



*Trusting in the Rising Light*  
Oil & mixed media on canvas

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Cover Artist  
**IRIT EPSTEIN**  
MA, MFA  
Toronto, ON

## President's Message



Executive President  
**HALEY TOLL**  
MA, RCAT, CCC, RP  
Edmonton, AB

Dear CATA members,

This is my first newsletter message to you as president, since our AGM in October 2016. I wish you a very happy new year full of creativity and enlightening insights in your lives and in your therapy practices.

Since I began in October, I have been very fortunate to have the support of such a strong team that Mehdi, our past president, headed in creating along with our hard-working board. My transition out of the Communications Chair

position provided a very different perspective on all of the things that CATA does, in relation to our advocacy, governance, membership, alliances, education accreditation, etc. I am very happy to have left this position in the very capable hands of Rajni Sharma (Coms Chair) and Erika Loseman (Research and Publications Chair).

I am still wrapping my head around the ways that CATA functions to support professional art therapists (and how to translate so much information on our website). As a visual person, the best way to process this information was to create a leadership chart of all of our new and existing working groups and committees. <http://pwmhosting.ca/cata/standing-committees/> I have included it here, as this chart may clarify how CATA works and the people who put effort beyond their professional jobs, academic, family and social lives to serve our CATA community. It is impressive and I am very grateful for all of those who help support the art therapist community. We also always need more help to make the work less burdensome on those people who are pillars to CATA's functionality. If you have a particular expertise or have a vision of how you would like to see CATA grow, please contact me and we can work together to make our association even more approachable, relevant and personable to you.

With diverse and sometimes very unpredictable (and sometimes difficult to comprehend) political implications in this world, it is even more vital that we as art psychotherapist and mental health professionals stick together and remain strong. We must continue to remain connected to the essence of our work in supporting people through art and helping to heal those who are hurt, marginalized and oppressed.

On a personal note, I will be moving to Mongolia in April for an 8-month contract to work in the psychosocial support and policy field to implement psychosocial supports in relation to their law to combat domestic violence. I hope that this experience will strengthen my understanding of governance to enable me to become a more effective and strategic leader to support art therapists from a different perspective. I will continue as president with CATA while away. I always joke that this nation is so wide, it does not really matter where I am located because of the beautiful internet. I hope to share my experience with you to keep you up-to-date on my experience of Mongolia, so that you also feel connected.

I hope that 2017 brings you new adventures, perspectives and necessary learning opportunities.

Haley



*Portrait of Maya Angelou "and still I rise"*, oil on canvas  
Haley Toll, 2015

# Editor's Note



Research & Publication Chair  
**ERIKA LOSEMAN**  
MA, ATR-BC, LCAT  
USA

Dear CATA-ACAT,

Hello and nice to make an introduction. This is my first time writing to the community as the Research and Publications Chair and Newsletter Editor. The winter issue is my second publication for CATA-ACAT and the committee is very proud of the updates to the design and content flow and hope that you will continue to look forward to the passion and wealth of information that comes from the authors.

A little background on me: I am originally from Los Angeles, where I ran a successful freelance

business in graphic design. Upon growing bored of the singularity of computer screens and color swatch books, I decided that my volunteer work (which at the time was with FreeArts) was more enriching and rewarding than my paycheck. I have always been drawn to people, their stories, questioned choice making and behaviors, and wondered if I would be too sensitive for psychology. After being a mediator in my own parents' divorce at age 21, I was certainly capable of helping others. I struggled pondering the loss of a 4-year degree in fine arts and the creative technology I mastered, until I was introduced to art therapy. TADA!

I earned my MA at LIU CW Post in New York and since worked with many diverse populations. My last 3 simultaneous contracts were providing rehabilitation services inside a NYC men's prison; using 3D animation digital art therapy in an Alternative to Incarceration program called The Fortune Society; and running group sessions for autistic children, some whom I worked with for 5 years, at Mercy Home in Brooklyn. Unfortunately, as contracts, non-profits and grants go — I lost two jobs back-to-back due to funding/budgeting, management turnovers and lack of appreciation for the field. While sitting in my New York apartment spamming companies online to not get a response, I realized that traveling was cheaper than paying my cost of living.



April 2014, I put my apartment in storage, unregistered my vehicle, adopted my cat out to a friend, and within 6 weeks from employment leave I landed in Russia. What was to only be a 3-4-month exploration of just a few countries, became a spontaneous journey and embrace of the world. I ended up being away for 18-months, crossed 19 countries (15 in Asia, 3 in Europe and Australia) and only returned because my sister was getting married. I learned to

let go of schedules, rigidity, adapt to cultural traditions, eat what I'm given, became aware of my privileges as an American, lived in family homes, learned to survive with 5 pairs of underwear, 1 backpack and around \$1000 a month. When you choose to skip the air-conditioned tourist car and sleep in the local bunks of a train in India for 18 hours as the only woman — you learn a lot about yourself, your integrity, your resiliency and most of all awareness of others. Not only how you perceive others but how others perceive you. I had an amazing cross cultural exchange on that train that I am happy to share if you ask. I was able to communicate in rural areas of Mongolia with scratch art paper and sticks, where the families and I made drawings of their environment and even after experiencing something as amazing as a black paper magically changing colors when you scratch it — they always wanted me to have the image. People continuously wowed me with unwavering generosity.

As you can imagine, I suffered from reverse culture shock returning to the western world of entitlement, daily Starbucks and complaints about secretaries. After just living in 3rd world pollution, where people happily give you all they can with no expectations, it was a hard sell to stay put. Maid of honor duties over, I re-registered my car and drove from New York across the Rockies to Vancouver, BC during winter, a whole new adventure. I then joined CATA and was asked to be part of the board. I lived in Canada for 1-year with intentions of becoming a face in the art therapy community and work with a new population, but unfortunately immigration is a tough thing to sell to a new employer and I had to leave the country. So, I drove to the closest major city, Seattle.

You may have seen the CATA postings for Red Pencil International, a non-profit based in Singapore who provides art therapy services to areas in need. I applied to be on their therapy team and am currently writing you from Chennai, India where I am leading intense and motivating art therapy groups for women suffering from domestic violence, some with severe burns from head to toe. I accepted to do this mission with the NGO PCVC, since there are so many victims here and they embraced the opportunity to finally get free choice, even if it's simply a colored pencil. I am grateful to again learn from a different culture and enhance my skills as a therapist, a helping person; to adapt, grow, change with my clients and be humbled by each experience and their trust in me as a healing guide. The empowerment is mutual.

I will return to a parked car packed full of my life, in a city I have never lived, have no ties to and hope to find some grounding in. As much as I love traveling, my passion is to inspire others to live life to their full capacity. Positivity by proximity. After almost 3 years of no fixed address, I miss work, some regularity with schedule, the semblance of a routine and some natural comforts of a closet, my own pillow, a toilet seat (if you've been to Asia you know what I mean) and my own cooking.

The next issue, published in June, will have an article about my work in India along with some mesmerizing art and powerful words from the clients. I am excited to bring their awareness messages to you. I am happy to report the abundance of submissions for this issue and apologize if there was any confusion with the dates as we had some glitches and changes with the email system. Anything you submitted that you do not see here will be in the following issue. The new CATA website has launched and it has some great features. The CATA-ACAT Journal is also in publication so February was a busy month.

These images are a peek of the "letting go" process of our daily Rangoli warm-ups during therapy sessions in India.

Our next issue will be published in June 2017. Please continue to submit your amazing stories/artwork/insights/events to us before the deadline of April 15th for the June Issue to [catanewsletter@gmail.com](mailto:catanewsletter@gmail.com)

Live with awareness,  
Erika (from America) Loseman



# Ethics and Art Therapy

## Exploring Ethical Concerns when Working with Seniors in Residential Care



**CARALYN J. RANDA**  
Vancouver, BC

Art therapy is a mixture of creative expression and counselling, and can offer immeasurable therapeutic benefits; however, as a relatively new field, a standardized code of ethics is still under construction.

Ethics are not the only governing factor in questionable situations. One must consider personal beliefs, workplace policy, who else is involved, and what is best for the client, amongst many other contributing factors dependent on each individual and each scenario (Hammond & Gantt, 1998). Combining ethics and personal morals is of foremost importance to ensure art therapists are protected legally, and feel confident and believe in the healing practices they provide.

### Scenario

An art therapy student begins a practicum at an assisted living facility with the help of enthusiastic recreational therapists on staff. The student has had experience facilitating group art therapy sessions for seniors with mild to moderate dementia; however, session goals were to create predetermined projects to increase feelings of self-efficacy and confidence. The intention for this group of seniors is to help build relationships and increase activity. Although there is much less of a counselling element to this art therapy group, the creation of art in front of others makes some clients feel vulnerable. Because the projects are process-oriented, the final product is not always aesthetically pleasing and participants generally do not want to keep what they created. Does the student art therapist have to ensure the art remains confidential if there is no perceived emotional or personal content? Many of the residents have some

form of cognitive impairment, so who signs their consent forms and what if there is a sign in sheet? Many of the residents have limited mobility, and are wheeled to the sessions by care staff. Once situated at the table, some express no desire to be there or ask to be taken back to their rooms; however, the staff disregard their complaints and cheerfully state that the group will be good for them. This creates an uncomfortable environment and feels like a breach of residents' consent, despite any blanket consent given at intake into the residence. Is this still art therapy?

### Ethical Concerns

Primary ethical concerns are the safe, respectful, and private treatment of the art created by residents in sessions. In addition, consent to receive group art therapy, be it more recreational than counselling, is also of foremost importance. How and when consent was given is partially determined by the facility, but also by the student's practicum requirements. Establishing shared goals for clients, recreational staff assistants, and the art therapist can also help ensure everyone involved in running the sessions understands expectations and their roles as facilitators, as well as the importance of respecting client's desires to join the group despite cognitive impairments.

### Personal Values and Morals

Personal morals have a place in an individual art therapy practitioner's code of ethics. For this paper, the author researched prompts for uncovering one's core values. According to an exercise from MindTools (2016), the researcher's top three values are as follows: living authentically, creative expression, and lifelong learning. These three values were extrapolated from a series of questions reflecting upon moments of pride, happiness, and satisfaction (MindTools, 2016). Our values help illuminate personal morals which guide our judgements as healing professionals. These values suggest a respect for everyone's need to live authentically, especially through creative expression. This author is committed to lifelong learning, which entails constantly reevaluating what one believes, including values, morals, opinions, and ethics based on personal experience and evidence-based research.

### Literature Review

It is never ill-advised to consult other sources for insight. Information can be ascertained not only from art therapy literature, but from gerontology and geropsychology. In response to the question if art therapy with older adults with cognitive impairment is still art therapy

if minimal counselling takes place, the answer is yes. Hammond and Gantt (1998) mention Ulman's notion of "insightless change", which in this scenario, seems to fit because the seniors are primarily benefiting from the cathartic and emotionally evocative powers of art creation to

*Once situated at the table, some express no desire to be there or ask to be taken back to their rooms; however, the staff disregard their complaints and cheerfully state that the group will be good for them. This creates an uncomfortable environment and feels like a breach of residents' consent, despite any blanket consent given at intake into the residence. Is this still art therapy?*

connect to their neighbours and caregivers. This kind of art therapy is generally more permitting of public art displays within care facilities (Hammond & Gantt, 1998). Although it may feel like recreational therapy or art facilitation, the art therapist is still there to provide any counselling that may be needed as feelings emerge as a reaction to the art or the process.

Residents in the seniors' facility range from Alzheimer's, dementia, or pre-dementia diagnoses of Mild Cognitive Impairment (MCI) and the DSM-V addition of 'mild neurocognitive disorder' as well as behavioural problems (Peters & Katz, 2015). Memory loss can complicate how group art therapy sessions are run, and how consent is given. Furthermore, cognitive impairment can cause some older adults to lack the capacity to provide informed consent, "although laws and guidelines exist, they are relatively general and somewhat variable"; therefore, art therapists working with aging populations should "plan carefully to adequately obtain truly informed consent" to ensure any capacity issues are ethically sound before beginning therapy (Gum, 2004, p. 257). Despite the barriers involved and ethical challenges that may be faced, the benefits of art therapy for older adults in assisted living facilities makes the planning process and problem solving worthwhile. Duncan (2013) emphasizes the importance of art therapy as a non-invasive treatment of Alzheimer's disease and MCI to

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maintain quality of life and manage family stress in a medical climate with limited treatment options at this time. Art therapy also offers a nonverbal method of communication, complimentary to the trajectory of many degenerative memory diseases to help open windows into minds otherwise shut off from the world due to loss of verbal capabilities (Duncan, 2013).

### CATA and BCATA Codes of Ethics

Confidentiality is the second section of CATA's standards of practice, imbuing the topic with importance and gravity. In section B.1, it is clearly stated that "Art Therapists must obtain written permission from clients involved in treatment before any data, visual or verbal, is divulged"; however, issues regarding barriers to consent due to cognitive capacity are not acknowledged directly in the same section, but do appear in section A with an emphasis on minors or adults requiring the consent of a legal guardian (CATA, 2016, p. 2-3). Regarding storage of art, section K.6 of CATA (2016) Standards of Practice asserts that "Art Therapists maintain appropriate confidentiality in creating, storing, accessing, transferring, and disposing of records under their control, whether these are written, automated, or in any other medium"; therefore, the art, even if not seen

*After struggling with the care staff for the first few sessions, the art therapy student worked on building a therapeutic alliance with the staff and the volunteer recreational therapists to foster shared understanding of when it is appropriate to bring a resident to the art space, and the difference between convenience and consent.*

as a therapeutic tool, must be stored in a confidential manner (p. 8). CATA (2016) also advises that "a safe, functional environment in which to offer Art Therapy service" should include space to store art projects (p. 7). Section 3, "Responsibility to the Client" outlines the art therapist's duty to treat not only the client with respect, but to handle their art with dignity and confidentiality, unless expressly told or consented to display or destroy it by the creator (BCATA, 2012, p. 4).

Part of the issue surrounding session-to-session consent concerns the attitude of facility staff

towards the personal agency of residents with cognitive impairments. These attitudes and their treatment of clients can come across as infantilizing and disrespectful. Section A.2 of CATA (2016) standard practices denotes that "Art Therapists should not practice, condone, facilitate or collaborate with any form of discrimination on the basis of race, ethnicity, national origin, sex, sexual orientation, age, religion, socioeconomic status, marital status, political belief, mental or physical handicap, or any other preference or personal characteristic, condition or status", suggesting that it is the duty of the Art Therapist to rectify the ageist and ableist treatment of their clients by care staff (p. 2). BCATA (2012) addresses this issue as a responsibility to the profession in section 2.3, maintaining that "art therapists practicing jointly with other art therapists or related professionals shall ensure that this practice is in no way detrimental to the client" through respect and adherence to ethical guidelines (p. 2).

Boldly printed on the first page of the American Art Therapy Association's (2013) ethical principles is the statement that "in general, art therapists are guided in their decision-making by core values that affirm basic human rights" while reflecting aspirational ethical principles, including autonomy (p. 1). Autonomy refers not only to the client, but also to the art therapist's right to make choices to align their practice with their beliefs and goals (AATA, 2013). This notion supports the reality of working as an art therapist adhering to ethics while at the same time working to provide the most compassionate care in settings that are not always ideal. Sometimes personal morals may blur the lines of ethics.

### Suggested Course of Action

After careful literature review and consulting various codes of ethics in art therapy, it is clear that consent should be given from the beginning, before starting group therapy. Either by choosing to accept the facility's blanket consent upon intake, or preferably by completing the appropriate group consent form required by the student's institution to ensure liability insurance is valid (Rapske, 2016). In this case the student would take both precautions, by communicating with their site liaison to confirm the intake consent, and then completing a group sign in sheet with each session, modified to include verbal consent with a caveat that caregivers must respect and honor a resident's right to leave at any time. The student art therapist also worked with the recreational therapist supervising the practicum to secure a locked cupboard in the art space to store resident's drawings that have not been taken to their rooms. The art therapist, when preparing to end sessions, consistently reminds clients that they can keep their art, or it will be stored in the room in case they change their mind. After struggling with the

care staff for the first few sessions, the art therapy student worked on building a therapeutic alliance with the staff and the volunteer recreational therapists to foster shared understanding of when it is appropriate to bring a resident to the art space, and the difference between convenience and consent. Explaining the goals of art therapy in this context also helped remedy differences of goals between facility staff and the student art therapist.

### Conclusions

Standardized ethics may present issues when working in facilities with limited resources; however, through understanding the necessity of consent, safe art storage, and continued education and communication between staff and participants, significant gains can be garnered by clients. The number one goal of art therapy is to help heal clients in a creative way and to enrich their lives through art, which is possible through a safe space, confident counselling, and a strong therapeutic alliance. Ethics help protect clients and practitioners so therapy can be that safe space and be rewarding for both parties.

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## St. Stephen's College Edmonton, AB

**ARA PARKER** DMIN (CAND), MA, RCAT, BCATR, CCC

As Chair of the Department of Psychotherapy and Spirituality, I am proud to present our newest art therapy graduates to the professional Canadian Art Therapy community, as of November 14, 2016.



**CHARLES CHENARD**, MPS-AT, receiving his hood from Dean and Principal Earle Sharam, DPhil, Convocation Hall at University of Alberta, November 14, 2016.



**DEBORAH KOPESCHNY**, MPS-AT, receiving congratulations from Chair Ara Parker, DMin (Cand), Convocation Hall at University of Alberta, November 14, 2016.

### CONVOCATION 2016

The Master of Psychotherapy and Spirituality degree (Art Therapy Specialization) has been conferred on the following MPS-AT graduates:

**Charles Chenard, MPS-AT, whose thesis is entitled: *The Art of Compassion: Exploring and Integrating Counter-Emotions***

**Abstract:** Through arts-based research, interviews and facilitated discussions, this research explored how six volunteer participants were able to detect and integrate their counter-emotions; those emotions that represent a conflict between how we internally feel and experience an emotion, with our actual presentation of ourselves to others because of social conditioning. Participants explored the eight basic emotions (joy, trust, fear surprise, sadness, disgust, anger, anticipation) and through the creation of art, self-reflection, and discussion became present to their experience of having a counter-emotion. By exploring and unlearning previous negative beliefs about themselves, when experiencing a counter-emotion, they found a more compassionate view of self-emoting. Through this process, five central components surfaced for uncovering and integrating counter-emotions: lack of self-compassion; lack of congruency or a divided-self; a search for our true-self; a more compassionate self; and an emotional-spiritual experience. Learning self-compassion was another benefit of this artistic exploration of counter-emotions. Through self-acceptance and emotional honesty participants came closer to a truer self; more accepting of their counter-emotion and of others.

**Deborah Kopeschny, MPS-AT, whose thesis is entitled: *The Phenomenological Experience of Zentangle® and the Implications for Art Therapy***

**Abstract:** This is a phenomenological exploration of Zentangle and its link to mindfulness, spirituality and Art Therapy. This study was developed from a personal practice of Zentangle as creative expression and art meditation. This expanded to understand Zentangle as a mindful/spiritual practice, and how Zentangle and Art Therapy facilitate healing and personal growth. Van Manen's interpretive phenomenological method with art as research was used to reveal the lived experience of Zentangle. The study collected data from a focus group of a Zentangle experience, an art response, and

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semi-structured interviews. Seven participants in the study identified the experience of Zentangle as meeting definitions of mindfulness meditation and spirituality. The predominant description of the experience of Zentangle was its centering effect, which allows for alleviation of emotional and physical pain. The results showed that Zentangle is an alternative means to mindfulness, spirituality and can promote self-awareness, insight, creative problem solving and is used for self-expression. As a mindfulness, spiritual and Art Therapy tool it can affect emotional and physical well-being. Limitations of the study were the number and bias of participants and researcher. Additional studies regarding the use of Zentangle in therapeutic environments and with different populations would enhance its understanding, generalizability, and use for the Art Therapy profession.

**Marie Muggeridge, MPS-AT, whose thesis is entitled: *Empowerment Through Altered Books***

**Abstract:** This is an Arts Based and Collaborative Inquiry research thesis, in which four female adolescent co-researchers engaged in group sessions to make altered books. The objective of this thesis is to explore the experience of empowerment of young women through creating altered books. The research question is, what happens when young women are given an opportunity to express themselves through the art practice of altered bookmaking? Four sessions of artmaking were held with the co-researchers as a group; subsequently, individuals met privately with the researcher to develop their chapters. The researcher used witnessed-art making to further investigate the empowerment of female adolescent voice. The findings included several themes: trusting the Spirit and therapeutic relationship, claiming authentic voice and wit(h)nessing spiritual connection revelation.

**Convocation information and Thesis abstracts from this years' graduates:**

<http://ststephenscollege.ca/news-events/convocation/public-research-presentations/#sthash.khSapX47.dpbs>

**Information about our students' thesis, dissertation and capstone work:**

<http://ststephenscollege.ca/publications/thesis-dissertation/#sthash.LelwfWPF.nRD0zplc.dpbs>

<http://ststephenscollege.ca/programs/degrees/master-of-psychotherapy-and-spirituality/#sthash.CVXf2rFe.dpbs>



**CONVOCATION HALL**, University of Alberta, November 14, 2016



**MARIE MUGGERIDGE**, MPS-AT, receiving her hood from Dean and Principal Earle Sharam, DPhil, Convocation Hall at University of Alberta, November 14, 2016.

## New Registration Congratulations!



Registration Chair  
**ADRIANA LEINBERGER** RCAT  
Winnipeg, MB

On behalf of the CATA Board and Registration Committee, I would like to congratulate the following members on recently becoming Registered Art Therapists. They successfully met all the requirements for registration and we wish them continued success in their Art Therapy endeavours!

November 2016

- |                      |                 |
|----------------------|-----------------|
| Lindsay Clarke       | Sarah Leyes     |
| Janis Dyck           | Sarah Peacock   |
| Michelle Francis     | Patricia Rapske |
| Carolyn Howard       | Haley Toll      |
| Stephanie Kellington |                 |

# The Teachings from the Spirits of the Land Decolonizing Art Therapy



**ANDREA AVILA  
SAKAR**  
PHD, AT, EP, CHT  
Victoria, BC

Presently many First Nation People in Canada are suffering from grief, trauma, depression, alcohol and substance abuse among many other health and metal issues as a consequence of colonization and the abuse suffered in Residential Schools. This trauma

is known as the “Historic Trauma”, and it has produced also the problem of lateral violence in many communities. The prevention and healing of lateral violence in First Nations communities requires a delicate work within a decolonizing frame, in order to prevent further denigration of language, culture, and traditional ways of knowing and healing. It also requires that art therapists that go to communities be trained to work within Indigenous epistemologies. This autoethnography presents the inner process of an art therapist working within a decolonizing approach to address and resolve bullying and lateral violence. The work was done using natural materials from the land within Indigenous ways of knowing to elicit healing narratives and to create empowering metaphors.

## I, the Art Therapist/Healer

Within traditional ways it is respectful to present oneself as the first step. I am a Mexican mestiza, born and raised in the outskirts of Mexico City, who has been living for the past 10 years in Canada, working with and for First Nations people. I have had always a deep respect for Indigenous epistemologies and through the process of my dissertation I became aligned with the work of Allies in decolonizing methodologies.

For the past ten years I have been working with First Nations while at the same time exploring the complexity of my own Mexican Mestiza identity,

searching for ways to decolonize my own mind. My professional efforts as an educator, and an art therapist, have been oriented to the development of art-based programs aiming to disruption structures of oppression, while addressing emotional issues of my clients.

I was raised as a mestiza, close to the Nahua-Mexica ways, such as dancing concheros, candle lighting, ritual, smudging, herbalism, as well as to the western culture, including western schooling and using western medicine.

Thirty years ago I became interested in Buddhism, a practice that I have been following the advice of my teachers Gyatrul Rimpoche, Penor Rimpoche, Thich Naht Han, and the Dalai Lama among others. Since I have carried a daily practice as well as honoring my nahua-mexica traditional ways.

When I moved to Canada I began to learn about the land, through the teachings of my friend and mentor, the Medicine Man “Cheepwapisk” who shared with me his cosmovision, and encouraged me to use the arts as medicine. He also taught me about the land; ways to connect with the natural elements; and to honor and respect plants, rocks, animals, wind, space, water, and fire.

## Art therapy and Decolonization

First Nation people in Canada, like all other Indigenous people in the world, have regarded art making as an essential part of their life. Dance, music, poetry, storytelling and graphic arts have been a central aspect of Canadian Indigenous life.

Throughout generations and prior to colonization, Medicine People in Canada used symbols for spiritual and healing purposes, yet with colonization and Residential Schools this function changed and western view of art making were imposed, moving art production to studios, away from medical and healing services.

Understanding that the last residential school operating in Canada was closed in 1996, it is clear that the process of decolonization is still on its birthing stages. Yet the resilience and strength of First Nations People is visible in organizations that looked to incorporate creativity and arts in their wellness and health programs, to ensure Indigenous people receive cultural safe and quality care (FNHC, 2016). Example of this organizations are the First Nations Health Authority, the First Nations Health Directors Association; the Southern St’at’imx Health Society; and the Atoskiwin Training & Employment Centre with whom I have had the privilege of working for.

Yet it is important to notice that First Nations

organizations are not only interested in using art and creativity for healing purposes, but that they want programs to be cultural. This requires art therapist to be familiarize and respectful about ritual, ceremony, and other areas of Indigenous epistemology, as well as aware of the depths and complexities of the traumatic legacy that the Historic Trauma created in people and communities and knowledgeable about processes of decolonization.

While Medicine People and Art Therapist use art as a healing approach, there are some important differences that need to be taken into account. One of them is that art therapy is not necessarily related with a spiritual context, while Indigenous ways of using art is deeply rooted in spirituality. Also art therapists use mainly material bought in stores, while healers find their material in the land through a process of meditation, insight, and prayer. Furthermore while most art therapy sessions start with the presentation of materials, Indigenous healing starts with the healers intention and the calling of the spirits to support the healing process and connecting with the spirits that inhabit the different materials that are collected, some of which the clients collects together with the healer (Medicine Man, Cheepwapiks, personal communication).

## The Process

In February 2016, I was hired to deliver a three days art-based workshop to address a Bullying and Lateral Violence in Samahquam’Q’aLAtK’ut7em, a community of 113 people, alongside Lillooet Lake, about 50 km from Pemberton that can only be accessed through a forest service road that in winter is unreliable and in the rest of the time very bumpy. There are no facilities for facilitators in the community, so it requires a daily commute of 1.5 hrs. each way. This can be on one hand tiring and on the other a time to enjoy the beauty of the land.

For the delivery of this workshop I prepared in the usual way . I packed my bag with some images of First Nations that I have been collecting throughout time and asked the agency to get some art materials in advance.

When I arrived to the community I was informed that the keys for the room where the art material had been stored were not available. Therefore I had no art material to work with, except a couple of pieces of construction paper, three markers, some white photocopy paper. This shocked me launching me into a despair mode. I looked out the window trying to relax and think what to do, when something in the land called my attention. It was a bright morning, the sun was shining after days of rain and it looked beautiful. Then

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I remembered the teachings of my Cree Mentor Cheepwapisk who had told me that all we need in life is already present in mother earth, and all we need to do is ask respectfully for it.

This memory change my mental state and decided it was time for me to put into practice all the teachings and spiritual practices I had been doing for many years. Hoping to work in accordance with Indigenous ways of knowing; as a contribution to the process of decolonization; and as a way of honoring the land and the people I work with, I decided to go out to the land and humbly ask permission to land to work my medicine and see what the land could offer me.

I wanted to trust the land and use this opportunity to explore: a) which difficulties would an art therapist like me would faced when working art therapy within a decolonizing approach; b) how would the Spirits of the Land would respond to me as a healer and to the group, and c) how I would be able to used their teachings with my clients.

Because I had already been in that community in two previous occasions, delivering art-based workshops, and had also facilitated a workshop in a neighbor community, I felt confident that I could notice any difference in my work using a decolonizing methodology, and this could be helpful for other people working a or wanting to work with First Nations people within a decolonizing approach.

## Collecting and Preparing the Material

When I looked out the window I remember the teachings of Cheepwapisk. I came out and sat in silence, feeling the earth holding me, and the trees surrounding me. I felt connected with the land and expressed my gratitude, while asking for guidance.

Then I noticed some small stones and twigs, which I felt the urge to collect. And finally realized I had all the material I needed to start the workshop. I went back to the room with the pebbles in my hands and told the staff not to worry anymore about the art materials. I had what I needed and

they could be confident that the workshop would work just fine.

Participants started to arrive one by one of all ages and genders, a total of eight, each one with a unique personal history of trauma. Yet when they saw the pebbles in the table they immediately started to talk about them I a similar way. Metaphors about strength, endurance, and resilience emerged almost like magic. They spontaneously spoke about the Medicine Wheel and began to share what they each needed and what the community needed to live in harmony. It seemed like the Spirits of the Stones were already helping the process.

Based on the conversation about the Medicine Wheel, I suggested the idea of asking the stones to help them create healthy boundaries to protect them and contain them in balance. For this they went out to the land to look for a stone that would represent them and their inner strengths and wisdom. Then we took a time of silence to listen to what the stones wanted to tell us an how they wanted to be arranged. Finally when the work was done they wrote a title to the piece. Inner balance, universal force, family, strength, and peace were some of the titles of they gave to their pieces.

During lunch-time I took again the time to go to the land to ask for again for guidance. I wanted to continue the process and was not sure what the

next step should be. I soon noticed it had recently rained and there was mud all around and decided to collected some and bring inside. I explained the participants that while I was walking in the land, Mother Nature had shown me the mud, and was wondering what the Spirit of the Mud wanted to tell us.

During lunch-time I took again the time to go to the land to ask for again for guidance. I wanted to continue the process and was not sure what the next step should be. I soon noticed it had recently rained and there was mud all around and decided to collected some and bring inside. I explained the participants that while I was walking in the land, Mother Nature had shown me the mud, and was wondering what the Spirit of the Mud wanted to tell us.

One of the participants said the mud was dark and sticky. Another said mud was created by the rain and rain was the way mother earth cleanse herself. A third person expressed that stones were often covered by mud, which prevented them of showing all their beauty. And a fourth person commented that mud made difficult walking the path home.

I asked them to connect with the Spirit of Mud and having this ideas of what mud was that they had just expressed to allow the Spirit of Mud to show them the connection with mud and the problem of bullying and lateral violence in their community. After a 5-minuite meditation they concluded that colonization and residential school had left a thick mud covering many people, which was the cause of the Bullying and Lateral Violence in the community.

To honor and represent the teachings that the Spirit of Mud had brought to us in this occasion, each one of the participants created a piece with it. I suggested going out to the land and seeing if any other Spirit was willing to give them a teaching and to incorporate those elements into their piece.

Flowers and pinecones were added to some pieces. They explained that the Spirit of flowers wanted to share that earth and water are needed for beauty to grow, and pine-cones has said Mother Earth is caring, and they need to respect her.







The first day of the workshop concluded with this teachings and I felt more than satisfied with what had been accomplished. The following two days, art materials were available, yet I decided not to do any of the previously planned activities. Instead I kept working with natural elements adding only yarns and some paper.

On the second day of the workshop part of the workshop was done outside. We listened to the wind and walked respectfully connecting with Mother Earth, as a suggestion of a four-year-old girl that attended the workshop, and whose commentaries and insights kept me astonished. Then everyone collected a stick or branch to create in a ritualistic way a totem containing his or her inner power and resilience.



On the third and last day, all the individual pieces were put together in a group piece representing the community. It was smudge and cleanse, and hearts representing their love, and good medicine were placed as adornments. My role in this day was simply to contain the process and all the ideas came from them. At the end one of the participants made an aspiration prayer, and each one of them took their individual pieces. The stones, mud, flower, and pinecones were respectfully returned to the Land and we had a small celebration with food. Then everybody helped cleaned the place, and I went out to the Land grateful for the experience, and the teachings.

## Conclusions

The answer to the questions that I posed at the beginning of the workshop were that a) trusting the land and the process within a ceremonial, respectful and spiritual frame difficulties were transformed into teachings, and that as a facilitator I had learnt more than in any other of the workshops I had previously facilitated; b) the Spirits of the Land were there to help us in the process and all we had to do was call upon them and listen humbly and respectfully; and c) this approach had profound impact in the healing of the clients.

The depth of understanding shown in the discussion regarding the causes and possible ways to address bullying and lateral violence, elicited by the Spirits of the Land was profound. The insights and wisdom that were shared during the three days of the workshop were profound, as well as the sense of spirituality, humbleness and power. It was an incredible experience for me as art therapist to work in that communion with my clients.

I can conclude that working within decolonizing methodologies, and following Indigenous epistemologies such as listening to the Spirits of the Land was a powerful approach. Furthermore I experienced a considerable difference between the results that I had accomplished in the previous workshop using phenomenology and solution-focused art approaches, with the results using a decolonizing approach. Asking the Spirits of Land for guidance moved the work to a higher dimension in which the participants and facilitator became one. I believe this sense of unity was the catalyst for the process of empowerment and transformation that occurred in the workshop.

I believe that the process of decolonization is not only a process that First nations or Indigenous people need to live in order to revitalize their ancestral knowledge and culture, but that every person would be benefited on working within this ritualistic and spiritual space. Going back to the roots, the land, and spirituality is a human need.

Art therapy done within a decolonizing methodology showed to be very powerful and to

elicit healing processes very fast and to a profound depth. Art therapist would benefited from a training that included direct experience with the land, meditation, and deep understanding of ritual and Indigenous epistemologies, if they want to create cultural safe strategies for their clients.

I humbly thank my Spiritual Teachers and my mentor, the Cree Medicine Man Cheepwapisk, for helping me walk the path to decolonize my own mind and for teaching me how to listen to the wisdom of the Spirits of the Land. I thank the staff of the Southern Stl'at'imx Health Society for inviting me to share my medicine with them. I thank the members of the community for allowing me to enter their territory and for sharing their power and wisdom with me.

Aho!

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# The Ontario & Canadian Art Therapy Associations' 2016 Conference Art Therapy and Anti- Oppressive Practice



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American Art Therapy Association  
4875 Eisenhower Ave., Suite 240,  
Alexandria, VA 22304  
<http://arttherapy.org/>

**DONNA BETTS** PHD, ATR-BC, AATA PRESIDENT  
NOVEMBER 3, 2016



From left: **DONNA BETTS, MEHDI NAIMI, HALEY TOLL**

*Canadians... are a people of Aboriginal inspiration organized around a concept of peace, fairness and good government. That is what lies at the heart of our story — at the heart of Canadian mythology.*

*Ralston Saul, 2008, p. xii\*\**

The Canadian narrative was interwoven throughout the Ontario (OATA) & Canadian Art Therapy Association/ l'Association Canadienne d'Art-Thérapie (CATA-ACAT) combined conference in Toronto, October 14–16.

It was my pleasure to attend and represent the American Art Therapy Association (AATA), as the guest of CATA-ACAT immediate Past-President, Mehdi Naimi, and incoming President, Haley Toll.

This 37th annual event took place in the convenient downtown setting of the Chestnut Conference Centre, on the University of Toronto campus. What a pleasure to visit my hometown during the beautiful fall season, alongside 250+ art therapists and students from across Canada and around the globe!

My attendance was enabled by a reciprocity agreement between AATA and CATA-ACAT — in July, 2016, the AATA was delighted to host CATA-ACAT President Mehdi Naimi at our annual conference in Baltimore, MD. The AATA/CATA-ACAT relationship has proven fruitful and will continue to develop, as part of AATA's Global Outreach Initiative.

The CATA-ACAT was founded in 1977 by Martin A. Fischer, a psychotherapist who practiced art therapy, to support the emerging art therapy profession in Canada. On November 24, 1981, CATA became an incorporated non-profit organization with Industry Canada. Presently, CATA-ACAT has approximately 600 members.

The conference theme, *Art Therapy and Anti-Oppressive Practice*, was beautifully reflected in the conference offerings and most certainly through the opening ceremony and keynote presentations. Traditional Aboriginal Elder, Cat Criger, imparted his wisdom to a keen audience for the conference opening. Mr. Criger is Cayuga (Guyohkohnyoh), Turtle Clan of the Six Nations Haudenosaunee. He has been working as a Traditional Teacher and Healer for more than two decades, and was awarded the Queen's Diamond Jubilee medal for his work in the community speaking to diversity, equity, respect for women, anti-racism and anti-oppression.

Mr. Criger shared with us the aboriginal concepts of philosophy, well-being, respect and living in balance with all of creation. His innate understanding of the benefits of the creative process in healing and his expertise as an Elder made

him an excellent choice to open, and to preface the keynote address, delivered by Dr. David Gussak, ATR-BC.

Dr. Gussak is a Professor and the Chairperson for The Florida State University Department of Art Education. He has previously served on the AATA's Board of Directors, and served as Treasurer of the Art Therapy Credentials Board. Dr. Gussak engaged the audience with his presentation, *Drawing Out the Oppressed: Promoting Identity and Empowering the Vulnerable through Art Therapy*. With captivating visuals and fascinating anecdotes, Dr. Gussak relayed the challenges and rewards of working in a highly oppressive environment — that of the prison setting.

But he did so much more than that. To establish the context for his session, Dr. Gussak displayed the image of an elephant — to illustrate the obvious — his presence in the room (and in the profession) as a white man. He didn't simply skirt the issue — he



Traditional Aboriginal Elder, **CAT CRIGER**, opening speaker.\*



Conference co-chair, **HELENE BURT** (left) with volunteer **KAREN CULL**.\*



Traditional Aboriginal Elder, **CAT CRIGER**, addressing the plenary attendees.\*

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**DR. DAVID GUSSAK** delivering the keynote address.\*

addressed it head-on, with his characteristic wit and proficiency. Moreover, Dave has since published his remarks and elaborates on what it means to be a white man in the art therapy profession and in society today, in this personal account: *Fighting My White Male Privilege — A Confession Addressing white male privilege strengthens anti-oppressive practices* — I hope. By learning there are multiple perspectives,

not just one put forth by the dominant paradigm, Dave explained, I am more likely to recognize that I don't know what the other person is experiencing, and therefore can indeed be more effective — as a therapist, teacher, professional. This statement provided the necessary context for his subsequent material conveying the work of art therapists providing services for those who are oppressed, either by dominant justice systems or by dominant cultures.

What an opening! Mr. Criger's remarks and Dr. Gussak's keynote enriched the attendees' experience and set the tone for a stimulating and successful conference. I attended the CATA-ACAT Annual General Meeting and related convenings, as well as a series of excellent sessions: Dr. Michal Bat Or's *Self-Efficacy Representations of Highly Aggressive Children via PPAT*; Dr. Olena Darewych and Kevin Farrugie's *Digital Art Therapy for Adults with Developmental Disabilities*; Dr. Debra Linesch's *Conversations of Faith: Enhancing Dialogue with Imagery*; Dr. Josée Leclerc and Catherine-Emmanuelle Drapeau's *Fostering Consciousness of Racist Discrimination through Response-Art: A Phenomenological Research Study*; Lee Ann Thill's *An Intersectional Justice Approach to Art Therapy*; Macoretta, Peacock, Krohnert,

and Chainey's panel presentation, *Art Hives: Cross Pollinating Citizen-Driven Communities of Care*, and more!

It was rewarding to reconnect with old friends and foster new connections in Toronto. As a broader outgrowth of my experience, I was reminded (as I often am in the afterglow of an art therapy conference) that we are all part of the global movement to increase recognition of the art therapy profession.

In the words of The Right Honourable Adrienne Clarkson, 26th Governor General of Canada (1999-2005) and Grandmother of Many Nations, *each of us is carving a stone, erecting a column, or cutting a piece of stained glass in the construction of something much bigger than ourselves.*

Attendees of this conference were infused with concepts to augment anti-oppressive approaches to practice. We walked away with the opportunity to continue to integrate these values into our practice and our lives. Each one of us is inspired to carve a stone that contributes to the increasing recognition of art therapy in Canada, the United States, and around the world.

\*Photos reproduced with permission of the CATA-ACAT.

\*\*Ralston Saul, J. (2008). *A Fair Country: Telling truths about Canada*. Toronto, Canada: The Penguin Group.

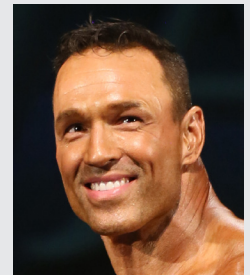


**Community art mural** depicting downtown Toronto.\*



**PANEL PRESENTATION ON ART HIVES:** Cross Pollinating Citizen-Driven Communities of Care.

## Perpetuity of the Therapeutic Framework



**SCOTT MACDONALD**  
BHK, RCAT  
Vancouver, BC

*Integrating my professional identity with my personal truth was an important factor in establishing a sound knowledge of practice.*

One of the most challenging aspects of this professional development is the maintenance of the therapeutic framework. It often seems like a desolate road within the agencies in which we work, yet consistency in maintaining its integrity in and out of the therapeutic space is paramount. It is sometimes difficult to not be reactive and rather to see the opportunity to enlighten. The wonderful thing about the creative process is it will be applicable to any scenario. It is up to us as facilitators to understand our audience and establish an optimal point of reference to gently illuminate the deleterious effect of the belief systems we are challenging.

I would also like to acknowledge DeSerres for they had the willingness to listen and the strength to change.

# The Red Book (Liber Mine) Capitulo Celeste

1



**PAOLA DENEGRİ**  
Toronto, ON

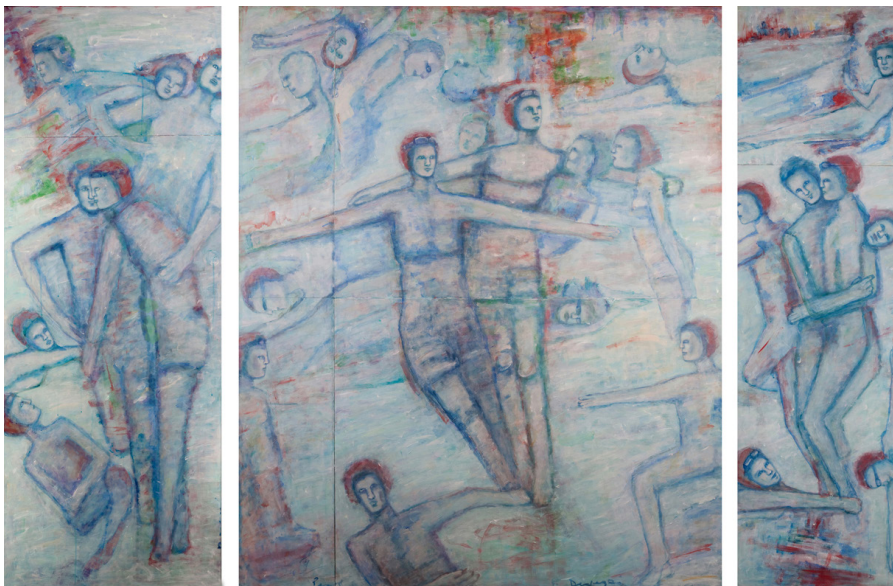
The exhibition takes place at the Cultural Centre El Olivar de San Isidro. It is the result of my need of “flowing” and “letting go off”. It is also a product of deconstructing and then joining those fragments in a personal non-linear

narrative. That is the reason of the use of acrylics and MDF, which ended up in big format pieces (1.80m high).

I started the pieces with no pre-conceived ideas. While painting, the characters and situations that I was trying consciously to save from oblivion emerged.

I underline the importance of art as a double expression: of my being, which is therapeutic; and of its aesthetics, with its own rules and dialectics. So, there is a search of beauty, which for me is an antidote to pain.

This is the sky blue chapter of my Red Book (Carl Jung’s Red Book is Liber Novus). Sky blue, like my sadness and like the ocean; ever changing. My red book, my life has other chapters, as this exhibition is my eleventh.



2

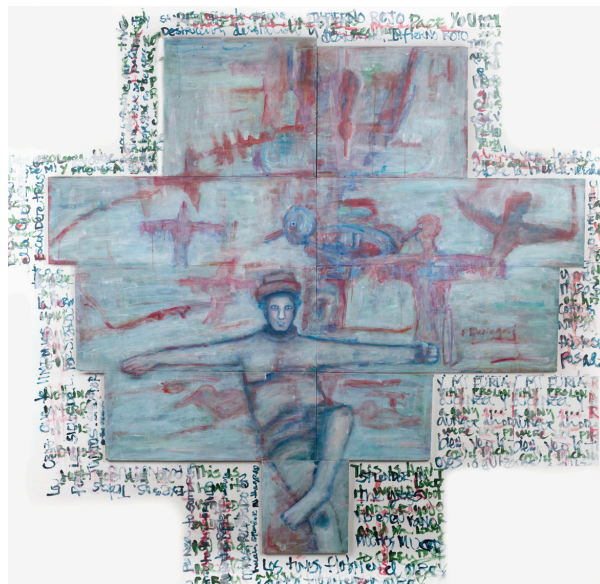
## Text on a wall in the gallery

In these words remain a few traces of a shipwreck that Paola Denegri began to paint about some years ago. As if the brush had had to resist the never-ending waves at the site of the wreckage, the numb original bodies, during so many nights redrawn by the permanent inconsistency of the sway, in the end have managed to recuperate the pulse and separate its eyelids once again. And of the initial knead of arms, necks, bodies and heads, have emerged beings that leave depths and look once again — or for the first time — towards new heights, with new air in their lungs. Resurrection: there is life after the shipwreck — even if the blue in the skies does not clearly appear different to the water in the seas. The paint is dry now, and the paintings are up on the walls. Being in front of them, however, it is possible to feel the disquieting oscillation of the tide. And there is a whisper: there is nothing we can truly call solid ground.

— Salvador del Solar, Minister of Culture of Peru

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3





4



5



6



7

1. El Políptico de Penélope
2. La Odisea, Adonis y Febo
3. LA cabeza de Medusa I
4. Talon de aquiles
5. The carrier
6. Ulises
7. Prometeo, tu nunca seras encadenado 2

*Resurrection:  
there is life after the  
shipwreck — even if  
the blue in the skies  
does not clearly  
appear different to  
the water in the seas.*

*Salvador del Solar*

# Supervision, Not Supposition

## Well-Rounded and Confident Art Therapy Practice



**SUSAN R MAKIN**  
PhD, ATR, RCAT

Susan R Makin, aka DocSusan, veteran Arts Therapist, is author of four books on expressive arts therapies and an ATR as well as RCAT. She is in private practice, a “personal coach” as well as supervisor, welcoming clients from near and far,

virtually as well as in-person. With a couple of decades of experience and highly credentialed and practiced in visual arts modalities, as well as therapy and writing/presenting, she has a wealth of knowledge to share, and is a wonderful resource, for those just starting out, mid-way, or well-along on their journey(s). Her “pet therapy” dog Sweet (a Toy Poodle, nearly two years old), is usually at her side. This is her third canine assistant, but the first with “official credentials” to work in hospitals and other public facilities. For more information, please visit [www.DocSusan.com](http://www.DocSusan.com) To reach Susan directly, or to book a session with her, please contact her at DocSusanInfo@gmail.com



**PAM SAUNDERSON**  
MA

Pam Saunderson attained her MA in Expressive Therapies in 1993, and has, now, been employed as Professional Art Therapist at Homewood Health Centre for over 20 years. At this landmark facility, she has had opportunity to pioneer art therapy

programming, while, simultaneously, facilitating and co-facilitating “talk therapy” groups for addiction and trauma, and mood and anxiety patients, respectively. She is planning to highlight themes and findings from her last few decades of “service” in a “retrospective report” that will celebrate her two decade anniversary — a rare feat for an individual navigating a field that still has room to be more widely acknowledged and appreciated in Canada. Pam can be reached at Psaunderson@homewoodhealth.com

### Susan (Supervisor)

Regardless of whatever else may change, I notice, after several decades in the field, that one thing seems to remain the same. Those not properly qualified to practice Art Therapy still do. It is a misassumption that Art Therapy might not require extensive hours of training and supervision. Colouring books are not an “Art Therapy equivalent,” and “projection” onto clients’ artwork by wannabe “art therapist-types” can distill potency of processes, ending up as counterproductive, even harmful, to intended outcomes.

Lately, reviewing student theories and practices, either for dissertation or accreditation, I am reminded how much knowledge needs to be retained and deciphered to meet their academic, certification requirements, and practice goals. However, other “necessaries” cannot be overlooked.

Beyond syllabi for study and practicum experience protocols, practitioners must know how to present content, as well as themselves, professionally and confidently. So-doing does not mean writing up (or sharing by other means) everything one knows, but managing to stick to specifics and/or elected hypotheses. Also, it should never be forgotten how special visual aids can be. There is a great temptation to not go beyond “talk” if seeking answers. However, art(s) therapists have remarkable means to set themselves apart and beyond with “toolkits,” for instance, of visual aids (easily integrated into sessions) and that should be kept close for spontaneous introduction.

Even if we think we know and can do it all, due to being “qualified,” gentle supervisory check-ins and nudges still matter: not being isolated from art(s) therapies communities/news updates, and treading as lightly as possible till there is certainty that ways used are optimum process- and outcome-wise, as well as safe.

Pam and I worked together over 20 years ago. Fast forward to today, and we are just finishing “catch-up” with some supervisory sessions focused on considering “possible mechanisms” to help tweak her, already, well-honed practice. “Mechanisms” that we have decided, together, merit “development” happen to involve the creation of a “toolkit” of visual aids. Pam explains further...

*Beyond syllabi for study and practicum experience protocols, practitioners must know how to present content, as well as themselves, professionally and confidently. So-doing does not mean writing up (or sharing by other means) everything one knows, but managing to stick to specifics and/or elected hypotheses.*

### Pam (Supervisee)

I re-connected with Susan when finalizing my application for CATA registration, wanting to make sure nothing was missing in my repertoire on completion of “hours.” Although I have worked as a professional Art Therapist for over twenty years, and have a long-term position in a mental health facility, I understand the value of keeping my work fresh, as well as the appropriateness and benefits of direct supervision. While I could read Susan’s handbooks (More Than Just a Meal: The Art of Eating Disorders and Therapeutic Art Directives and Resources: Activities and Initiatives for Individuals and Groups), nothing was better than learning, face-to-face, how her tried and proven “tools” might be applied to my practice. Also, the hands-on experience of being “under supervision” was helpful to me for my own “supervisory” purposes too, as someone who frequently welcomes interns.

**My question:** Having shown Susan my practice notes, we discussed whether there were ways that my practice could be enhanced.

**Answer reached:** With Susan’s facilitation, I was to develop a “visual toolkit,” which involved my experiencing related exercises (from Susan’s own), seeing how/where “integration” of such into my practice could happen.

**My own visual aid toolkit:** This is a little different from my regular art supply buffet, being comprised of various ice breaker, session-opener and closer-prompts. Each come in their own bag; respective assortments of coloured shapes, balls, words,

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coloured yarns, puppets, and percussion instruments, for starters. My toolkit will keep evolving as I learn more about which bags are more beneficial for clients.

**How a visual aid toolkit may be helpful to my practice:** By asking clients to pick an ice-breaker object with which they connect, a means is created, right away, to keep the therapeutic environment safe, making, possibly, painful experiences a little more palpable. Thoughtful openings and closings (that can involve toolkit props) offer clients ways to transition in and out of the session as well as means to connect to one another more light-heartedly.



**Why supervisory connection matters, and what I discovered in a few sessions:** I have been sole Art Therapist at my workplace for the majority of my employment there. This has left me feeling isolated, and, at times, disconnected from the profession. Unfortunately, this is not uncommon in a Canada, where we, as credentialed art therapists, are still forging our way. Connecting with Susan has helped validate what I am doing and challenged me to keep expanding and enriching my practice. The building of my toolkit of props is a key outcome of our discussion concerning how to make the therapeutic experience more creatively fluent from start to finish. It offers clients new and different ways to express themselves. Expressive writing is another tool that, when combined with the art process, enhances possibilities for self-discovery and awareness. These are some of the gifts that supervision with Susan has presented. I, now, look forward to exploring more areas with Susan, some, possibly, being familiar paths, others uncharted. Either and each will challenge me to get out of my comfort zone and keep on growing and improving.

## REGISTRATION NOW OPEN

### Two PhotoTherapy Workshops in Vancouver this Spring

Both will be taught by **Judy Weiser**, R.Psych., A.T.R., Director of Vancouver's PhotoTherapy Centre, considered the world authority on PhotoTherapy techniques. CPA & other CEC credits have been applied for.

#### 1) 2-day Introduction to PhotoTherapy Techniques, March 4-5

Worth more than 1,000 Words!

Using Clients' Personal Snapshots and Family Photos to Improve Therapy or Counselling Sessions.

Learn how therapy clients' own personal snapshots, family photographs and pictures taken by others — and the feelings, memories, and thoughts these evoke — can be used to deepen and enhance therapeutic communication in ways not possible using only words (or inner self-reflection).

In this 2-day Workshop, you will learn how (and why!) to incorporate photobased interventions into your own therapy or counselling practice — and then experience the power of these techniques directly, by participating in several guided practice sessions with some of the more important of these.

Open to everyone interested. Prior experience with cameras or photographic art is not required.

**More info:** <http://bit.ly/2hSbMgR>

**Email:** [jweiser@phototherapy-centre.com](mailto:jweiser@phototherapy-centre.com)

#### 2) 6-day Intensive Experiential Training in Judy Weiser's PhotoTherapy, June 12-17

**Techniques for Advanced-Level Therapists only.** A rare opportunity for advanced-level therapists, counsellors and other mental health professionals to receive intensive experiential training in the skills that help your clients benefit from exploring the emotional contents of their personal snapshots and family photos — and the feelings, memories, thoughts, beliefs stories, and unconscious values these evoke.

Learn, through case-illustrated theory-based presentations, demonstration role-plays, and numerous experiential practice sessions with your own (and other people's) photos — under Weiser's direct guidance — how to effectively incorporate both active and reflective photo-based intervention techniques into your own style of therapeutic practice. (Group Therapy applications not included)

**More info:** <http://bit.ly/2hXfUcv>

**Email:** [jweiser@phototherapy-centre.com](mailto:jweiser@phototherapy-centre.com)

## EXPRESSIVE ARTS IN THERAPY

March 4, 2017, 9am - 4pm

### Event Venue

Saint Paul University  
223 Main Street, Room 103  
Ottawa, Ontario, Canada K1S 1C5

### Presented by Darlene Kuehn

Darlene has a Masters in Counselling and Spirituality from St. Paul University. She is presently working on a PhD in Expressive Arts in Therapy at Lesley University. Darlene

has fifteen years of clinical experience including private practice, acute psychiatric and forensic psychiatric care in Melbourne, Australia.

### Workshop summary

Art, music, movement, poetry, story and drama have been used for expression and healing throughout history. Learn how using the arts in therapy can enhance achieving self-understanding in clients to promote healing, goal achievement, and life enrichment. This workshop will help you to learn what can you as a therapist can do to bring the arts into your practice.

Complimentary continental breakfast, beverages and snacks will be provided.

Paid parking is available at Saint Paul University. Free parking may be available on neighbouring streets. (Please note that the Main Street construction may impact your travel time and your parking options.)

See [www.ustpaul.ca](http://www.ustpaul.ca) for details.

- There will be a limit of 50 participants
- Acceptance of your registration will be confirmed by e-mail
- Receipts will be available at the workshop
- There will be no refunds after February 17, 2017
- Continuing Education Credits will be issued to participants upon application
- Membership numbers must be included to receive the members fee

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## TORONTO WORKSHOPS WITH PETREA HANSEN-ADAMIDIS



Petrea Hansen-Adamidis, DTATI, RCAT, RP is a Registered Art Therapist and Registered Psychotherapist working in the field of art therapy for over 20 years. For the past 14 years she has worked as an Expressive Arts Therapist at The Hincks-Dellcrest Centre, a children's mental health, treatment and research centre. Petrea serves individual and parent child dyads,

specializing in trauma informed assessments and treatment. Petrea also supervises art therapy students and is an instructor at the Toronto Art Therapy Institute.

### Caring for Self: A Self-care Workshop for Therapists

February 18, 10am-4pm

In the helping profession, it is easy to get lost in the flow of helping others at the risk of overlooking or putting our own feelings on the back burner. We may feel such a strong need to guide and sometimes rescue our clients and patients that we overlook the toll it takes on our own mental health. In this workshop, we will explore the many ways that art can help us stay centered, maintain healthy boundaries, and prevent compassion fatigue. Participants will utilize mindfulness based practices and positive psychology via art making to establish a sustainable self-care practice. No art experience needed.

All materials provided. Discover ways to honour your self and refuel.



### Key Learning points/Learning objectives:

- Understand the impact of client's narratives on the helper
- Learn specific ways to debrief using art after difficult sessions
- Experience self-care through art making
- Develop a sustainable creative self-care practice

### College of Registered Psychotherapists competencies:

- 1.4 Integrate awareness of self in relation to professional role
- 3.3 Maintain self-care and level of health necessary for responsible therapy
- 4.3 Apply safe and effective use of self in the therapeutic relationship

**Location:** VanDuzier Art Studio

196 Beverley St. Toronto, ON

**Fee:** Regular: \$135

Student (with ID): \$85

**Registration:** <http://www.arttherapist.ca/drawing-the-self-out-with-art-workshops/caring-for-self/>

### Painting with Your Muse: Intuitive Painting Workshop

February 25, 10am-5pm

Take an inner journey into self through intuitive painting and the expressive arts. Are ready to deeply with your inner wise self through painting? In this one-day intuitive painting workshop you and your Muse will be guided on a journey into self exploration through process painting. Join me in the next Painting With Your Muse workshop. Discover the mindfulness practice of Intuitive Painting, and tap into your inner guidance. Limited spots available.

**Location:** VanDuzier Art Studio

196 Beverley St. Toronto, ON

**Fee:** \$135

**Registration:** <http://www.arttherapist.ca/drawing-the-self-out-with-art-workshops/painting-with-your-muse/>

**Visual Journal Journey: Art Journaling Series 4 Saturdays:** April 22, 29, May 6, 8, 10am -12pm

In Visual Journal Journey you will be guided through new ways to explore your creative self through creative prompts and visual arts exploration using mixed media.

This 4 week Visual Journal Journey Workshop is designed to help jump-start your creative reflective practice if you have let your creative practice fall by the wayside. Even if you already art journal, Visual Journal Journey offers new ways of approaching your art journaling.



As an art therapist I have crafted art directives to help guide you to move beyond the blank journal page. Reflective questions will be used during the workshop to help you delve deeper into personal meaning in the privacy of your art journal. This series will have a positive psychology perspective, with an emphasis on our strengths.

All skill levels are welcome. All supplies for workshop are included.

**Location:** 62 Seymour Ave, Toronto ON

**Fee:** \$185

**Registration:** <http://www.arttherapist.ca/drawing-the-self-out-with-art-workshops/visual-journal-journey/>

**NEW:** Not in Toronto? Join us at a reduced rate via Skype

**Have a question?**

E-mail me [petrea@arttherapist.ca](mailto:petrea@arttherapist.ca)

Give me a call: 647-204-6791

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## THE KUTENAI ART THERAPY INSTITUTE PRESENTS A SERIES OF WORKSHOPS

### MAY & JUNE WORKSHOPS

#### **Photo Voice and Poetic Voice: Arts-based Practice for Community Development & Social Change (E509)**

This course focuses on the use of arts based practices for working with community development to support social change. The course introduces students to the use of art in bringing people together around common interests, concerns and goals for social change.

**Presenters:** Monica Carpendale & Frank Tester

**Date:** May 29–30 (9am - 4pm)

**Cost:** \$200 (early registration April)  
\$225 regular

#### **Border Crossings: Arts Based Research for Social change (R510)**

An experiential arts based research workshop for participants to explore the movement between different modalities of the creative arts and the potential for social change. Themes to explore will focus on our relationship to land and nature in the light of current world issues like water, climate and refugees. Using body sculptures, poetry, voice, and art, the group will include both individual and group forms of arts based research. The workshop will involve perception, dialectics, metaphor, connection and the movement into compassionate action.

**Presenter:** Monica Carpendale

**Date:** May 31 (9am-4pm)

**Cost:** \$100 (early registration April 1)  
\$125 regular

#### **Art Therapy as a School-based Intervention for Children & Adolescents (E506)**

This workshop will combine experiential art activities, theoretical understanding and practical guidelines for integrating art therapy as

an intervention within a school setting. Educators, counselors and art therapists will benefit from this workshop, which will consider art therapy as a way to support the educational needs of the student, in light of contemporary developmental theories and neuroscience.

**Presenter:** Nicole LeBihan, BA, DKATI, RCAT

**Date:** June 1 & 2 (9am-4pm)

**Cost:** \$200 (early registration April 1)  
\$225 regular

#### **What Clicks For You? Connecting Kids to Nature, the Environment, and Each Other through Photography (E609)**

This is a workshop for educators to enhance their visual arts and environmental education programs while encouraging their students to connect to nature, the environment and each other through developing skills in photography. All photographic devices are welcome.

Monday evening: PowerPoint presentation

Tuesday: all day experiential workshop.

**Presenter:** Elizabeth Cunningham, MA Expressive Arts Therapy

**Date:** Monday June 5, 7-9pm

Tuesday June 6, 9am – 4pm.

**Cost:** \$125 (early registration April 1)  
\$150 regular

#### **Art-based Group Therapy: Theory and Practice (E506)**

This one day experiential workshop will provide an introduction to the theory of art based group therapy and the practice of working with art in a group setting. We will explore how and why making art in a shared creative space facilitates opportunities to experience self in relation to others in new ways that increase a sense of relational connection and belonging. Participants will learn about group dynamics, therapeutic factors of group work and the role of art making to support experiences of positive engagement. They will also learn some basic art therapy skills and how to engage creatively with a group. Participants will practice and experience specific directives and interventions that can be used with groups to explore personal boundaries, interpersonal skills, styles of communications while supporting relationship building and group cohesion. The experiential component of the workshop will provide an opportunity for participants to engage in art making and reflect on their own experience within the group. This in turn will open up reflections on common roles and patterns of interactions in different group settings. Throughout the day attention will be focused on practicing, and building capacity for the therapeutic skills of attunement, empathy respect and presence.

**Presenter:** Millie Cumming

**Date:** June 8-9 (9am -4pm)

**Cost:** \$200 (early registration April 1)  
\$225 regular

#### **Connecting to Nature through Photography (age 11 to adult)**

Connecting to nature can be very therapeutic for individuals who are living with anxiety and depression. Photography helps to focus on the beauty of Nature in an easily accessible way that everyone can enjoy. Come and support your family member through this

experiential workshop.

**Facilitator:** Elizabeth Cunningham MA, Expressive Arts Therapy

**Date:** June 16-18 (Friday evening 7-9 pm; Sat. and Sun. 9am – 3pm)

**Cost:** \$200 (early registration April 1)  
\$225 regular (some subsidies available)

## JULY TO SEPTEMBER WORKSHOPS

### **Healing the Healers: Art Therapy and Dream Work (E527)**

This experiential studio course in spontaneous art and dream work offers an opportunity for the participant to personally experience the art therapy process through exploration of art materials and art therapy techniques applicable to work with individuals and groups. The facilitator will process artwork with each participant within the group. There will be opportunity through group discussion to review the art therapy process from different theoretical and therapeutic perspectives.

**Art Therapist:** Monica Carpendale, BFA, DVATI, RCAT, BCATR

**Date:** July 5-7 (9am-4pm)

**Cost:** Early bird by June 1 \$300.00  
Late registration \$350.00

### **Grief and Loss: Artmaking as a Path for Healing**

“At the deepest level, the creative process and the healing process arise from a single source”. — Rachel Remen

This two-day experiential workshop will involve an orientation to current models and theories of grief and loss and the healing potential of creative expression through the journey of bereavement.

Participants will have the opportunity to gain understanding about the effects and impact of loss, and therapeutic approaches that can support grief work. They will also learn some basic art therapy skills and how to engage creatively with people who are living with loss. Participants will also practice and experience specific directives and interventions that can be used with groups and individuals and are specifically designed to support the mourning process. The experiential components of the workshop will provide opportunities for participants to work with personal material relating to their own history of loss. Throughout the training attention will be focused on practicing, and building capacity for the therapeutic skills of attunement, empathy respect and presence.

**Presenter:** Millie Cumming

**Date:** July 10-11 (9am -4pm)

**Cost:** \$200 (early registration April 1)  
\$225 regular

### **The Art of Aging: Transitions and Transformations in Becoming an Elder**

This experiential workshop will explore the issues and gifts that come with the transitions of entering the second half of life and becoming an elder. An intentional spontaneous approach to art therapy will be introduced in the context of exploring the 8 gates as laid out by Angeles Arriens in her book on *The Second half of Life: opening the eight gates of wisdom*.

**Facilitator:** Monica Carpendale

**Date:** July 12-13 (9am - 4pm)

**Cost:** \$200 (early registration April 1)  
\$225 regular

### **Building Resiliency for Indigenous Girls and Women (E506)**

A training for frontline workers and counselors to build skills in using traditional indigenous healing practices combined with art therapy for working with girls and women who have experienced violence and trauma.

Therapists and front-line workers in their communities are frequently actively involved in assisting women and children who have experienced domestic and sexual violence to heal and recover. This can be particularly challenging when building relationships with Indigenous women and children, who need us to express an in-depth understanding of how colonial and intergenerational trauma influence immediate choices, and how personal wellbeing is intimately tied to the health of families and communities.

**Presenter:** Dr. Fyre Jean Graveline, PhD, MSW, RSW, DVATI, RCAT

**Date:** Sept 18-21 (9am - 4pm)

**Cost:** \$450 (early registration July 1)  
\$550 regular

### **Indigenous Hand Games: A Workshop for Indigenous Facilitators and Elders (E506)**

This workshop is to introduce indigenous hand games to the Kootenay Boundary community by training elders and child and youth workers.

**Date and facilitator:** to be announced.

## PRESENTER BIOGRAPHIES:

**Monica Carpendale**, BFA, DVATI, BCATR, RCAT, HLM, is the founder and executive director of the Kutenai Art Therapy Institute, in Nelson, BC, Canada. She has over 30 years in clinical experience as well as education. She is the author of numerous publications on art therapy, in the *CATA Journal* and several texts, including *Essence and Praxis in the Art Therapy Studio* (2009) and *A Traveler's Guide to Art Therapy Supervision* (2011). Monica has produced a few documentary films about the benefits of art therapy, including *An Angel with a Broken Wing* (2009) and co-designed nine Blue Heron therapeutic communication games.

Monica is a mother, grandmother and a great grandmother, artist, poet, educator, therapist, environmentalist. She is deeply engaged with the philosophical and creative aspects of becoming and being an elder, in personal, professional and community aspects.

**Millie Cumming**, BA, MA, DKATI, BCATR, RCAT, RCC, graduated from the Kutenai Art Therapy Institute in 2001, and completed a Masters in Counseling in 2008. She is a registered Canadian art therapist and a registered BC clinical counselor. Areas of special interest and work experience include ending violence against women, trauma resolution, palliative care, grief and loss, mental health and addictions, child and youth mental health and family systems.

Millie works from a strong systemic foundation in her work as an art therapist, integrating Integrated Body Psychotherapy and mindfulness into her practice. She is a member of faculty and supervisor at KATI and has a private art therapy/counseling practice.

**Elizabeth Cunningham**, MA Expressive Arts Therapy, was born in Toronto. After a long career in teaching and art therapy, she recently moved to Nelson, B.C. where she is happily sharing the lives of her young grandchildren and indulging in her life-long interests: photography, writing, and exploring nature. Elizabeth is involved with the Kutenai Art Therapy Institute as chairperson of the Board, a thesis reader, and in helping to organize workshops. Passionate about music, she organizes a series of concerts for schools of the region with the Selkirk Pro Musica Society. She is married to composer Doug Jamieson and has three adult children.

**Dr. Fyre Jean Graveline**, PhD, MSW, RSW, DVATI, RCAT is Metis/Mitchif originally from Northern Manitoba, but has lived and worked throughout Canada as an educator, administrator, activist for Earth Mother, feminist, artist and ceremonial leader. She is the Director of Circle Works, her own counselling and consulting company. Fyre specializes in providing supports to victims of family violence, sexual violence, trauma, PTSD, identity crisis, low self-esteem and depression. Her published works include Circle Works: Transforming Eurocentric Consciousness (1998); Healing Wounded Hearts (2004), co-authored Just Reach Out! (2009), Circle Works: Transforming Aboriginal Literacy (2011); and LIFE (Lived Indigenous Feminist Ecological) Arts-Based Transformational Healing Model, is in process.

**Nicole LeBihan**, BA, DKATI, RCAT has 12 years of experience as an art therapist in a variety of school settings and 6 years experience as a supervisor of practicum students in school-based art therapy placements. School environments have included elementary, middle and secondary schools in addition to alternate and non-traditional programs. Nicole is currently on Faculty at Kutenai Art Therapy Institute.

**Frank Tester**, B.Sc. (hon.), D.Phil., M.E.Des., M.S.W. is a social worker who has recently retired from teaching social and international development studies in the School of Social Work, UBC. He uses photography, film, art and popular education in his work that has spanned both the country and the globe. Frank is the co-author of books and reports dealing with Inuit social history, Canadian social policy, social impact assessment, Aboriginal child welfare and the impact of mining on Inuit women and families. He is the recipient of multiple awards for his contributions to the study of Human Rights in North America.

### GROUNDWATER SERIES OF WORKSHOPS

This year our Groundwater focus is on providing this variety of workshops to potential students, professional and community members, as noted above. Stay tuned for more offerings through the website. While this series is being offered in Nelson, BC, we hope to be offering art therapy workshops in different communities in Canada and to research the preferred design of the Groundwater program. The following workshops can be taken for KATI course credit hours in specific courses. This can be available for participants who have applied to the KATI art therapy training program. We are also integrating more indigenous content and experiences in our overall program.

#### Groundwater Program Intentions:

- To train culturally aware and socially-informed art therapists and community workers

- To use a relational approach in teaching, research, supervision and art therapy practice
- To address the ongoing complex, historic, intergenerational issues that affect Indigenous peoples
- To enhance healthy relationships and roles among individuals, families, communities, and nations
- To uphold the work of the Truth and Reconciliation Commission of Canada
- To apply strength-based and creative arts approaches to enhance resiliency
- To integrate land-based healing and restorative practice approaches

### REGISTRATION AND INQUIRIES

Email: [admin@kutenaiarttherapy.com](mailto:admin@kutenaiarttherapy.com)  
Phone: 250-352-2264  
191 Baker Street, Nelson, BC, V1L 4H1  
[www.kutenaiarttherapy.com](http://www.kutenaiarttherapy.com)

*Register early as class sizes will be limited. Costs include art supplies. KATI reserves the right to cancel workshops two weeks prior.*



### UPCOMING EVENT DURING THE CREATIVE ARTS THERAPIES WEEK

March 12-19, 2017  
Quebec's Art Therapy Association

#### Official opening of the UQAT Center, Montréal

625, avenue du Président-Kennedy (8<sup>th</sup> floor)

March 16, 4-7pm

- 2nd Cycle Microprogram and Master's in Art Therapy presentation
- Meet professors, students and graduates
- Visit the center
- Introduction to art therapy activities

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1 877 870-8728 poste 6746  
[uqat.ca/art-therapie](http://uqat.ca/art-therapie)  
[nathalie.bogros@uqat.ca](mailto:nathalie.bogros@uqat.ca)

## CANADIAN ART THERAPY ASSOCIATION (CATA)

### VISION

We are the Canadian voice of art therapy. We bring together art therapists to raise standards and advance the profession.

### MISSION

*Bringing together art therapists*

1. Network and connect members
2. Host an annual national convention
3. Support the creation of provincial chapters
4. Sponsor regional events and workshops

*Raising standards and advancing the profession*

1. Uphold ethical standards for professional accreditation and designation for art therapists
2. Encourage educational standards for art therapists
3. Publish a triannual newsletter and a biannual journal
4. Support and encourage scientific and arts-based research
5. Provide public education about the field

### FOLLOW US



**Twitter:** CATA-art



**Instagram:** CATA\_photos\_atac



**Facebook:**  
Canadian Art Therapy Association  
(closed group & fan page)



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thérapie

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Haley Toll (AB)  
cata.president@gmail.com

#### PAST PRESIDENT EX-OFFICIO

Mehdi Naimi (BC)  
cata.past.president@gmail.com

#### VICE-PRESIDENT Michelle Winkel (BC)

catavicepresident@gmail.com

#### SECRETARY Sylvia Calatayoud (NS)

catasecretary@gmail.com

#### TREASURER Sharona Bookbinder (ON)

catatreasurer@gmail.com

#### DIRECTORS GOVERNANCE (ADVISOR TO THE BOARD)

Waqas Yousafzai (AB)  
catagovernance@gmail.com

#### EDUCATION Mary Norton (AB)

cataeducation@gmail.com

#### COMMUNICATIONS

Rajni Sharma (ON)  
catacommunications@gmail.com

#### MEMBERSHIP Amanda Gee (ON)

catamembership@gmail.com

#### RESEARCH & PUBLICATIONS

Erika Loseman (USA)  
cataresearchchair@gmail.com

### COMMITTEES 2016-2018

#### COMMITTEE CHAIRS

#### CONFERENCE Gilda Raimondi (ON)

cataconference@gmail.com

#### REGISTRATION Adriana Leinberger (MB)

cataregistrar@gmail.com

#### SOCIAL MEDIA Andrea Hrysko (BC)

catasocialmedia@gmail.com

#### ADVOCACY Sandra Hewitt-Parsons (NS)

cataadvocacychair@gmail.com

#### JOURNAL Pamela Whitaker (Ireland)

catajournal@gmail.com

#### ETHICS Kayla Cardinal (MB)

cataethics@gmail.com

#### ASSOCIATION LIAISON

Lucille Proulx (BC)  
catapartnershipdevelopment@gmail.com

#### NEWSLETTER Erika Loseman (USA)

cataresearchchair@gmail.com

#### MARKETING & PROMOTION

Katherine Hanczaryk (NS)  
catamarketingchair@gmail.com

### CATANews

CATANews is the tri-annual newsletter of the Canadian Art Therapy Association, published in February, June and October annually and circulated by email to our 440+ membership. Content is provided by members and is subject to editing.

#### COPY & ADVERTISING DEADLINES

Dec 15<sup>th</sup> for February Issue  
April 15<sup>th</sup> for June Issue  
Aug 15<sup>th</sup> for October Issue  
Advertising rates are \$5/sq in.

#### NEWSLETTER COMMITTEE

#### CHAIR/EDITOR Erika Loseman (USA)

cataresearchchair@gmail.com

#### DESIGNER Patricia Ki (ON)

#### PROOFING Dianne Shannon (SK)

#### ADMINISTRATION

Renée Despocas (BC)  
cata.office.manager@gmail.com

#### MAILING ADDRESS

PO Box 658, Stn Main  
Parksville, BC V9P 2G7

#### WEBSITE

www.canadianarttherapy.org