by acknowledging and honouring the natural elements of Country – (sky, earth, land, rocks, water, warmth, light, and fauna and flora) through the symbolic creation of a landscape at the centre of our circle. Participants will contribute to this landscape by placing their name and/or symbolic object within the landscape and sharing either a personal aspect of connection to Country or naming an intention to explore Kinship ties. A traditional practice using leaves of *Eucalyptus tereticornis* will support the opening of the session.

Participants will then interact with the natural elements through a guided walk. Fran will share indigenous insights on nature within the natural environment with a focus on the Annual Season of the Ngoonungi: the gathering of the flying foxes that swirl over the Sydney skies just after sunset. This season is also known on the Bio-Calendar as Murrui'yunggory (cool, getting warmer) and coincides with September-October of the European calendar.

Participants will create a response to their experience. The art expression will be free form and can involve art materials, dance or writing. There will be an opportunity to create a mandala or circle piece (symbolic of seasons and cycles of life) using a recycled record as the base. Gathering inspiration from D'harawal art styles, specific art materials will be provided including natural materials and clay for pattern and symbolic representation.

The workshop will close with participants sharing their own creative response and process as a group. This will naturally lead into the culminating discussion of the collective possibilities of utilising Kinship connection to Country for Wingarra (to repair or make whole) both within personal and professional practice. The circle will close after everyone shares what they are taking or leaving behind from this workshop.

Janice Ellis

*Environmental Educator and Expressive Therapist
BSc Dip Ed, M Env Ed, Cert. Expressive Therapies*

Janice Ellis is an environmental educator currently working at the Birdlife Discovery Centre at Sydney Olympic Park. She has a passion for facilitating connection with nature, and an affinity for utilizing the natural elements in both her own creative processes and practice, and therapeutic practice.

Frances Bodkin

Writer

B.A. (Earth Sciences); Dip.EnvSci; CertIV.Cultural Training and Assessment; M.AVL

Frances Bodkin, a woman of the Bidjagal clan, is a highly respected storyteller, knowledge holder and Elder of the D'harawal peoples of Australia. Frances is the author of three books: *Encyclopaedia Botanica: The essential reference guide to native and exotic plants in Australia*; *D'harawal Dreaming Stories* and *D'harawal Climate and Natural Resources*.

3

An Artful Career: how Art Therapy and Careers Counselling come together.

Patricia Parish

Time: 11:30 - 1:30 • Venue 3: upstairs • Number of places: 40

This workshop uses art making to explore our personal career journey. 'Career' broadly includes all roles that enable expression of meaning and purpose in life. Reflecting on our past, present and future career 'self' can be a powerful step in moving towards realistic possibilities and plans.

Theoretical Background/Evidence Base:

Career Development literature recognises the overlap between careers counselling and personal therapy and counselling, and recommends that careers counsellors be knowledgeable and skilled in using a variety of therapy and counselling strategies when required. Although there is a call for greater application of creative approaches in careers counselling, very few career counsellors are knowledgeable of art therapy, and few art therapists are practising in the careers counselling sector. Many career counselling clients respond well to strategies that involve creative approaches with less reliance on verbal communication, such as art therapy. This workshop was developed out of a Masters of Art Therapy research project drawing on theory and evidence from both Art Therapy and Career Development literature. It is offered as an opportunity for students and professionals in the creative arts therapy fields to experience a career development exercise through the lens of art-making. Participants will be able to apply art therapy to exploring their own career journey, and hopefully leave with greater optimism and clarity around their personal career goals.

Two learning objectives are:

- To use art making to explore participants' personal story of life and career transition.
- To create a vision of a future career that will inspire and motivate participants to achieve their career goals.

The workshop leader will initially discuss the literature that supports creative approaches in careers counselling, and then introduce the experiential exercise. Participants will explore some themes in relation to 'career identity' and 'career transition', and then engage in some collage and art making that reflects their personal career journey through past, present and future perspectives. This will be followed by discussion of the outcomes and process, and some practical tips for turning their 'vision' of the future into a reality.

Patricia Parish

*Art Therapist, Career Counsellor
BA (Psych), MAT*

Patricia Parish is an Art Therapist and Career Counsellor currently working with the UWS Careers Service. Prior to working in this field, Patricia spent nearly 30 years working across a variety of sectors including retail, small business, manufacturing and Community Health. In the latter, she spent over 8 years in general counselling before moving into a service management role. Throughout this time, Patricia has maintained a keen interest in the dynamics of work alongside her interest in Art Therapy. Patricia is enthusiastic about using Art Therapy as a modality for helping individuals explore their relationship to work and career.

4

Using art materials to understand embodied countertransference and thereby deepening our understanding of our patients.

Julia Meyerowitz-Katz

Time: 11:30 - 12:30 • Venue: Lecture Theatre • Number of places: 200

Using Jung's ideas that "...you can exert no influence unless you are subject to influence, "and "Often the hands know how to solve a riddle with which the intellect has struggled in vain", I will present a paper that explores the use of art making to process embodied countertransference experiences of clinical work. I will explain what I understand by countertransference and explore both the necessity and the risks involved in being open to being affected by patients. I will draw on some of my published material and I will present my own art making process and the art works that I have made as a response to my unconsciously embodied experience of challenging clinical material in my work as an art psychotherapist, Jungian analyst and supervisor. I will explain how this supported and deepened my clinical thinking and how this was enabling for my patients and supervisees.

Two learning objectives are:

- To stimulate thinking and discussion about the deeply embodied unconscious experiences that inevitably affect all psychotherapists countertransferentially; these are simultaneously helpful if they are made good use of, and can also be risky, both for the practitioner and the patient if they are not understood and contained adequately.
- To encourage thinking about the role that art making can play in supporting clinical practice when it is used as a tool for understanding and thinking unconscious countertransference experiences.

Julia Meyerowitz-Katz

Art Psychotherapist & Jungian Analyst

B.A. Fine Art (Hons); P.G. Dip Art Therapy; M.A. Art Psychotherapy; Jungian Analyst

Julia works in private practice as a Jungian Analyst and Art Psychotherapist, with adults, couples and children, and as a supervisor/consultant. She has contributed to the development of art therapy theory through several publications as well as her work on the Editorial Boards of ATOL, Inscape and ANZJAT. Julia has become increasingly interested in how art making facilitates thinking. She has explored this through the supervision process, in writing about thinking with image making, and in her on-going personal use of art making as a way of deepening her embodied understanding of clinical experience as well as theoretical knowledge.

5

Ethnodrama and Mixed Methods as an Arts Therapies Research Approach.

Joanna Jaaniste

Time: 11:30 - 12:30 • Venue 5: downstairs • Number of places: 40

As part of my PhD thesis, I have incorporated an ethnographic drama which presents some of the difficulties I have experienced in using mixed methods to explore the hypothesis that dramatherapy might improve the quality of life (QoL) of people with dementia. The presentation includes sound recording of the drama.

Two learning objectives are:

- Demonstrate an understanding of creative ways of using mixed methods in research
- Demonstrate the necessity for more quantitative studies in the area of arts therapies

An ethnographic drama or ethnodrama, *For Love of the World*, uses dramatic metaphor, role theory and poetic narrative to engage the reader/listener. The ethnodrama positions the researcher in her role as the designer and author of her research, with particular reference to methodology and method.

The play, which characterises qualitative and quantitative methods, can be seen as a metaphor for the difficulty of combining the two methodologies in my research. At the time of writing the play, I was delighted to discover authors who show how ethnodrama can help the researcher in working through data. Saldaña (2008) suggests that, just as a project's findings can be portrayed through visuals within the text, an ethnodrama can use "such dramatic literary conventions as monologue, dialogue, and stage directions" (p.196).

The presentation demonstrates some of the difficulties of using quantitative as well as qualitative research in the arts therapies, explaining how the play's characters encapsulate each of the methodologies. The researcher also takes a role, discussing and arguing with the characters about how to bring them together, until a third character appears who assists her in the task of triangulation.

I will use images and professionally recorded sound excerpts from the play to support my paper and demonstrate a creative means of showing process in arts therapy research.

Saldaña, J. (2008). Ethnodrama and Ethnotheatre. In J. G. Knowle & A. L. Cole, (Eds.), *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples & Issues* (pp. 195-208). Los Angeles, London, New Delhi & Singapore: Sage Publications.

Joanna Jaaniste*Dramatherapist**BA (Hons); Dip.Ed.; Dip.Dramatherapy; AThR (Drama)*

Joanna Jaaniste is a registered Dramatherapist who has practised dramatherapy in mental health, adolescent and substance abuse areas since 1993. Specializing in story work, role play and improvisational interventions, Joanna believes strongly in the power of dramatherapy to assist participants to find new directions for their lives. Her clinical work involves her in acute and community group and individual work in Fairfield/Liverpool Mental Health, and she teaches on the MA Art Therapy course in Sydney. Joanna has published articles in peer-reviewed journals and recently wrote a chapter in: *Creative Approaches in Dementia Care*. Joanna is currently completing a PhD in dramatherapy and dementia.

6

The others.**Bronwen Gray****Time: 2:15 - 3:15 • Venue: Lecture Theatre • Number of places: 200**

I would like to talk about the connection point between art therapy and human rights. I will use case studies of work I have undertaken with communities to illustrate the significance of working within a human rights framework to encourage maximum wellness for individuals and communities who take part in this work. Working with the intention of healing cultural wounds (Vellet, 2012), this presentation will discuss the basic principles of human rights focused art therapy and will utilize case studies from Australia and New Zealand.

Two learning objectives are:

- To educate therapists about human rights
- To encourage therapists to think about how they can use their skills outside of the traditional therapeutic environments

When I was a child and annoying my mother, she used to give my sister and me a matchbox each and tell us to go and fill it with as many things as possible that we could find lying around the house. The object of the game was to see who could fit the most objects into this tiny space. This simple game, this idea of looking for and working with the discarded or the forgotten - with those objects that were not even noticed enough to consider getting rid of, is one of the principles that underpins my work today. I have a long history of working in the fringes, with the forgotten and in working with 'the others' (Kapitan, 2012) p. 102.

As a therapist and artist, I embrace the mission statement of Counsellors For Social Justice, which believes that the focus of our work implies that we use 'social advocacy and activism as a means to address inequitable social, political and economic conditions that impede the academic, career, and personal/social development of individuals and communities' (Ratts, 2009) p. 160. Making a commitment to work within a human rights framework, as an art therapist, also requires 'a professional and personal investment in examining and working to address areas of privilege, oppression and social inequity' (Lewis, 2011) p. 6, and recognises that clients are often part of larger systems that wound and re-wound, especially where social disparities exist (Junge, 1993).

Under this paradigm, therapeutic art making can become the vehicle for collective expression of the realities, strengths and needs of a community (Golub, 2005), providing art therapists with the opportunity to use their skills to make art that is socially responsible as well as transformative and healing; or as Gablik writes, to make art as if

the world mattered (Gablik, 1991). Finally, it results in the production of work that is developed out of an instinctual belief that wherever there is affliction, suffering and human need, art will always contain a remedy (McNiff, 1997).

Gablik, S. (1991). *The re-enactment of art*. New York, New York: Thames & Hudson.

Golub, D. (2005). Social action art therapy. *Art Therapy: Journal of the American Art Therapy Association*, 22(1), 17 - 23.

Junge, M. (1993). The art therapist as social activist: Reflections and visions. *Art Therapy: Journal of the American Art Therapy Association*, 10(3), 148 - 155.

Kapitan, L. (2012). Imagine the other: drawing on art therapy to reduce hate and violence. *Art Therapy: Journal of the American Art Therapy Association*, 29(3), 102 - 103.

Lewis, J., Ratts, M., Paladino, D., & Toporek, R. (2011). Social justice counseling and advocacy: Developing new leadership roles and competencies. *Journal for Social Action in counseling and Psychology*, 3(1).

McNiff, S. (1997). Art therapy: A spectrum of partnerships. *The Arts In Psychotherapy*, 24(1), 37 - 44.

Ratts, M. (2009). Social justice counseling: Toward the development of a "fifth force" among counseling paradigms. *Journal of Humanistic counseling, Education, and Development*, 48.

Vellet, G. (2012). Earthworks: Emergence of personal healing and social activism - the power of postmodernism integrated with arts therapies. In H. Burt (Ed.), *Art therapy and postmodernism: Creative healing through a prism* (pp. 49 - 70). London, UK: Jessica Kingsley.

Bronwen Gray

Artist, Art Therapist & Phd Candidate

B.A Performing Arts; MA-ATHr; Grad. Dip Public Art & Sculpture; Juris Doctor - Law; PhD candidate.

Bronwen is currently the Director of the Art Therapy Programme offered at Whitecliffe College of Art and Design in Auckland, New Zealand. She has been working as a professional artist for more than 20 years and has worked in a multitude of creative settings, comfortable working with many different media. Bronwen's work has been recognized as international best practice and has been exhibited and discussed in international forums in the United States, England, Portugal, Finland, New Zealand, Australia and Mexico. Bronwyn is currently completing her PhD in population health through the university of Western Australia, yet her proudest achievement is that she is the mother of three fabulous children.

7

Red Pencil

Laurence Vandenborre

Time: 12:30 - 1:30 • Venue 6: downstairs • Number of places: 20

Laurence Vandenborre (Belgian) is an Art Therapist, with a background in counselling and life coaching, and works in private practice in Singapore. Laurence is the founder of "The Red Pencil" - an International Art Therapy Humanitarian Foundation whose ultimate mission is to bring the benefits of art-therapy to children facing overwhelming situations. Those situations include long-term hospitalizations, natural disasters and conflict zones. Laurence will present on the establishment, mission, aims and objectives of the organisation, including their vision for the future and how one can get involved in this exciting project.

LAURENCE VANDENBORRE - RED PENCIL

Art Therapist, Counselor, Life Coach, artist

B.A.; M.A Art Therapy (Singapore), ATHr ; MA Germanic Philology (Belgium); Dip Applied Skills Counseling (Singapore); Grad Cert Expressive Therapies (Australia); Corporate Coaching (USA).

Laurence Vandenborre (Belgian) is a professional Counselor, Life Coach and Art Therapist in private practice. For the past 12 years, Laurence has pioneered and practised art-therapy

at the Singapore Changi Women Prison, handling individual and group cases, as well as programs specially designed by the prison to help inmates struggling with mental issues such as "The Recovering Grace Program", and workshops for the staff and officers of the Singapore Prison Services. In early 2012 she moved to the Maximum Security Men's Prison. Laurence is a Board Director of Very Special Arts Singapore, a charity whose mission is to bring the benefits of the arts for people with disabilities. Her role at VSA is to oversee the visual arts initiatives and programs. She is also the founder of "The Red Pencil", an International Art-Therapy Humanitarian Foundation whose ultimate mission is to bring the benefits of art-therapy to children facing overwhelming situations. Those situations include long-term hospitalizations, natural disasters and conflict zones.

8

How to submit: An arts therapist's guide to acceptance in the pernickety world of journal publishing.

Sheridan Linnell, Toril Pursell, Jill Segedin

Time: 2:15 - 4:15 • Venue 1: upstairs • Number of places: 10

Getting published in an academic journal can seem daunting. This 'behind the scenes' and hands-on workshop on the production of the ANZJAT (Australian and New Zealand Journal of Arts Therapy) is designed to make clear to anyone interested, what is involved in publishing an article.

Two learning objectives are:

- Learn about ANZJAT's submission criteria and process
- Gain skills in academic writing and formatting of submissions

What is involved in getting journal articles published? This 'behind the scenes' workshop on the production of ANZJAT (Australian and New Zealand Journal of Arts Therapy) is designed to make clear to anyone interested in publishing an article in the journal what is involved. What are the ANZJAT team's requirements? What kind of materials is the journal looking for and open to? What kinds of submissions are considered? Key members of the ANZJAT team, including the editors, graphic designer and copy editor, will provide insight into the life of the publication.

This panel presentation will provide participants with a coherent picture of what, as contributors, it is important and useful to know. The main points to be covered:

- ANZJAT submission criteria
- Expanding the scope of submissions
- Peer review process
- The rhetorical moves of journal articles: a look at how authors engage and convince their readers
- Copy editing and production
- ANZJAT Style Guide and Word template
- APA referencing and use of images

Attendees will be offered short practical tutorials and an opportunity to ask questions and engage in discussion. The panel information will be relevant to submitting to other peer-reviewed journals.

Dr Sheridan Linnell*PhD (UWS); MA (ATh) (UWS); BA Hons (Eng Lit) (Syd); AThR*

Sheridan Linnell leads the Master of Art Therapy and Graduate Programs in Counseling at the University of Western Sydney. As current Co-Editor of ANZJAT, she is interested in fostering cultural and artistic diversity, new ideas in research and practice, and a range of good writing in the pages of our journal.

Toril Pursell*BA Art & Anth, MA ATh, AThR*

Toril Pursell is a registered art therapist, current Co-Editor of ANZJAT and an ANZATA committee member. She is employed as a counsellor/ advocate for the Victorian Foundation for Survivors of Torture. Toril has worked across the areas of refugee torture and trauma, adult mental health, therapeutic approaches for children and youth, and community development and research.

Jill Segedin*BA, MA (Auck), MFA candidate*

Jill Segedin has 20 years experience in graphic design and for the past five years, has worked for ANZATA. She has an MA and is currently completing an MFA at Whitecliffe College, NZ. Jill guest tutors students with design aspects for research projects and she is well-versed in academic writing and referencing.

9

When my past and your present collide: Arts Therapy and troubled boundaries.

Deborah Green

Time: 2:15 - 4:15 • Venue 2: upstairs • Number of places: 10

During and directly after the recent devastating Christchurch earthquakes, my work with clients was both enhanced and compromised by several challenging paradoxes. This presentation/workshop opens for conversation autoethnographic research I am conducting for my PhD regarding what happens when past, present and future collide during and after a natural disaster.

Two learning objectives are:

- To open discussions regarding how our own past both troubles and enriches our work as arts therapists.
- To open for gentle examination some areas of silence around being fully present in and to trauma while working with traumatised clients.

Over the past few years, several of our ANZATA-linked nations have experienced creative kinship through our responses to the devastation of natural disaster. Many of us who have responded to these situations have done so from within the disaster zone and/ or have carried into our practice our own grapple with past and present trauma. This exploratory presentation untangling the blurred role I played as quake survivor / arts therapist during and post the 2011 Christchurch quakes will be followed by a mixed-modal workshop. Using mindfulness and focusing-orientated arts therapy, we will gently open creative conversations with some of the more challenging and troubling areas of practice that are often shrouded in silence – what happens to safe and ethical therapy

when the therapist was also present to and is sharing the ongoing situational trauma with her clients, when both therapist and client experience an upwelling of past and present trauma, when the boundaries between 'being in session' and being 'out on the street' become blurred.

Deborah Green

Art Therapist in Private Practice

BA (Hons); PGDip (AE); MEd, MA ATh (Clinical), AThR; PhD candidate

Deborah has worked within the South African University and Health sectors in community development, life skills/AIDS education and counseling. Her focus on quake trauma began in February 2011. She conducted arts therapy workshops with over 300 Christchurch pupils and now works one-on-one with quake affected adults and children. She currently runs a private practice, co-ordinates the eARTHquake therapy initiative, and was recently contracted to the Canterbury District Health Board. Deborah has been accepted by the University of Auckland to pursue a PhD focusing on her experiences as an earthquake arts therapist.

10

Thinking with art materials and processes: Using art making as a way of processing the conference experience.

Conference Process Group
(1.5 hrs small process group facilitated by
Julia Meyerwitz-Katz)

Time: 2:15 - 4:15 • Venue 3: upstairs • Number of places: 10

A small group experiential workshop, occurring on each of the two days of the conference. Delegates will be encouraged to use art materials to process their conference experiences in light of their current professional practices. It would be good if delegates could commit to attend both small group process sessions.

Two learning objectives are:

- To offer delegates the opportunity to integrate the theoretical content of the conference with their current thinking and practice through making art works
- To deepen and broaden the delegates' understanding of their own professional practice in the context of a broader practice of art therapy as represented by the other group members, through group discussion.

I will approach the Small Group Workshop from an analytic perspective, based on an integration of my psychodynamic art therapy training and work experience over many years, with my Jungian analytic training. My approach to the workshop will also include my experience of having lived in three countries and worked as an art psychotherapist in two of them; i.e., it will include my experience with geographic location and dislocation

and the cultural sensitivity required for working in multi-cultural contexts. I will aim to use my understanding in order to hold the group and to support their thinking and understanding of their conference experiences.

I will aim to create a confidential, safe and supportive environment in which group members will be able to use the materials in order to process their experiences of the conference, deepen their understanding of the content presented at the conference, relate it to their current practice, and hopefully progress their thinking and professional practice.

I strongly believe in art making as a process that supports thinking. I maintain my own art practice. I habitually make art in order to progress my thinking about my clinical experience. I encourage supervisees to do the same and work with them on understanding the art works that they make about their clinical experience. I have worked as a clinical supervisor supervising groups of art therapists in training, and published on this work with colleagues (Brown et al, 2003, 2007).

References:

Brown, C., Meyerowitz-Katz, J. & Ryde, J. (2007) Supervising Art Therapy Trainees: Thinking with Image Making in Supervision In: Case, C., & Schaverien, J., eds. Supervision in Art Psychotherapy.

Brown, C., Meyerowitz-Katz, J. & Ryde, J. (2003) Thinking with Image Making in Supervision. In: Inscape: The Journal of the British Association of Art Therapists, Vol. 8, No.2

Julia Meyerowitz-Katz

See page 10

11

Seeing Her-Stories: Connection, Relationship and Co-creation in an Arts-based research project.

Carla Van Laar

Time: 12:30 - 1:30 • Venue: Lecture Theatre • Number of places: 200

This Arts-based Doctoral project spans five years of exploration. I begin by engaging with the question, "What can happen when a woman's stories are seen?" The research evolves to include a group of women who become the research participants. Deepening understandings of seeing and sharing stories through art emerge as findings.

The developing arts-based process gathers momentum as I create and respond to my own images, exhibit them to audiences, gather responses, paint portraits of women who become the research participants, host a dinner party where they reflect on the experiences of seeing and being painted, question the process and it's value, work and re-work the data through art-making, conversations, imaginative dialogues, an auto-ethnographic text, thematic clustering and prose, until eventually my art making process evolves into a series painted whilst being present in nature that explores the emergent themes:

Connection
Interaction
Co-creation

Carla Van Laar*Head of Faculty – Art Therapy (Phoenix Institute, Australia)**Master of Creative Arts Therapy**MA CAT; PhD Candidate*

Carla van Laar M.C.A.T. is committed to creativity and the arts as ways of enriching the lives of individuals, communities and global society. She has worked for over twenty years in community, forensic, health and education settings witnessing how the arts can heal, communicate, enliven, empower and stimulate social change. Carla says, "I love to work with others with similar values, as together we create ripple effects that continuously expand. When we work together using the arts and our imaginations, the amazing, surprising and unexpected become possible."

12

Art Therapy + Happiness = Positive Art Therapy in Action.

Janet McLeod

Time: 3:15 - 4:15 • Venue: Lecture Theatre • Number of places: 200

This presentation will introduce positive art therapy as implemented in the on-line Art (Therapy) + Happiness Project. The project has been built on the belief that art making can support our positivity and sense of well-being, expand our awareness, open ourselves to kindness and self-compassion, and deepen our connection to ourselves and others. This project is informed by the positive psychology principles of compassion, courage, connection and contribution. Participants will explore the benefits and difficulties of an online positive art therapy project. I will bring to this my experience of jointly facilitating Art Therapy + Happiness with Cathy Malchiodi from February to June 2013. An experiential of the positive art therapy activities offered online will be included.

The Art Therapy + Happiness project was launched in February 2013 and ran until June 2013. This online workshop is being co-facilitated by Janet McLeod and Cathy Malchiodi. The project is based on "The circle of Posttraumatic Success" as a way to stimulate art making activities and creative self expression. Activities are inspired by the four parts of the circle – connection, compassion, contribution and courage.

Participants in the self directed online project include arts therapists, arts therapy students, counsellors and teachers from 7 different countries. Goals for the participants include: supporting positivity and a sense of well-being, expanding awareness, opening to kindness and compassion, and deeper connection to ourselves and others.

During this workshop I will introduce the basic principles of positive art therapy and the four parts of the Circle of Posttraumatic Success. I will explain how we introduced these principles through art based activities in an online space that enabled 130 participants from all over the world to connect and share their experiences.

I will provide feedback from the participants on the benefits and difficulties of working in an online space. I will also include our reflections on the benefits and difficulties to ourselves as art therapists and facilitators.

The workshop will include an experiential based on activities that have been offered online. This will enable participants to explore for themselves at least one component of the Circle of Post-traumatic Success.

Time will be then available for discussion and questions around the use of online spaces for arts therapy.

Janet McLeod

Art Therapist, Artist, Photographer, Puppet Maker
MBA; MA ATh (ATHr)

Janet is a registered arts therapist, artist, photographer and puppet maker. She has a special interest in trauma informed art therapy, positive psychology, mindfulness, depression and chronic pain. Currently Janet is working at The Auckland Regional Pain Service with patients suffering from chronic pain, and with young mums at the Anglican Trust for Women and Children. Janet runs Creativity for Well-Being workshops that combine the creative process with positive psychology principles and mindfulness, with the aim of enhancing well-being. Janet and Cathy Malchiodi are joint facilitators of the online Art Therapy + Happiness Project.

13

The role of Art Therapy in addressing compassion fatigue experienced by Pediatric Oncology Physicians.

Priscilla Tham

Time: 3:15 - 4:15 • Venue 5: Downstairs • Number of places: 20

Compassion fatigue in the helping profession will be presented. The prevalence among physicians, especially pediatric oncology physicians will be discussed. The viability of art therapy for physicians experiencing compassion fatigue will be explored. The pilot study will be shared and the outcomes of the study and the implications thereof will be discussed.

Two learning objectives are:

- To examine the role of art therapy in addressing compassion fatigue.
- To explore its effectiveness in decreasing compassion fatigue.

Compassion fatigue is prevalent among pediatric oncologists as a result of the emotional demands of the work environment (Mukherjee, Beresford, Glaser & Sloper, 2009). This can bring about feelings of hopelessness, incompetence and grief. Many physicians cope by disengagement and distancing to reduce empathy (Huggard, 2003), however these coping strategies can adversely affect one's mental health, physical and emotional wellbeing, leading to potentially serious consequences such as medical error and depression (Ishak et al., 2009). Current literature continues to attribute decreased productivity, high turnover, and greater number of sick days to the negative impact of compassion fatigue on medical professionals and the workplace (Najjar et al., 2009). Few interventions have been designed to effectively address this pervasive problem (Ishak et al., 2009). Art therapy is one option to explore these aspects and to alleviate compassion fatigue (Italia, Favara-Scacco, Di Cataldo & Russo, 2008). This research was aimed to examine the role of art therapy and its effectiveness in addressing compassion fatigue. This is a qualitative multiple case study wherein mixed methods approach will be utilized to examine multiple single case vignettes of pediatric oncology physicians in a local hospital. Qualitative data was derived from a semi-structured interview, artwork and therapist trainee's records of observation. Quantitative data was derived from the Professional Quality Of Life Scale at pre and post intervention. Qualitative and quantitative results showed that art therapy alleviates compassion fatigue and promotes compassion satisfaction among pediatric oncology physicians through the expression and regulation of emotions and healthy narcissism.

Keywords: compassion fatigue, compassion satisfaction, art therapy

Priscilla Tham

PGDip BSc Psychology; MA ATH; AThR

Priscilla holds a postgraduate degree in psychology and has almost 10 years working experience which includes working with children with cancer and their families and adult mental health. These experiences, together with her special interests in art and psychotherapy, led to her pursuit in art therapy. Priscilla is a recipient of the LASALLE Scholarship in AY2012/13. Through art therapy, she aspires to provide a facilitating environment in which individuals can experience healing from the art-making process. Priscilla has special interest in children and adolescents, mental health, compassion fatigue, and professional quality of life.

Sunday 20th October 2013

Location: UWS Parramata campus (South) Building EA

8:00 - 9:00	Registration. Art-In-House is Open		
9:00 - 10:00 Choose one paper	SESSION 1 – PAPER – Choose one paper		
	<p>14. Jill Westwood A genealogy of Art Therapy education in Australia. <i>Max number of places: 200 – Lecture theatre</i></p> <p>15. Morgan Libeau A Work in Progress: a Therapeutic Journey to Belonging. <i>Max number of places: 20 – Venue 5 downstairs</i></p>		
10:00 - 10:15	Morning Tea <i>Main Foyer</i>		
10:15 - 12:15 Choose one workshop or two papers	SESSION 1 CONT – Choose one workshop or two panels		
	WORKSHOPS (2 hours each)		PANELS (1 hour each)
	<p>16. Patricia Fenner & Jan Allen The shoulds of the art therapy space. <i>Max number of places: 20 – Venue 1 upstairs</i></p> <p>17. Annette Coulter Exploring the Interface Between IDT and Art Therapy. <i>Max number of places: 20 – Venue 2 upstairs</i></p>	10:15 - 11:15	<p>20. Ron Lay/ Joanna Tan/Laurence Vandendorre/Amanna Levey (Chair)/ Leonard Ws Lim Arts therapies in the Asia Pacific Region. <i>Max number of places: 200 – Lecture theatre</i></p>
	<p>18. Caitlin Shwu Jiun Siew & Shannon Chew Bypassing 'masks': Art therapy within a forensic setting in Singapore. <i>Max number of places: 20 – Venue 3 upstairs</i></p> <p>19. Maralyn Nash Vibrant visions: The healing power of art, drumming and dance. <i>Max number of places: 20 – Venue 5 downstairs</i></p>		11:15 - 12:15
	12:15 - 1:00	Lunch <i>Main Foyer</i>	
1:00 - 3:00 Choose one workshop or two papers	SESSION 2 – Choose one workshop or two papers		
	WORKSHOPS (2 hours each)		PAPERS (1 hour each)
	<p>22. Amanda Levey, Adrian Lania, Alecia Steel, Nyrelle Bade An Open Session of Collaborative Play. <i>Max number of places: 20 – Venue 1 upstairs</i></p> <p>23. Julia Thomson & Susan Farrar Using creativity to find 'a place to be you.' <i>Max number of places: 15 – Venue 2 upstairs</i></p>	1:00 - 2:00	<p>25. Fiona Scottney Future directions: Paving the way for Art Therapy oncology research in Australia. <i>Max number of places: 200 – Lecture theatre</i></p> <p>26. Kate Finnila Body maps: Art Therapy experiences in South Africa. <i>Max number of places: 20 – Venue 5 downstairs</i></p>
	<p>24. Process Group Thinking with art materials and processes. Using art making as a way of processing the conference experience. (1.5hr group) Facilitated by Julia Meyerowitz-Katz <i>Max number of places: 20 – Venue 3 upstairs</i></p>		2:00 - 3:00
3:00 - 3:15	Afternoon Tea <i>Main Foyer</i>		
3:15 - 4:45	Major Conference Panel Kinship Ties of Creativity: Past, Present and Future <i>Max number of places: 200 – Lecture theatre</i>		
4:45 - 5:45	Plenary & Conference Evaluation Art-In-House Final Exhibition/Performance/Playback Theatre <i>Max number of places: 200 – Lecture theatre</i>		

A genealogy of Art Therapy education in Australia.

Jill Westwood

Time: 9:00 - 10:00 • Venue: Lecture theatre • Number of places: 200

This presentation will discuss Westwood's PhD research on art therapy education in Australia. It will foreground the genealogical aspect of this study and the use of art as a method in this inquiry. This research provides the first organized view of art therapy education in Australia.

Two learning objectives are:

- To develop understanding of the field of art therapy education in Australia.
- To raise awareness of particular genealogies in this field and to explore implications for the profession in Australia.

The research evolved from the authors immersion in the field as a migrant art therapy educator to Australia from the UK and a desire to be reflexive on this experience. The inquiry is positioned in the paradigm of personal knowledge and subjectivity and a bricolage of methods were used to gather and analyse information from several sources. The research questions aimed to discover the field of art therapy education in Australia to find out what theories and practices were taught; and where the theoretical influences were coming from, in order to develop understanding of this emerging field. The findings revealed a diverse and multi-layered field of hybrid views and innovative approaches held within seven programs in the public university and private sectors. The significance of the genealogy of the educators, their backgrounds and influences is discussed to illuminate this topic and gain insight into the field.

Westwood, J. (2010) Hybrid Creatures: Mapping the emerging shape of art therapy education in Australia. PhD thesis, University of Western Sydney, Australia
<http://handle.uws.edu.au/8081/1959.7/506680>

Dr Jill Westwood

Programme Convenor: MA Art Psychotherapy- Goldsmiths, University of London, Artist, Educator, Researcher

PhD, MA (RCA); PG Dip ATh, BA (Hons); HCPC Registered Art Psychotherapist (UK); AThR

Dr Jill Westwood PhD is a registered Art Psychotherapist (UK & Australia). She is currently a Programme Convenor of the MA Art Psychotherapy at Goldsmiths College, University of London, and an Adjunct Fellow, School of Social Sciences & Psychology at the University of Western Sydney, Australia, where she completed her PhD in Art Therapy. As Head of Program of the Master of Art Therapy & Graduate Diploma in Expressive Therapies at the University of Western Sydney (1995-2007), she has been extensively involved in the development of the profession, and the training of Art Therapists in Australia.

A Work in Progress: a Therapeutic Journey to Belonging.

Morgan Libeau

Time: 9:00 - 10:00 • Venue 5: downstairs • Number of places: 20

This workshop will follow a child's therapeutic journey from their initial engagement in assessment and therapy to address their many and complex issues that have led to protective services removing them from their family. The main issues in therapy tend to be attachment, displacement, grief and loss, learning difficulties and emotional dysregulation. The journey follows them through temporary placements finally leading to permanency.

Two learning objectives are:

- Understanding of the multiple complexities and advocacy issues of working in the National Child Protection Agency with children in care.
- To reflect on the challenges and advantages of using multi modalities.

The workshop highlights the many and complex issues facing a child through this journey from removal from their family and siblings to eventually being placed with a "forever family," often not kin.

Such children have been initially referred for a myriad of behavioural problems and previously been diagnosed with a number of 'labels'. They are dysregulated, emotionally reactive, they have problems with friendships, anger, bullying and learning difficulties and attachment relationships.

The therapeutic approach has to be very fluid and flexible as situations such as a new social worker, placement changes and access visits by previously abusive parents impact on the child. Throughout all the changes, the child feels unsettled, confused and just wants to belong and be 'special' now.

Working with an integrated approach utilizing art materials, symbols and sand tray, rhythm and creative writing, allows the tailoring of sessions to the needs of clients as they and their circumstances change and develop. Very often, on going activities are interrupted by the various emotional 'fallouts' created by adult controlled decisions that are not always as child focused as they could be. The ability and necessity to shift from one form of creating to another, while still holding them steady on their healing path, can be a very challenging experience - also for the therapist.

Morgan Libeau

Arts Therapist

MA ATh(Clinical)(Hons), AThR

Morgan completed her Masters in Art Therapy in 2008 at Whitecliffe College of Art and Design, Auckland. Her full time position is with Child Youth and Family (CYF) NZ. Her client base is with children in care awaiting or transitioning into a permanent placement. Morgan works with an integrated approach utilizing art materials, symbols and sand tray, rhythm and creative writing.

Morgan's expertise and experience cover sexual abuse, family violence, grief and loss, safety education, group facilitation, training, supervision, forensic interviewing, and court education.

Morgan has written and published five books for children on sexual abuse education and healing, and preparation for child witnesses in court.

The shoulds of the art therapy space.

Patricia Fenner & Jan Allen

Time: 10:15 - 12:15 • Venue 1: upstairs • Number of places: 20

A large group experiential workshop at the conference will be held to gather research data. This workshop will introduce the research study and art making activity in response to the prompt:

“the shoulds of the art therapy space”

This provocative title aims to give voice to what we consider are, on the one hand, aspects of practice which are immutable and on the other hand, what individuals propose are components, values or attitudes worthy of consideration in our practices.

The meaning of the term space in this context is many-fold. On the one hand it refers to the material setting of practices; it also refers to whatever takes place within that material setting including the psychological, relational, socio-cultural, political and artistic. Additionally, it refers to the discourse of art therapy as a field of exchange on both local and international levels. We aim to develop ideas about key aspects of practice via art making and written descriptions of how delegates value and think about the space/place in which we practice. Through art making, we aim to develop material and poetic representations of what participants value in art therapy practice.

This study was undertaken at the recent Goldsmiths International Art Therapy conference. The researchers/facilitators would like the opportunity to develop the data set to reflect the situation in Australia and New Zealand on this important topic.

There are two stages to our proposal: a large group work shop and an ongoing research workstation wherein delegates can respond visually and in words to our theme. Our large group workshop leads into the data gathering process from which we will learn more about Australian and New Zealand Art Therapists’ conceptualizations of what is important about the space/place of art therapy practice. We are inviting participants to respond to the statement “The art therapy space should have/be...”

The workshop would introduce the research topic and how we would like participants to respond.

The way we would invite participants to respond involves creating visual representations on pre-designed 3D visual cards of what participants consider to be necessary elements of the art therapy space and practice. Following the workshop, delegates may continue to work on their responses at the special workstation we will set up for the duration of the conference.

We aim to write this workshop up into an article for publication in a peer-reviewed journal including results from both the London conference and the Sydney conference.

Dr Patricia Fenner

PhD, MA; MA; Dip Ed; AThR

Dr Fenner is the Course Coordinator of the La Trobe University Art Therapy program and a registered art therapist. After many years working in public mental health with Mind Australia, Patricia joined the art therapy program at La Trobe University where she has been working for over a decade. Her research interests include the experience and impact

of the setting of therapy on clients and therapists, art making and mental health recovery, art therapy and recovery from cancer, and in particular, art-based research approaches as a way of expanding understanding about health, well-being and therapeutic practice. Patricia has also taught and supervised students over many years at MIECAT.

Dr Jan Allen

Dr Allen is the Director of MIECAT, an arts therapies training institute in Melbourne. In addition to curriculum design and review, Jan teaches and supervises students in both the MA and MIECAT Professional Doctorate. She has considerable experience and particular interest in arts based research, how the arts and arts making support health and well-being, has an arts/photography practice and exhibits regularly.

17

Exploring the Interface Between IDT and Art Therapy.

Annette Coulter

Time: 10:15 - 12:15 • Venue 2: upstairs • Number of places: 20

Experiential workshop that explores the interface between Interactive Drawing Therapy (IDT) and art therapy. As art therapists, participants will experience the IDT process. Similarities and differences will be experientially highlighted and theoretically discussed during question time. Suitable for those interested in IDT practice, looking for innovative skills to enhance their practice and wishing to be theoretically challenged in a constructive way.

Two learning objectives are:

- Enhance knowledge of IDT practice.
- Examine IDT principles in relationship to art therapy practice.

Interactive Drawing Therapy (IDT) provides challenges and considerations for art therapists because it is a unique 'tool' to the southern hemisphere that can be incorporated into Australian and New Zealand clinical practice (Withers 2006). This workshop is specifically designed to introduce IDT in order to demonstrate the interface between the practice of IDT and art therapy. Although a number of IDT basic principles are similar there are some factors that differ significantly from art therapy. IDT has the potential to offer art therapy something unique to enhance clinical practice, research, supervision and ongoing professional development.

This workshop introduces core IDT principles and is likely to stimulate and challenge the art therapy field. Participants are encouraged to bring an open mind, and an expectation to learning something new. Issues such as only using wax crayons do not sit well with core art therapy principles such as the importance of art materials (Lusebrink 1990; Hinz 2009). However, there are advantages to only using wax crayons and other more innovative aspects of IDT are guaranteed to promote interest. IDT is respectful of art therapy, and offers a 'tool' that promotes the effective use of drawing as a more general treatment intervention. It is beneficial for art therapists to be more informed about IDT. In the IDT basic method, the client manages content, while the therapist manages process.

Some aspects of IDT theory are analytically based and will appeal to art therapists who tend towards a Jungian approach to practice (Wallace 2001). Even if the IDT 'tool' is not fully embraced, there is the possibility to incorporate more comfortable aspects of IDT

into clinical practice. If one can follow the basic principles, IDT is foolproof, and quick to master – contributing to the success of the IDT foundation training and its popularity in counsellors' professional development. Confusion between IDT and art therapy is also our concern. Following the experiential workshop there is opportunity to discuss the interfaces between IDT and art therapy. IDT offers not only innovative thoughts regarding art therapy treatment methods, but also research potential, theoretical challenge and interventions for difficult moments within practice.

Hinz, L.D. (2009). *Expressive Therapies Continuum: A Framework for Using Art in Therapy*. Routledge: New York & London.

Lusebrink, V. (1990). *Imagery and Visual Expression in Therapy*. Plenum Press: New York & London.

Wallace, E. (2001). Healing through the visual arts. In J.A. Rubin (ed) *Approaches to Art Therapy: Theory and Technique*. (2nd Edition) Brunner-Routledge: Philadelphia & Sussex. pp. 95-108.

Withers, R. (2006). Interactive drawing therapy: Working with therapeutic imagery. *New Zealand Journal of Counselling*, 26(4), 1-14.

Annette Coulter

Art Psychotherapist & IDT Practitioner

DipFA; PgDipATH(UK); MAEd(ATH)(UK); AthR(Hon) ATR(USA); RATH(UK); KATR(Korea)

Annette is a British-trained art psychotherapist and published author. She has worked in adult and child mental health, adolescent community welfare, therapeutic communities, and disability. She pioneered art therapy in Britain, Australia and south-east Asia, and convened the first Australian art therapy international conference. She taught art therapy in the first years of the Perth, Western Sydney and Singapore programs, and completed further training in child psychotherapy, family therapy, group work and Interactive Drawing Therapy(IDT). Through the Centre for Art Psychotherapy, she provides consultation, supervision, education and customized training, specializing in child, adolescent, family and couples art therapy.

18

Bypassing 'masks': Art therapy within a forensic setting in Singapore.

Caitlin Shwu Jiun Siew & Shannon Chew

Time: 1:00 - 3:00 • Venue 3: upstairs • Number of places: 20

The first half of the session is a presentation on the practice of art therapy within a forensic setting by two graduating students from LASALLE College of the Arts, Singapore. The second half is an art experiential exploring the use of masks and mirroring in art therapy.

Two learning objectives are:

- Raise awareness on the practice of art therapy within a forensic setting in Singapore.
- Explore the use of masks in art therapy.

In Singapore, where the prevalent society holds on to ideals of efficiency and utilitarianism, a person with mental illness and a forensic history is easily stigmatized and rejected. The experience of being institutionalised can cause infantilisation, where patients endure a constant lack of power over their daily routines and the depersonalisation present in large governmental mental health organisation. This can be further exacerbated by a patient who

voluntarily isolates himself. Over time, such a patient may have retreated so deeply into his own mind as to appear unconscious of his immediate environment. A qualitative single case study of a 46 year old male in-patient in a disturbed, aggressive and violent (DAV) ward demonstrates how art therapy as a therapeutic intervention can assist someone in regaining awareness of himself.

Shannon will present on her dissertation that focuses on the use of masks in non-directive art therapy sessions for female adolescents in an institutional setting for rehabilitation. The study was inspired by the observations made during the clinical placement when more than half of the clients made use of pre-cut masks in the individual art therapy sessions. The study will draw upon the findings from three case vignettes to examine how pre-cut masks can be used for self-exploration.

Caitlin Shwu Jiun Siew

BA (Psychology); MA ATh

Graduating from the University of Otago, Caitlin has a diverse background in social cognitive psychology, philosophy, English literature and foreign languages. As part of her clinical placement, Caitlin has worked in the areas of addiction, schizophrenia and personality disorders.

Shannon Chew

BSoc. Sciences (Social work); MA ATh

Shannon graduated from National University of Singapore (NUS) with an Honours degree in Social Work. As a social worker, Shannon worked with individuals and families facing issues of domestic violence. In her clinical placement during her art therapy training, she worked with female adolescents in an institutional rehabilitation setting.

19

Vibrant visions: The healing power of art, drumming and dance.

Maralyn Nash

Time: 10:15 - 12:15 • Venue 5: downstairs • Number of places: 20

This interactive, experiential and cross-cultural workshop offers practitioners the opportunity to enrich their practice and engage in a collaborative process with art making , drumming and dance.

The process of this workshop will feature a west African drumming and dance performance followed by participation in a group drumming circle and the creation of a personal healing symbol.

The conclusion of this workshop will include meeting with a group of young African artists currently practicing and living in the western Sydney community.

Two learning objectives are:

- To provide participants with knowledge and understanding of cross-cultural applications in Art Therapy practice.
- To experience a collaborative process with therapeutic art making, drumming and practising dance in a professional workshop setting.

"I've learned that people will forget what you said, people will forget what you did but people will never forget how you made them feel." (Maya Angelou-"I know why the Caged Bird Sings")

This workshop will commence with an introduction to cross-cultural applications in Art Therapy practice and a short powerpoint presentation of African art, sculpture, masks and textiles with examples of Maralyn's artworks featuring the healing "Andinkra" symbols of Ghana, West Africa.

Following an African drumming and dance performance from Senegalese drummer Pape N'Biay and his dancers each participant will then be given a djembe drum to participate in a drumming circle and learn basic techniques to experience the freeing, calming, focusing and healing benefits of rhythmic drumming.

In our current society where traditional family and community based systems of support have become increasingly fragmented this workshop experience of a therapeutic drumming circle provides an example of our need to experience wholeness and holistic connection with each other in a state of preverbal connectedness and as an authentic experience of unity. Even from this brief experience of rhythmic drumming participants can have a direct experience of the shift that occurs in their brainwave patterns between beta and alpha waves leading them to greater receptivity to access their intuitive powers and unconscious processes.

The other aim of this interactive drumming experience is for participants to feel more connected to their natural sensuality as the core of our work as Arts Therapists revolves so much around sight, sound, movement and touch. Following a short break and guided meditation exercise participants will be given a range of art media including pastels, paints, collage materials and clay to select from to create their personal healing symbol as their response to the experience of this workshop.

Participants will then place their completed healing symbols together in a circle for sharing, discussion and feedback. The workshop will conclude with meeting several young African artists who recently participated in a group show called "African Diaspora" at the Auburn Regional Art Gallery and practice and live in the western Sydney community.

Perry, B D, Szalavitz M (2007) *The Boy Who was raised as a Dog: And Other Stories from a Child Psychiatrist's Notebook-What Traumatized Children Can Teach Us about Loss, Love and Healing*. Basic Books: U.S.A

Moon, B L. (1994). *Introduction to Art Therapy-Faith in the Product*. Charles C Thomas: U.S.A

McNiff, S. (1998) *Trust The Process: An Artist's Guide To Letting Go*. Shambala: Boston & London

McNiff, S. (2004) *Art Heals: How Creativity Cures The Soul*. Shambala: Boston

McNiff, S. (1992) *Art As Medicine: Creating Therapy of the Imagination achieve their career goals*.

Maralyn Nash

Artist, Art Therapist, Educator

Dip. Vis Art; MA ATH; ATHR; Cert IV in Business

Maralyn is a Professional Artist, Registered Art Therapist and Educator living in Sydney. She graduated from the University of Western Sydney-Nepean in 1997 with a Masters Degree in Art Therapy, and is one of the pioneers of this Art Therapy program.

Maralyn has over 20 years experience in teaching Visual Arts and working as an Art Therapist in Adult, Adolescent and Child Mental Health in both the Public and Private Health sectors. She is currently working as an Art Therapist in Private Practice in the areas of Personal Development and the Corporate Sector. Maralyn's workshop presentation at the International Art Therapy Conference in Bali in 2012, and her recent solo exhibition, "African Heart," has inspired her to create a series of cross-cultural workshops including "Vibrant Visions: The Healing Power of Art, Drumming and Dance" for the 2013 ANZATA Conference in Sydney.

Arts therapies in the Asia Pacific Region.

Ron Lay/ Joanna Tan/ Laurence Vandendorre/
Amanda Levey (Chair)/ Leonard Ws Lim

Time: 10:15 - 11:15 • Venue: Lecture theatre • Number of places: 200

This panel discussion will focus on exploring the arts therapy profession in Asia and the Pacific. It will help us to develop more shared knowledge and understanding of how the profession is developing in various countries. It is hoped that from this discussion more links and sense of kinship within our region can be fostered.

Ron Lay

MA(ATh), AThR, ATR-BC

Ronald currently lectures in and directs the MA Art Therapy Programme at LASALLE College of the Arts in Singapore. He provided art psychotherapy to primarily geriatric individuals at a large forensic mental health facility in Northern California for twelve years. He developed and supervised their internship programme, provided clinical supervision, designed treatment protocols and provided training to professionals. He speaks internationally on topics such as forensic mental health, art therapy, older adults, and wellness. He maintains credentials and professional memberships both locally and internationally. The California State Legislature awarded him the prestigious Sustained Superior Accomplishment Award on two occasions.

Joanna Tan

MA(ATh), BA, Grad Dip (Mkt), AThR

Joanna is a pioneer in the field of Art Therapy in Singapore having graduated from Edith Cowan University (Western Australia) in 2004. She returned to Singapore in 2006 when she was appointed Clinical Supervisor for the Masters of Art Therapy programme at Lasalle School of the Arts. She is presently working as a Clinical Supervisor at Lasalle and is part of the programme's development team. Joanna currently sits on the committee of ANZATA and served as Vice President for the Art Therapy Association of Singapore (ATAS) in 2011-2012. Her involvement in ATAS included writing their code of ethics. She is also an approved play therapy supervisor with Play Therapy Hong Kong (PTHK). She has presented in various conferences in Australia, Hong Kong, Malaysia and Singapore.

Laurence Vandendorre

See page 12

Amanda Levey

*Registered Psychologist and Arts Therapist
B.A (Hons) Psych; MA AT, AThR;*

Amanda is the current president of ANZATA and is the Director of the MA AT (Clinical) programme at Whitecliffe College of Arts and Design. Amanda studied psychology at the University of Melbourne, Australia, and subsequently trained extensively in the Halprin Method in the USA. This model is an integration of movement/dance, visual arts, performance techniques and therapeutic practices. She gained her MA in arts therapy at Whitecliffe College of Arts and Design in Auckland, New Zealand. She has worked extensively in movement-based arts therapy for over 20 years. Through her training and working with Anna Halprin, Amanda has participated extensively in performance and environmental work. Recently Amanda has co-created public participatory performances

in which participants and passers-by are encouraged to work collaboratively to find their own expressiveness. She has also collaborated with artists to 'activate' their work by encouraging the public to participate. Amanda has presented at conferences and symposia in Australia, New Zealand, Singapore and Korea.

Leonard Ws Lim

BSc; MMH ATH; AThR

Leonard currently works as an Art Therapist in Cumberland Hospital working with rehabilitation to acute mental health patients and also works as an Art Therapist / Recreation Activities Officer in Sir Moses Montefiore Jewish Home, Hunters Hill working with residents from the hostel, special dementia units and the nursing homes. He practices client centered art therapy with strength based approach and believes that art therapy provide the voice for his client and also a bridge to the community. He has done mural wall painting and public art exhibition with the elderly population with Bupa New Farm Aged Care, Mater Hospital Respite Centre in Brisbane and Montefiore Jewish Home, Sydney. Currently, he is starting a project with the mental health patients of Cumberland Hospital together with Life Skill Unit's staff (Nurses, Occupational Therapists and Diversional Therapist) to create mural wall painting, mosaic wall art, guerrilla knitting around the trees and garden sculpture in the area of Life Skills building. He was invited to speak at two Symposium Redleaf Symposium Brisbane (2 Aug 2011), Sydney (26 Oct 2011) and "International Arts and Wellbeing" in The University of Notre Dame Australia, Fremantle WA (26 - 29 November 2012) with the topic "Stimulating clients' cognitive, physiological and spiritual well-being through art programs." Leonard holds a Master of Mental Health (Art Therapy) from University of Queensland, Australia, Bachelor of Science in Human Resources Management from Hawaii Pacific University, USA and Diploma of Hotel Management from Les Roches-Swiss Hotel Association, Switzerland.

21

Student Panel Discussion.

Tania Blomfield/ Hayley Froggatt/ Anita Lever/
Lama Majaj/ Samara Shehata/ Alice Stevens/
Amanda Woodford/ Janice Ellis

Time: 11:15 - 12:15 • Venue: Lecture theatre • Number of places: 200

This panel discussion will focus on exploring the arts therapy programmes of our various approved institutions. It will allow trainees to develop more shared knowledge and understanding of how the profession is taught in various programmes. It is hoped that from this discussion more links and sense of kinship within our trainee body can be fostered, including brainstorming how the student representatives can effectively communicate the needs of the body of trainees within the organisation.

Tania Blomfield

MA Ath, BA (Psych)

Tania Blomfield is currently completing a clinical year in the MAAT programme at Whitecliffe College of Arts and Design in Auckland. She has a BA (Psychology) from Massey University, and has worked in the field of trauma and crisis intervention for eight

years. She has specialised in working with complex trauma and dissociative disorders, and works primarily with people affected by sexual violence, homicide, suicide, and domestic violence. She is currently employed as the manager of Counseling Services Centre – a rape crisis and counseling agency in South Auckland, and is a partner in Random Chaos, a not for profit agency providing community arts therapy in South Auckland.

Hayley Froggatt

BFA; PGDip Ed; MA ATh candidate

Hayley is a member of the ANZATA Student Representative Group for 2013 and a student member of the ANZATA Conference Planning Committee. She is currently enrolled at the University of Western Sydney and is completing her final year of the Masters of Art Therapy.

Her background is in art and education, completing a BA in Fine Arts at the University of Western Sydney and a PGDip in Education (Visual Arts) at the University of Technology, Sydney. Over the past six years she has taught at a variety of primary and high schools in the Sutherland Shire and South-West Sydney.

Hayley is very interested in incorporating arts therapy into the Australian school welfare system. In 2012 she completed her clinical placement at two schools in South-West Sydney, working primarily with at-risk children and adolescents with complex trauma and learning and social disabilities.

Hayley's uses a variety of media in her own art practice. She is an art teacher at Hazelhurst Regional Gallery and Art Centre in Gympie. She also works as a recreational support worker, co-facilitating the art and theatre groups for adults with disabilities, and is a teacher/presenter with the 'Enough is Enough Anti-Violence Movement' organisation, giving workshops and presentations to students, parents and teachers on Positive Solutions to Bullying in schools.

Anita Lever

BFA; MArt Admin; AThR candidate

Anita is currently enrolled at the University of Western Sydney and is completing her final year of the Master of Art Therapy course. In 2013 Anita is undertaking her clinical placement at Wesley Hospital Ashfield within the Eating Disorders Centre. Anita holds a BA (Fine Art) and Master of Art Administration attained at COFA, University of New South Wales. Over the past twenty years, Anita has zealously promoted creative endeavours predominantly during her role as Gallery Manager of the Tin Sheds Gallery, University of Sydney where she project managed experimental art practices and supported innovative and creative processes whilst often collaborating with artists and curators. Anita's own art practice is centered around experimental, mixed media work that she occasionally exhibits in Sydney. Anita is passionate about fusing her creative experiences and knowledge with her commitment to art as a healing process and is keen to continue to work with clients with eating disorders.

Samara Shehata

BFA; MA ATh candidate

Samara is from Sydney, Australia and has completed her Bachelor of Fine Arts in Sculpture, Installation and Performance at COFA, UNSW. She is currently studying Masters of Art Therapy at UWS. She was the recipient of the Art and Australia Prize Award for her graduation artwork and has been in numerous Group exhibitions at Kudos Gallery and performed in various venues and events in Sydney and Melbourne. She is a member of 'The Tree Veneration Society' which comprises of a group of artists that collaborate on community art projects and a member of 'The Glitter Militia' an art performance collective. She is currently a Support Worker for people with disabilities and a Community Arts Worker for various organisations.

Alice Stevens*BVA Hons*

Alice Stevens is a member of the ANZATA Student Representative group for 2013 and also helped initiate the group in her role on the ANZATA Student Representative Sub-Committee. Her background is in Fine Arts, completing an Honours degree at the University of South Australia, receiving a first class. Alice worked for 5 years as the Administrator of the Photography Department at the Tate Gallery in London where she also worked alongside a charity that helped people with a brain injury return to the work place. In addition to this Alice worked volunteering on a community program mentoring people with mental health difficulties. Alice began her Art Therapy studies in London, on placement at Place2be, an organisation providing counselling services to children in deprived schools. Whilst studying at Roehampton University in London she also assumed a Student Representative role for the British Association of Art Therapists. Alice is currently in her final year of a Masters in Art Therapy at La Trobe University, on placement at the Gatehouse Centre for the Assessment and Treatment of Child Abuse based at Royal Children's Hospital, Melbourne.

Amanda Woodford*Grad. Dip. ECAT, MA by Supervision ECAT, Doctoral Candidate MIECAT*

Amanda Woodford is a visual artist and creative arts therapist. She works with community art groups and in private practice, to nurture creative expression. She works mainly with children, as well as adults with a disability. As an educator at MIECAT she teaches Graduate Diploma years as well as supervising final year Masters students in their research. As a student Amanda is a first year Professional Doctorate candidate at MIECAT. She is inquiring into the use of the arts and reflexivity as a vehicle to managing and understanding the on going changes in the pain/ self/other relationship of continuing (chronic) pain, from a physical trauma.

Lama Majaj

Lama Majaj is an Art Therapy student at Latrobe University in Melbourne. She is currently on placement at the Palliative Care Unit at the Austin Hospital. She also works in a residential mental health unit supporting people to live in the community. Lama's background is in Graphic Design, Painting and Art Education. She worked as an art teacher for eight years in International schools before moving to Australia to complete the Art Therapy Masters.

Janice Ellis

See page 8

22

An Open Session of Collaborative Play.

Amanda Levey, Adrian Lania, Alecia Steel,
Nyrelle Bade

Time: 1:00 - 3:00 • Venue 1: upstairs • Number of places: 20

This session invites participants who are comfortable to work with movement, improvisation, performance and collaborative creativity. A group of facilitators will introduce structures and techniques that will guide work in pairs, small groups and the whole group. Participants will experience the vulnerability and excitement of our individual and shared experience emerging.

Two learning objectives are:

- Improvisational techniques
- Models of collaborative creativity

Stern (2010) and his colleagues use the term “implicit relational knowing” to describe the way humans can ‘read’ each other nonverbally and symbolically through body-based experiences. This is the skill that arts therapists and particularly movement and dramatherapists, enhance through training and experience. The recent neuroscience discovery of the mirror neuron system (Iacoboni, 2008) gives a scientific framework with which to understand the arts therapy concepts of nonverbal observation, and mirroring in the development of empathy, attachment, attunement and relationship-building (Orbach, 2009).

Recent scientific research looks at the behaviour of flocks, schools and colonies to understand how humans can harness cooperation: “...a smart swarm is a group of individuals who respond to each other and to their environment in ways that give them the power, as a group, to cope with uncertainty, complexity and change” (Miller, 2010). This workshop is interested in enhancing the ability of participants to be able to increase their engagement with their embodiedness, playfulness and nonverbal cooperative creative interaction with others (Brown, 2010). This is behaviour that is universal and ancient but has been largely neglected in Western society until recent decades (Ehrenreich, 2006).

Often in our work as therapists we are holding the space, and providing structure for our clients. When we come together with ‘our tribe’ it is a wonderful opportunity to work at an advanced level together, with others who are resilient, skilled, and empathic, who can readily resonate with us and challenge and extend us in our ‘play’ selves.

Amanda Levey

See page 28

Adrian Zygmunt Lania

MA.Psy., Dip.ArtsTh., Dip.Ed., MAPS, AthR,

Adrian was born and educated in Wroclaw, Poland. He is a psychologist and dramatherapist. Adrian arrived in Sydney in 2004. Since then he has been working with children and adolescents at schools in Sydney South West Area. Adrian is the co-leader of an Introductory and an Advanced Dramatherapy Courses, run by the Dramatherapy Centre. He enjoys working experientially within the safe structure of the therapeutic process. In 2006 he created together with Joanna Jaaniste a documentary DVD: “Going Birco”, which was about the use of dramatherapy within the school setting (see ANZATA Newsletter 2007). Also since 2006 he has been made a performing member of Sydney Playback Theatre Company. Currently Adrian is enrolled in PhD research course at UWS.

Alecia Steel

Dip. Performing Arts, Post-Graduate Dip. in Business (Human Resources), MA Art Therapy

Alecia has a background in performing arts and dance, and is a practicing visual artist. She has spent 25 years working in corporate settings in organisational behaviour and change management in the U.S.A, Australia, Singapore and New Zealand. She is currently completing her third year of Masters in Arts Therapy (Clinical) at Whitecliffe College of Arts and Design and is working toward her Professional Registration as an Arts Therapist. Alecia is employed as an Arts Therapist by SPARK Centre in Auckland, working as part of a multi-disciplinary team using the modalities of Dance and Movement and Visual Arts. She is also involved with Dance Therapy New Zealand. Her areas of experience primarily lie with adults affected by dementia, stroke, cerebral palsy, physical and intellectual disabilities, and with

children on the autism spectrum. She has spent the past 18 months working in a variety of settings as a Trainee Arts Therapist, piloting Arts Therapy programmes for people affected by dementia, and for children and women with trauma backgrounds.

Nyrelle Bade

Arts Therapist Dip Trans Couns, Dip Trans AThr, Grad Dip ECAT, Currently completing Masters by Research at M.I.E.C.A.T.

Nyrelle runs a full time Arts Therapy private practice based in East Melbourne, Drysdale as well as providing outreach arts therapy services across the North Western Region of Melbourne, the South Barwon Region, and Ballarat. Nyrelle has over 9 years experience and specialises in working with clients who have multiple and complex needs, young people who have experienced neglect, abuse or trauma as well as children who have behavioural issues. Nyrelle has a special interest in intergenerational neglect and abuse and its effect on attachment, intimate relationships, and wellbeing. Nyrelle has been an active member of the ACATA committee since 2009 and is the current President of the Australian Creative Arts Therapies Association (ACATA). Nyrelle also holds the position of Vice Chair for the Art2Healing Project - A not for profit creative arts therapy organisation primarily offering programs based in Asia that is dedicated to providing therapeutic support and education to women and children who have been adversely affected by sex trafficking. Nyrelle's art therapy approach is body centered and multimodal, combining and overlapping the creative arts: art making with drama, movement, sound, and play.

23

Using creativity to find 'a place to be you.'

Julia Thomson & Susan Farrar

Time: 1:00 - 3:00 • Venue 2: upstairs • Number of places: 15

An interactive workshop which will inform, explore and expand participants' thinking around working with young people of diverse genders, sexes and sexualities. Facilitators will draw on their experience of working both individually and in group contexts with this client group and will create time and space for participant reflection and for developing new and creative approaches to working with clients around gender, sex and sexuality.

Two learning objectives are:

- A greater understanding of issues and experiences relating to young people of diverse genders sexes and sexualities.
- The development of practical skills and ideas for integrating this knowledge into practice.

As a specialist service that supports and works with young people, communities and families of diverse genders, sexes and sexualities, Twenty10 is in a unique place to offer a safe space for clients to explore their sense of self, identities, to create connections and discover and develop their communities and kin.

This workshop will provide an opportunity for participants to explore their own understanding of gender, sex and sexuality and develop a greater understanding of the issues and complexities of working with clients around sexuality, sex and gender.

Drawing from experience of running a range of creative programs and providing both individual and group art therapy, the workshop facilitators will weave together case studies, interactive exercises and reflective activities and provide the time and space for participants to expand their thinking; reflect and explore what this means for their own practice, and; develop their own ideas for working with young people of diverse genders, sexes and sexualities.

Julia Thomson*MA Ath; (AThR)*

Julia is a registered Art Therapist who graduated with a Master of Art Therapy in 2011 from the University of Western Sydney and has worked and volunteered at a number of youth organisations in both Sydney and Perth over the past 10 years. Her roles have been diverse, including policy work, health promotion, project coordination, group work and one-on-one therapy. She has been at Twenty10 since 2008, employed in a role that has evolved from facilitating social support groups, workshops and creative projects, to working individually with clients using art therapy and verbal counselling, as well as setting up and facilitating therapeutic groups.

Susan Farrar

Susan Farrar is currently the Client Services Coordinator at Twenty10. Qualified in AOD, prior to this Susan was the Youth Projects Coordinator at the Kirketon Road Centre for four years, a primary health care facility located in Kings Cross, Sydney that works with at risk young people, street based sex workers and people who inject drugs. Within this role Susan coordinated a number of nurse led outreach clinics and facilitated health education at a variety of youth services. Susan gained her initial experience of working with marginalised young people in Alice Springs, Northern Territory working with the NPY Women's council, Alice Springs Youth Accommodation and Support Services and the NT AIDS and Hepatitis Council

24

Thinking with art materials and processes: Using art making as a way of processing the conference experience.

Conference Process Group – (1.5 hrs small process group facilitated by Julia Meyerwitz-Katz)

Time: 1:00 - 3:00 • Venue 3: upstairs • Number of places: 20

A small group experiential workshop, occurring on each of the two days of the conference. Delegates will be encouraged to use art materials to process their conference experiences in light of their current professional practices. It would be good if delegates could commit to attend both small group process sessions.

Two learning objectives are:

- To offer delegates the opportunity to integrate the theoretical content of the conference with their current thinking and practice through making art works
- To deepen and broaden the delegates' understanding of their own professional practice in the context of a broader practice of art therapy as represented by the other group members, through group discussion.

I will approach the Small Group Workshop from an analytic perspective, based on an integration of my psychodynamic art therapy training and work experience over many years, with my Jungian analytic training. My approach to the workshop will also include my experience of having lived in three countries and worked as an art psychotherapist in two of them; i.e., it will include my experience with geographic location and dislocation and the cultural sensitivity required for working in multi-cultural contexts. I will aim to use my understanding in order to hold the group and to support their thinking and understanding of their conference experiences.

I will aim to create a confidential, safe and supportive environment in which group members will be able to use the materials in order to process their experiences of the conference, deepen their understanding of the content presented at the conference, relate it to their current practice, and hopefully progress their thinking and professional practice.

I strongly believe in art making as a process that supports thinking. I maintain my own art practice. I habitually make art in order to progress my thinking about my clinical experience. I encourage supervisees to do the same and work with them on understanding the art works that they make about their clinical experience. I have worked as a clinical supervisor supervising groups of art therapists in training, and published on this work with colleagues (Brown et al, 2003, 2007).

References:

Brown, C., Meyerowitz-Katz, J. & Ryde, J. (2007) Supervising Art Therapy Trainees: Thinking with Image Making in Supervision In: Case, C., & Schaverien, J., eds. Supervision in Art Psychotherapy.

Brown, C., Meyerowitz-Katz, J. & Ryde, J. (2003) Thinking with Image Making in Supervision. In: Inscape: The Journal of the British Association of Art Therapists, Vol. 8, No.2

Julia Meyerowitz-Katz

See page 10

25

Future directions: Paving the way for Art Therapy oncology research in Australia.

Fiona Scottney

Time: 1:00 - 2:00 • Venue: Lecture theatre • Number of places: 200

This paper considers issues surrounding the place of art therapy within the oncology setting as major hospitals in Australia and overseas move to an integrative oncology model. Integrative oncology relies on a comprehensive evidence-based approach that determines which complementary therapies will be funded and supported. Of concern for the art therapy profession is that the absence of an evidence-base that complies with the currently accepted scientific evaluation methodology, has greatly affected the visibility of art therapy as a legitimate and useful therapeutic intervention for cancer patients in the medical setting.

Two learning objectives are:

- Considerations for future art therapy research in Australia.
- Understanding how art therapy addresses the supportive care needs of cancer patients.

This paper presents the findings from a Masters study which explored whether the currently accepted scientific evaluation methodology of evidence-based practice is the best and only way to determine the effectiveness of art therapy in addressing the supportive care needs of adult cancer patients. An investigation of the relationship between art therapy research in oncology and quantitative and qualitative research methods is presented.

The study formed a systematic mixed methods review of the data within a theoretical framework pertaining to five inter-related supportive care needs of cancer patients (DOH, 2011). The outcomes of 22 studies pertaining to art therapy interventions with adult cancer patients were grouped according to whether a quantitative or qualitative research method was used. A concurrent mixed methods strategy allowed the findings of the different approaches to art therapy research in oncology to be analysed separately to understand what could be learned from each perspective.

A comparison of the results from the two research approaches found significant differences in their respective aims and how each method contributes to an understanding of the therapeutic effects of art therapy. The results of the quantitative data suggested that participating in art therapy may reduce psychological distress in cancer patients, which has a positive effect on cancer related symptoms, coping resources and overall QOL. In comparison, the qualitative data revealed a number of therapeutic factors that helped to explain how participation in art therapy can assist cancer patients to communicate their pain, express emotional and existential concerns, feel empowered, and gain insight into issues relating to cancer diagnosis and its treatment. The results also highlighted the importance of the art therapist in the art therapy process.

This study highlights the importance of qualitative research in helping to understand art therapy processes by providing detailed information about the effect of interventions. The results of the study contribute to the growing body of literature concerning the impact of different research paradigms and support the call for more inclusive epistemological frameworks from which to understand and communicate knowledge in and about art therapy practice

Fiona Scottney

MA Ath; BA (Arts Mgt); BA (Vis Arts); Assoc Dip Hlth Sc (Nursing)

Fiona has worked extensively within the arts, education, health and not-for-profit sectors and has completed tertiary qualifications in nursing, visual arts, arts management and art therapy. Whilst undertaking her Master of Art Therapy at La Trobe University, Fiona introduced the first art therapy program to the Austin Hospital's Cancer Services (Day Oncology and Acute Inpatient Oncology wards) in the lead-up to the opening of the new Olivia Newton John Cancer and Wellness Centre. During her studies, Fiona also undertook a systematic review of art therapy research in oncology, which examined how the outcomes from different research methodologies contribute to an understanding of the therapeutic effects of art therapy for cancer patients. Fiona was subsequently invited to join a collaborative research project between La Trobe University and the Austin Hospital investigating the benefits of art therapy for cancer patients. She has since presented her Masters research at the 2013 Society for Psychotherapy Research Conference in Brisbane. Fiona is currently developing an art therapy program for oncology patients at Melbourne's Epworth Hospital, and is the project co-coordinator for a new peer support program at Cystic Fibrosis - Victoria.

26

Body maps: Art Therapy experiences in South Africa.

Kate Finnila

Time: 1:00 - 2:00 • Venue 5: downstairs • Number of places: 20

To share a personal case study of working cross culturally and highlight the benefits and considerations of running art-based and art therapy programs in Southern Africa. I hope to show a visual case study which captures a personal journey full of colour, art works and photos and finally shows how my own art making (body mapping) helped me process and reconnect with this life changing experience. I would also like to connect individuals to The Art Therapy Centre in Johannesburg and Semonkong Children's Centre in Lesotho.

Two learning objectives are:

- Cross Cultural Considerations in Running Art Therapy Programs in Southern Africa
- Processing Past Experience & Vicarious Trauma through Body Mapping in Australia

Kate Finnila shares a personal case study of her cross-cultural experiences developing and facilitating art-based programs for disadvantaged children in South Africa and Lesotho.

Lefika la Phodiso is a non-profit organization based in Johannesburg, South Africa that focuses on supporting children and youth affected by racism, abuse, trauma, violence and HIV/Aids. In conjunction with Director, Hayley Berman, and local Therapists, Kate developed facilitation guidelines for the Safe Spaces program that provides therapeutic care for disadvantaged, orphaned and vulnerable children. Kate shares her learnings about cultural and systemic factors that are crucial to engaging and building alliance with disadvantaged child and youth populations of Johannesburg.

Inspired by her experiences in Johannesburg, Kate designed and financed her own art-based program at the Semonkong Children's Centre in remote Lesotho. The program catered for orphaned children and was designed to provide therapeutic care, confidence building and improved problem-solving ability. While in Lesotho, Kate also provided support and resourcing to the local pre-school and social services. Kate shares her learnings about initiating a solo art-based program in remote Southern Africa. On return to Australia Kate studies Art Therapy and processes this experience in a thesis entitled *Body Landscapes* where she creates a series of body maps reflecting on her experiences of living and working in South Africa. Kate highlights her personal journey in a colourful presentation of body maps which highlights how she connected the past with the present, processed and reframed experiences, and highlighted the many benefits of art making.

Kate Finnila

MMH(Art Therapy); GradDipEdu; BA(Psychology & Visual Arts); AThR

Kate was born in Adelaide and raised in South Australia and remote indigenous communities of the Northern Territory. Kate's early experiences instilled a passion for art and community and drew her towards undergraduate studies in psychology and visual arts in Brisbane, continuing into post graduate studies in visual arts in Sydney. Over the past ten years, Kate has continued to integrate art in her life commercially, expressively and as a teacher with primary and special needs children.

In 2009, Kate pursued a lifelong desire to combine her interests in art, psychology and education by moving to Johannesburg, South Africa where she volunteered at Lefika La Phadiso, the Art Therapy Centre for disadvantaged children and youth. Following successful programs there, Kate designed and managed her own art-based program at a remote orphanage in Semonkong, Lesotho. Following her inspiring experiences in Southern Africa, Kate returned to Australia in 2011 to formalize her learning within the Master of Mental Health (Art Therapy) program at University of Queensland. Within the Master's program Kate has enjoyed practicing Art Therapy with diverse populations within hospital and community settings.

What makes us different and why is this important?

Jo Kelly

Time: 2:00 - 3:00 • Venue: Lecture theatre • Number of places: 200

As art therapy gains momentum and wider recognition in Australia, what is it that unites our diverse practice? What makes us different to other verbally based therapies and why is this difference important to our identities and the way we work? This paper presentation considers a qualitative and ethnographic PhD study in light of these questions.

Two learning objectives are:

- To inform participants (audience) of a study being done in Australia.
- To discuss and consider art therapy's diverse identities.

The presentation will share with the audience why I chose to do a PhD, the journey itself and the challenges encountered. The study was embedded in practice and considered the art therapy intervention from multiple perspectives in an effort to discover more about the processes, issues and concerns of those involved. By giving voice and illuminating the minority voices of art therapists who work with young people, and young people themselves, the presentation will consider the findings from the research. One of the aims of the PhD was to explore what makes art therapy different from other verbal therapies. This presentation will present the findings in relation to this question. The discussion will ask of the audience why our difference is important. In doing so, it may touch on identity, professionalism and intuition as themes to reflect upon.

Jo Kelly

Mother, Artist, Art Therapist, Counselor, Educator

MMH (Art Therapy) AThR; Diploma in Counseling; MAIPC, QMACA; Bachelor of Education (Hons); Postgraduate Certificate in Health Promotion; Cert IV Workplace Training and Assessment; PhD (Candidate) Jo has lived and worked mainly in developing countries, including India, Bangladesh and Papua New Guinea. She has worked with a wide population, including young parents with mental health issues, disability, and children and adolescents. She is currently working as a high school counsellor/art therapist and is developing her private practice in northern New South Wales. She is a supervisor for students on the Masters of Mental Health (art therapy) program at University of Queensland, as well as a lecturer in the Diploma of Transpersonal Art Therapy in Brisbane, through Ikon Institute. Jo delivered training in Youth Mental Health First Aid auspiced by Orygen Youth Health Research Centre at Melbourne University from 2009 to 2011. She started her PhD through Southern Cross University in the field of art therapy in high schools in late 2010.

28

Finding the hero within: A journey from shame to vulnerability with youth affected by trauma.

Tania Blomfield

Time: 2:00 - 3:00 • Venue 6: downstairs • Number of places: 20

Shame thrives in isolation. Using arts therapy within a group environment to address this significantly reduces isolation and increases the ability to connect for people affected by trauma. Tania offers a presentation of a six week research project with youth affected by trauma using arts therapy as a platform for addressing shame and forming connections within a group environment.

Two learning objectives are:

- The importance of connection and a sense of acceptance in working with shame.
- The effectiveness of arts therapy as a platform for working with shame within a group environment.

Shame and isolation are often inherent in people affected by trauma, particularly sexual abuse. There is still a significant stigma in society regarding sexual abuse, which further exacerbates feelings of shame and isolation experienced by this population. Shame is a complex dynamic to work with, and cannot be resolved in isolation. Connection is an essential component in healing, and reduction in isolation and forming connections with others is an important part of the healing process which is often overlooked by therapists.

The presentation will include a case study of six participants in a research project carried out for partial completion of a Master of Arts in Arts Therapy. The aim of the research project was to address shame in youth affected by trauma within a group environment. The 'Draw a Rosebush' Assessment was completed by participants pre and post group as a measure of progress throughout the six week project. The presentation will include an analysis of the interventions used, along with a discussion of both the successful and unsuccessful interventions. Halprin's five part model will be integrated within the presentation to demonstrate the progress of the group throughout the six week period.

The importance of working with shame within the therapeutic environment will be discussed, along with the benefits of a group environment for working with shame and reducing the sense of isolation often experienced by trauma survivors. The effectiveness of arts therapy as a modality for working with this difficult topic will be demonstrated.

Tania Blomfield

MA Ath, BA (Psych)

Tania Blomfield is currently completing a clinical year in the MAAT programme at Whitecliffe College of Arts and Design in Auckland. She has a BA (Psychology) from Massey University, and has worked in the field of trauma and crisis intervention for eight years. She has specialised in working with complex trauma and dissociative disorders, and works primarily with people affected by sexual violence, homicide, suicide, and domestic violence. She is currently employed as the manager of Counseling Services Centre – a rape crisis and counseling agency in South Auckland, and is a partner in Random Chaos, a not for profit agency providing community arts therapy in South Auckland

Location

Parramatta

Parramatta is a suburb of Sydney, New South Wales, Australia. It is located in Greater Western Sydney, 23 kilometers (14 miles) west of the Sydney central business district on the banks of the Parramatta River.

History

Aboriginal culture

The Darug people who lived in the area for many generations regarded the area as rich in food from the river and forests. They called the area Baramada or Burrumatta ('Parramatta') which means "head of waters", "the place where the eels lie down", or "eel waters"

European settlement

Parramatta was founded in 1788, the same year as Sydney. The British Colony, which had arrived in January 1788 in the First Fleet at Sydney Cove. As a settlement developed, Governor Phillip gave it the name "Rose Hill" (now used for a nearby suburb) which in 1791 he changed to Parramatta, approximating the term used by the local Aboriginal people.

Local sightseeing (www.sydney.com)

- Experiment Farm Cottage
- Parramatta Park
- Parramatta Heritage Centre and Visitor Information
- Hambledon Cottage
- Old Government House

Transport (www.transport.nsw.gov)

Railway-Parramatta railway station is a major transport interchange on the CityRail network. It is served by the Blue Mountains line, Cumberland line and the Western line. Countrylink train services to rural New South Wales also stop at Parramatta.

The Parramatta ferry wharf is at the Charles Street Weir, which divides the tidal saltwater from the freshwater of the upper river, on the eastern boundary of the Central Business District. The wharf is the westernmost destination of the Sydney Ferries. Parramatta Road has always been an important thoroughfare for Sydney from its earliest days. From Parramatta the major western road for the state is the Great Western Highway. The M4 Western Motorway, running parallel to the Great Western Highway has taken much of the traffic away from these roads, with entrance and exit ramps close to Parramatta.

Road-James Ruse Drive serves as a partial ring-road circling around the eastern part of Parramatta to join with the Cumberland Highway to the north west of the city.

The main north-south route through Parramatta is Church Street. To the north it becomes Windsor Road, and to the south it becomes Woodville Road.

Ferry-The Parramatta ferry wharf is at the Charles Street Weir, which divides the tidal saltwater from the freshwater of the upper river, on the eastern boundary of the Central Business District. The wharf is the westernmost destination of the Sydney Ferries River Cat ferry service which runs on Parramatta River.

Bus-Parramatta is also serviced by a major bus interchange. This includes the North West T-Way to Rouse Hill and the Liverpool-Parramatta T-way to Liverpool. Parramatta is also serviced by five high-frequency metrobus services which include:

- M52 - Parramatta to City via Victoria Road
- M54 - Parramatta to Macquarie Park via Carlingford and Epping
- M60 - Parramatta to Hornsby via Castle Hill
- M91 - Parramatta to Hurstville via Granville, Bankstown and Peakhurst
- M92 - Parramatta to Sutherland via Lidcombe, Bankstown and Padstow

Parramatta is also serviced by Hillsbus (part of Westbus), Sydney Buses, Busways and Veolia buses which service other suburbs around Parramatta.

A free bus Route 900 is operated by Parramatta City Council in conjunction with the state government. Route 900 circles Parramatta CBD.

Accommodation (www.uwsvillage.com.au)

On Campus

The UWS Village offers 3 star self rated, stylish, fully furnished hotel motel accommodation and 6 bedroom apartments centrally located in Parramatta, on The University of Western Sydney's Parramatta North campus.

Single room hotel-normally	\$120
Double room hotel-normally	\$150
6 bedrooms apartment-normally	\$550

Nearby Campus

Parkside Apartments Parramatta	Parkside Apartments are located close to Parramatta city centre and within easy access to the Sn Sydney CBD. Mini. stay 3.
Mantra Parramatta	Recently refurbished 4.5 star luxurious hotel motel & studio apartments in the heart of the Parramatta CBD.
Caulta Apartments	1, 2 & 3 Bedroom furnished apartments provide spacious and comfortable accommodation for up to four persons.
Novotel Sydney Parramatta	4.5 star hotel-the most stylish & elegant accommodation in Western Sydney, ideal for the discerning corporate & leisure traveller.
Parramatta Waldorf Apartment Hotel	4.5 star studios & 1 bedroom self contained apartments with FREE Breakfast in the heart of Parramatta
Fiori Apartments	4 star studio, 1 & 2 bedroom self contained apartments in the heart of the Parramatta CBD.
Rydges Parramatta	4.5 star luxury, warm, contemporary and spacious hotel accommodation In the heart of Sydney's growing west, Parramatta.
Quest Rosehill	4 star 1, 2 and 3 bedroom serviced apartments, perfect for business & leisure travellers, 2 kms to the Parramatta CBD.

Restaurants/ Cafes (UWS Campus) (www.uwsconnect.com.au/food)

Cafe 1898 Building EG	Food Court/ Cafeteria Building EN
The Bakehouse First Floor, Building 1	Subway Building EN
First Stop Kiosk First Floor, Building 1	The RiverCafe Building EN
The Boilerhouse Building EKb	

Restaurants/ Cafes (Outside Campus)

Please check www.australianexplorer.com under Parramatta Restaurants

