

interwoven

Weaving Together the Creative Arts and Well-being

The 2010 Symposia of ANZATA and CTAA
and the CAN Forum / Hui

Saturday 25 and Sunday 26 September
at Whitecliffe College of Arts and Design, Auckland



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welcome to Interwoven

We are very excited to present this joint venture of three organisations at the very heart of the intersection of the arts and the well-being of individuals and community in Aotearoa/New Zealand. ANZATA (Australia and New Zealand Art Therapy Association) is the professional body of arts therapists who are trained to masters level, in Australia, New Zealand and Singapore. CTAA (Creative Therapies Association of Aotearoa) is an integrative umbrella organisation which includes creative therapists, community art workers and people interested in using creative media in education, rehabilitation, health, community health, counselling and psychotherapy. CAN – the Creative Access Network (formerly Creative Spaces Network) is an informal association of Auckland people and spaces that provide support and opportunities to be involved in the arts for people with limited opportunities to do so. There is a wonderful line up of speakers, workshops and presentations on both days.

Saturday's Events

For the ANZATA day, arts therapists are travelling from the US, Singapore, Malaysia and Australia to share their work, so it will be a multi-cultural exchange. Likewise with the modalities – along with a spectrum of therapeutic visual art forms (including innovations in textile crafting), we are delighted to have representation from the fields of dramatherapy and dance/movement therapy and we also have a registered music therapist with us this year! So it will definitely be a true arts 'with an s' therapy event! There may be some difficult choices to make, but it's marvellous to have such an abundance of rich educational and experiential learning available all on one day! There will also be an AGM with lunch provided for all professional members.

Sunday's Events

CTAA will be host a second day of workshops and presentations, and they are also offering a broad mix of modalities and subjects, from many New Zealand centres. CTAA members will have their AGM at lunchtime and lunch will be provided. On the same day CAN in association with Arts Access Aotearoa will be putting on a free workshop and forum discussion, centred around furthering the arts in the sector of community and disability arts. The sector has evolved and become much broader than the idea of fixed spaces, with more project based events and initiatives, and that the time is ripe for a broader look at sustainability, what inclusion and accessibility for all means, and what provisions might give more choices to individuals. While they will have a focus on the creative climate of New Zealand, these ideas will surely have applications for similar endeavours in other countries.

As the title and theme suggest, the Interwoven Symposium is an intensive meeting of modalities and methodologies, networks and associations, the wider therapeutic arts community along with many international and intercultural connections. The website has registration details and earlybird specials. You will also be able to download an A4 poster to print and display. This would be excellent PR for your workplace, to get employers and colleagues interested in what our profession is up to.



exhibition and social event

A very exciting feature of this symposium is the extensive arts exhibition and social event on the Saturday night that will start after the end of the final workshops at 4.30. This will take place on level 5 both outside and inside the lecture hall, beginning with a multi-modal participatory work facilitated by Amanda Levey and Rachel Grimwood. As your workshop finishes you will be guided upstairs by your workshop facilitator to join the event. This will introduce the arts exhibition with contributions from all organisations involved. There will be a bar offering wine, juice and nibbles for a koha (donation).

Additional works will be hung on Level 3 in the foyer area outside Pearce seminar room and Studio 1. Works can be contributed by anyone involved in the symposium, and will include the work of participants in the programmes of the members of CAN (Creative Access Network). If you have works that you would like to show, please contact Sally Legg (secretary@anzata.org).

additional information

Building Access

Whitecliffe College has secure access, both to enter and exit the building and to move around the building. There will be a team of volunteers who are students at the college, who will be available to get you in and out and between floors. There is one exception to this rule, it is possible to go from level 3 by the stairs and to exit on level 5 without a swipe card. During the symposium, there will always be someone by the main entrance to Balfour Street, so if you have difficulties you can always ask this person for help. All security doors are clearly marked on the map on page 19 of this programme.

Food and Drinks

Tea and coffee will be provided in the Whitecliffe cafeteria at morning tea. For those attending the AGMs, lunch will be provided.

There is not much open around the college on the weekends. On Saturdays there is a French market 'La Cigalle' at the end of St Georges Bay Road. This is an easy walk (out the main entrance, turn right, first right down the hill, turn left to the end) and there are plenty of food stalls. There is a café on Gladstone Road opposite the Rose Gardens (out the main entrance, turn left, turn right and walk a couple of blocks up the hill). Otherwise you can walk or drive a short distance along the waterfront towards the city and you will find some fast food outlets.

Displays and Stalls

We are delighted to announce that the Women's Bookshop will be hosting a stall with relevant books for sale on Saturday 25th. Also throughout the weekend members of CAN (Creative Access Network) will be representing their organisations with information displays.

Accommodation

There are a number of well-appointed hotels and backpackers in close vicinity to Whitecliffe College. To find a list of these and some reliable New Zealand accommodation websites please go to the 'ANZATA Conferences' page in the 'Professional' menu on the ANZATA website.

day one: ANZATA Symposium

Saturday, 25 September, 2010

	Lecture Hall	Pearce	Davis	Studio 1	Studio 2
9.00-9.30	Welcome and Introduction (Lecture Hall)				
Session A 9.30-11.00 1.5 hours	1. The dancing connection Anaia Treefoot Rebecca Travaglia <i>DMT / Music Therapy Presentation / Workshop</i>	2. Containers of memory Susan Mader <i>Art Therapy Workshop</i>	3. Differing beliefs Lauren E Cleary <i>Art Therapy Presentation</i>	4. A dynamic practice Suzanne Vesty <i>Art Therapy Presentation</i>	5. Forensic art therapy Ronald Lay <i>Art Therapy</i>
11.00-11.30	Morning Tea				
Session B 11.30-1.00 1.5 hours	6. An arts therapy process Maree Brogden <i>Multi-Modal Arts Therapy</i>	7. Working on the fringe Toril Pursell <i>Art Therapy</i>	8. Art therapy as supervision for female workers within domestic violence & sexual assault sector Eva Dick <i>Art Therapy Presentation</i>	9. Using arts therapy to support women experiencing domestic violence Johanna Hood <i>Art Therapy</i>	10. Contemporary Ethical Issues in Creative Arts Therapy Practice Elizabeth Coss <i>Arts Therapy Presentation</i>
1.00-2.30	Lunch / ANZATA AGM (Lecture Hall – Lunch provided)				
Session C 2.30-4.30 2 hours	11. Creating ritual Amanda Levey Rachel Grimwood <i>Movement-based Intermodal Arts Therapy</i>	12. Narradrama with teenagers Adrian Lania <i>Drama Therapy</i>	13. Look into our eyes, mirror our faces Bee Teoh <i>Art Therapy</i>	14. Making creativity a habit Wayne Morris <i>Interactive Workshop</i>	15. MARI: Mandala Assessment Research Instrument Wendy Nash Denise Longmire <i>Art Therapy</i>
4.30-7.00	Function / Exhibition (Lecture Hall)				

1. The dancing connection: Enhancing child development within collaborative DMT and music therapy

Anaia Treefoot and Rebecca Travaglia

Lecture Hall, Saturday 9.30 – 11.00

The workshop focus is to introduce participants to some fundamental Dance Movement Therapy (DMT) principles, and to explore these principles through movement and music. It will begin by introducing a collaborative case study undertaken by the co-facilitators, of a twelve-year-old female client diagnosed with global developmental delay, who received brief dance movement therapy treatment within the context of her long-term individual music therapy (MT) treatment. Brief video clips from both the DMT and MT will be shown to illustrate the work. The workshop will then lead into an experiential section. The dance movement therapist will guide participants through a movement process, exploring early developmental movement patterns that are often inhibited or delayed in children with special needs. Participants will gain an embodied understanding of how an integrated sense of self develops partly through this developmental movement process. Participants will be asked to explore how these movements can be supported by music, and how the music therapy process might be used to encourage and support clients' movement, expansion and development.

Dance-Movement Therapy / Music Therapy

Anaia Treefoot

BA, MA Clinical Arts Therapy

Anaia has recently returned to Aotearoa after a year long internship in New York with Dance Therapy and Early Childhood Development Specialist, Dr Suzi Tortora. Anaia has also studied Authentic Movement, Soul Motion™ Dance, The 5 Rhythms™, Halprin Life/Art Process and Gestalt Awareness Practice. Anaia has worked with children with Autism Spectrum Disorders and other special needs in New Zealand, including a collaborative piece of Dance Therapy work with Rebecca Travaglia.

Rebecca Travaglia

BMusContemporary Rock, MMusTh, RMT

Rebecca qualified as a registered Music Therapist from the New Zealand School of Music in 2006. She currently works as a music therapist at the Raukatauri Music Therapy Centre in Auckland. Previous work includes with children with special needs and women with eating disorders.

2. Containers of memory

Susan Mader

Pearce Seminar Room, Saturday 9.30 – 11.00

In this workshop Susan will introduce you to the art of hand coiling with strips of memory, found and recycled fabrics and fibre while exploring the theories around wellbeing and the hand made. Susan believes that in the process of making simple coiled containers, the sensory experiences of the present are brought together with memories and associations from the past, thereby creating new patterns within the client's mental constructs as embodied within the beautiful forms of the objects. You will be invited to share your own experiences as you coil and to reflect on the possible applications in your work settings. Materials will be

Art Therapy

supplied however, you are welcome to bring your own memory fabric to use.

Susan Mader

BA (Visual Arts) Textiles, MA Art Therapy, AThR

Susan is a registered Art Therapist and Visual Artist (Textiles) whose work has been represented in local and national exhibitions. She conducts workshops for community based organisations and has worked in Community Mental Health for 14 years. Susan is currently working in the Art Therapy Programme at Joondalup Clarkson Community Mental Health in Perth, Western Australia.

3. Differing beliefs: A case study involving ethics, morals, and professionalism within pediatric oncology

Lauren E Cleary

Davis Seminar Room, Saturday 9.30 – 11.00

Art Therapy Presentation

Within pediatric oncology, a patient's wishes are often secondary or irrelevant to the parent or guardian's choices, and this consistently raises various ethical and moral dilemmas for the treatment team. This case study examines the challenges of meeting the needs of an adolescent, oncology patient while still respecting her family's cultural and religious beliefs, without compromising one's principles as a professional. The Art Therapy goals for this patient were to provide a consistent vehicle for expression of feelings in a constructive and acceptable way within her family's belief system, offer opportunities for control that were satisfactory to her family, and validate her fears and emotions without jeopardizing her family's ideology. This presentation provides an in-depth analysis of how the Art Therapist was able to facilitate the goals for this pediatric patient while still respecting the family's position.

Lauren Cleary

ATR-BC, LCAT

Lauren Cleary was the Art Therapist at Mount Sinai Kravis Children's Hospital, in New York City, from 2007-2010. She conducted bedside individual, sibling, parent, and family sessions and co-led evening groups for pediatric patients and families dealing with chronic, life threatening illnesses. She coordinated and supervised the art therapy internship program, and developed new bimonthly art shows that incorporated art history, multiculturalism, art techniques, and individual expression on the inpatient closed circuit television channel. Previously, she worked with inner-city adolescents within psychiatric special education schools, utilizing a strengths-based, open studio approach.

4. A dynamic practice

Suzanne Vesty

Studio 1, Saturday 9.30 – 11.00

Art Therapy Presentation

At Spark Studio (a creative space for adult artists of diverse abilities) we have implemented a number of pilot programmes in visual arts education, creative expression and art therapy. At Spark we specialise in integrating art making methodologies with group and person-centred themes and processes, resulting in therapeutic outcomes. This involves demonstrating techniques and developing a skill base and vocabulary in art making whilst constantly strengthening the notion of self identity and personal narrative through reflective learning processes, introduced subject matter or themes – and working in a conscious and deliberate manner with the group dynamic. As a result the artists are informed by their own self reflection, they grow and develop as people and become empowered by their own capacities and capabilities as practicing artists; the group relationship develops into a strong sense of community – overall creative

purpose and endeavour grants meaning to peoples' lives. In this seminar I will talk about our work at Spark Studio with a particular focus on a number of pilot programmes we are operating; one in art therapy for the stroke affected, and the other in trialing an all inclusive studio environment.

Suzanne Vesty

GradDipTchg, MFA, MAppSciSE, AThR

Suzanne Vesty has 30 years experience as an adult educator, therapist, supervisor and mentor in creativity-centred human development. She has extensive training in experiential modalities including performing and expressive arts. She is the Founding Director of Wings (1988 – 2010) currently offering retreats in transpersonal arts psychotherapy. She is a practising visual artist and regularly exhibits her work. She is the Director of Spark Studio.

5. Forensic art therapy: Re-connecting self and community through technology

Ronald PMH Lay

Studio 2, Saturday 9.30 – 11.00

Art Therapy

This workshop will explore how traditional concepts of containment have been expanded with the introduction and integration of technology into the therapeutic spectrum. More specifically, it will examine the rationale for providing art therapy to older adults committed to a forensic mental health facility and how re-connections have been established. The primary goal of the therapeutic interaction is the relationship itself, and is difficult at best given the reality of one's connection with the legal and/or mental health system(s), one's past experiences, and the symptoms of one's mental illness. The elderly can be re-connected with community as evidenced by their participation in the arts and with their involvement with their own living legacy projects. Case material and images of artwork will be discussed to augment and synthesize the various elements of this presentation. The workshop will be presented in

an interactive discussion format augmented by an experiential art activity.

Ronald Lay

MA, ATR-BC

Ron has provided art therapy services to primarily geriatric individuals at a large forensic mental health facility in Northern California for the past eleven years. He developed their internship program, provides clinical supervision, and continues to develop his professional repertoire by providing presentations at various venues in Canada, the United States, Tanzania, Singapore, and Scotland. Although he has been acknowledged and awarded with sustained superior accomplishment awards from the California State Legislature, it is the smiles, the gratitude, the transformational changes, and the relationships with his clients wherein he finds the greatest rewards and inspiration.

6. An arts therapy process: Metaphor, art-making and imaginal modelling

Maree Brogden

Lecture Hall, Saturday 11.30 – 1.00

Multi-Modal Arts Therapy

This workshop will explore a multi-modal arts therapy approach. Workshop participants will be given an opportunity to engage in an arts therapy exploration of the metaphor and the process of imaginal modelling as it is described by a phenomenological arts therapy approach... How do I relate to this way of being... what would it be like to encounter the world in this way... how does it feel? A good metaphor reflects the way the world is lived. It elucidates via an embodied view that evokes connection between the physical experience, emotion and imagination. Using an arts therapy process, the imagination forms an interpretive background for the exploration of life themes.

Maree Brogden

AThR, MAAT Clinical, PGDip PMHN, BN, DipVCDesign

Maree is a professional member of the Australia and New Zealand Art Therapy Association. She completed an MA in Arts Therapy Clinical degree at the Whitecliffe College of Arts & Design in Auckland in 2007. Since completing this, Maree has worked as a registered arts therapist for forensic psychiatric services Waikato DHB, as a creative arts group facilitator with disability groups, with other groups who have had an interest in art therapy and as a therapist and supervisor in private practice. Her previous work experience includes several years working for public mental health services. Maree has a personal interest in life drawing and creative therapeutic dance.

7. Working on the fringe: Issues of isolation in art therapy

Toril Pursell

Pearce Seminar Room, Saturday 11.30 – 1.00

Art Therapy

What contributes to the isolation of art therapists within the field of the helping professions? This question has recently received more attention in the professional discourse. This workshop investigates the nature and causes of the isolation of art therapy and the art therapist on a professional and individual level. Participants will explore the 'we' vs 'them' language used by practitioners and its implications. A main focus will be self-knowledge in a situation where brief therapy and psychopharmacology have become the dominant models. The discussion opens for contributions from various socio-cultural contexts. The workshop aims to: 1) examine and reframe notions of isolation, 2) initiate feasible ways to make connections, and 3) provide constructive resources. The introductory presentation will review the art therapy literature with reference to interdisciplinary studies of art. This will be followed by a creative component and open dialogue. Hand-outs will be provided.

Toril Pursell

BA Art & Anth, MA ATh, AThR

Toril is currently working with children and young people in foster and residential care in Sydney, Australia. Her professional experience has been as an art therapist in adult mental health, assisting refugees, torture and trauma survivors and at-risk youth. She has developed creative programs for local community projects and was previously involved in child advocacy and art education in the United States. Toril maintains an arts practice with One+2 Studios in Sydney and is co-founder of ARTcircle, an independent arts group. She has had presentations at the Sydney Region School Counsellors' Conference (2008), NSW Institute of Group Leaders (Sydney, 2009) and the Internationalisation of Creative Arts in Therapy Conference (Singapore, 2010).

8. Art therapy as supervision for female workers within the domestic violence and sexual assault sector

Eva Dick

Davis Seminar Room, Saturday 11.30 – 1.00

Art Therapy Presentation

The nature of domestic violence and sexual assault work unavoidably involves the worker being exposed to traumatic material. With a high burn out rate in this sector, it is essential that workers in this field have good support including access to a variety of approaches of formal supervision. I have worked in domestic violence and sexual assault sector since 1992 and only recently has the term and practice of supervision become available for workers in this field. Up until then, debriefing was conducted on a casual basis when time permitted. In this paper I will discuss how group supervision through art therapy has assisted workers from the domestic violence and sexual assault sector.

Eva Dick

MMentalHealth

Eva completed her Masters of Mental Health in the field of Art Therapy at Queensland University in 2008. She is also a practising artist and her work is about a visual language that explores women's place in the world and connecting it to our everyday existence. The 'personal is political' is central to her feminist art therapy practice. Eva has recently relocated to beautiful New Zealand and is working as an art therapist in the Domestic Violence sector and with individual clients. She is a member of the Auckland Women's Refuge Collective, The Brisbane Rape and Incest Survivors Support Service and Women's House Domestic Violence Refuge in Brisbane.

9. Using arts therapy to support women experiencing domestic violence

Johanna Hood

Studio 1, Saturday 11.30 – 1.00

Art Therapy

The complex set of power and control behaviours inflicted on victims of domestic violence by their abusive partners is more than physical or sexual assault but also consists of the women being subjected to intimidation, coercion and threats, emotional abuse, isolation, minimizing/denying/blaming, manipulation of children, use of male privilege, and economic abuse. Such experiences leave most women feeling confused about themselves and their experiences. There is also a considerable pressure and blame placed on these victims by society. Typically people say statement “Why doesn’t she just leave him?” rather than “Why doesn’t he stop abusing her?”. In this workshop I hope to offer you, as practitioners, insight into some of the challenges women face when they are in domestic violence relationships, and how the use of arts therapy can support them to find a way towards a safer less fear filled life for them and their children.

Johanna Hood

MA Arts Therapy (Clinical), AThR

Johanna currently works with women who have experienced domestic violence (currently or in the past) at Inner City Women’s Group in Auckland; www.innercitywomensgroup.org.nz. She has been with ICWG since 2008 as an Arts Therapist and Group Facilitator supporting women on the Breaking the Cycle programme, in the community and at refuge. She also works with women and anger groups on the Irate programme, and a Court ordered stopping violence programme called PAVE for women who have been through the Family Violence Courts.

10. Contemporary ethical issues in creative arts therapy practice

Elizabeth Coss

Studio 2, Saturday 11.30 – 1.00

Arts Therapy Presentation

There will be a review of ethical practices and concerns in the creative arts therapies internationally. Special attention will be paid to the issues and differences that arise in relation to colonialism and region specific issues. What are the ethical issues of specific concern in the Pacific Rim and in regions where the creative arts in therapy are newly developing? Discussion of emerging ethical debates such as how technology such as the internet and the increased use of digital photography effect the boundaries and confidentiality of what we do will also be discussed. These issues will be surveyed, providing room for debate during the presentation. Participants will receive an understanding of the main elements of the ethics in the field and what the current and future concerns are likely to be.

Elizabeth Coss

ATR-BC, AThR, LCAT

Elizabeth has been the programme leader for Master’s in Art Therapy at LASALLE College of the Arts for the past three years. The programme is on the cutting edge of contemporary eastern and western traditions of treatment in practice and research. Elizabeth has worked and presented extensively in Singapore, the USA and Asia-Pacific. In addition to running the programme at LASALLE, she was on the faculty of the Graduate Art Therapy Programme at New York University for five years and the New York College of Osteopathic Medicine.

11. Creating ritual

Amanda Levey and Rachel Grimwood

Lecture Hall, Saturday 2.30 – 4.30

“‘Rites’, says Antoine de St Exupery’s fictional fox in ‘The Little Prince’, ‘are actions too often neglected. They are what makes one day different from the other days, one hour from the others.’”
A ritual, however simple, creates a border around an activity the way a frame does around a picture. It sets this activity apart from ordinary life in a way that emphasizes beauty and pleasure, ensuring that those who participate in it become more aware of its significance.

Some social scientists claim that many of the difficulties people experience in contemporary life are because we observe so few rituals. However, it is not necessary to cling to rituals from another time that are no longer relevant, or to appropriate them from other cultures that are not our own. In this workshop we will explore the elements that commonly make up rituals and how to apply them to our current life and situations. There will be some considerations about the use of ritual in working with clients.

Movement-based Intermodal Arts Therapy

Amanda Levey

BA(Hons)Psych, MAAT, Registered Psychologist, AThR

Amanda trained extensively with Anna and Daria Halprin, pioneers of movement-based expressive arts therapy in the USA. She has developed her own therapeutic creative process using video as a medium. She has worked for many years in private practice and is the co-director of the Masters in Arts in Arts Therapy at Whitecliffe College.

Rachel Grimwood

BA(Hons)Psych, DClinPsych, BPS

Rachel is a clinical and community psychologist in private practice and works freelance as a dance and movement facilitator. She has been working with movement therapy over the last 15 years and teaching workshops about mindful and therapeutic movement since 2004. Rachel has over 20 years experience of group work and therapy and tailors movement workshops to the needs of the group.

12. Narradrama with teenagers

Adrian Lania

Pearce Seminar Room, Saturday 2.30 – 4.30

Narradrama is a combine method of two therapies: narrative therapy and dramatherapy. I will draw a workshop based on eight steps that Palm Dunne has described in her book ‘The Narrative Therapist and the Arts’. I found this method very helpful in my own practice of working with emotionally disturbed students in schools in South-West Sydney Area. I will show how the simple use of masks, story-making and elements of dramatisation can be used to externalised the client’s problem, finding personal agency and restoring the life scene. The workshop is experiential and involves your own process.

Drama Therapy

Adrian Zygmunt Lania

BA(Hons), DipEd, DipDramatherapy, AThR

Adrian was born and educated in Wroclaw, Poland. He is a psychologist and dramatherapist, and arrived in Sydney four years ago. Since then he has been working with children and adolescents at schools. He is the co-leader of an Introductory and an Advanced Dramatherapy Course, run by the Dramatherapy Centre. He enjoys working experimentally within the safe structure of the therapeutic process. In 2006 he and Joanna Jaaniste created a documentary DVD: ‘Going Birco’, which was about the use of dramatherapy within the school setting (see ANZATA Newsletter 2007, www.anzata.org).

13. Look into our eyes, mirror our faces

Bee Teoh

Davis Seminar Room, Saturday 2.30 – 4.30

Art Therapy

The objective of this activity is to love who we are and then embrace it – a close and deep connection with ourselves through physical connection. Participants are asked to look into their eyes through a mirror and notice any emotions or feelings that arise to their body. From the eyes, they start to trace and decorate their face, take a deep breath and continue the journey of exploring their face. Then participants are encouraged to share their experiences and give a 'name/title' to their face.

Bee Teoh

Bee is a registered art therapist with ANZATA, and runs workshops and art therapy training in Malaysia, as well as providing individual and group art therapy. She has done research on Medical Art Therapy and was trained in Point Zero Painting in San Francisco. She loves exploring sound and colour, and is passionate about the healing power of art.

14. Making creativity a habit: Putting more creativity into your life: putting more life into your creativity

Wayne Morris

Studio 1, Saturday 2.30 – 4.30

Interactive Workshop

This workshop is based on my book *The Creative Edge*. If you want to be different you have to do different. If you want to be more creative you have to do more creative stuff. Yes you read that right! You have to do creativity to become more creative! This workshop will help you do that. As a participant you will:

- identify the strengths and weaknesses of your creative character
- identify and practice ways of growing your creative character
- identify and practice the six habits of creative people
- identify which habits are supporting your creativity and plan to enhance them
- identify which habits are undermining your creativity and develop strategies for creating better ones
- be challenged
- have fun (compulsory!!)

Wayne Morris

DipEd, DipEd (Adult and Tertiary), DipEd (Guidance), MEd

Wayne is the founder of Future Edge Ltd, a New Zealand based consultancy that specialises in leading, learning and creating. He works across a wide range of business and community sectors. He is regarded as an experienced, pragmatic and entertaining facilitator, trainer, consultant and coach. He has the academic qualifications and the creative experience to support his work. He has facilitated creativity workshops in New Zealand, Singapore and South Africa. Wayne is also an artist with works in private collections in New Zealand, Australia, the United States and the United Kingdom. He is also passionate about all sorts of percussion and plays drums in band called Gumboot Tango (it could only be a New Zealand band!) that has performed at festivals throughout New Zealand. He is passionate about all things creative. More information can be found on www.future-edge.co.nz.

15. MARI: Mandala Assessment Research Instrument

Wendy Nash and Denise Longmire

Studio 2, Saturday 2.30 – 4.30

This presentation introduces the Mandala Assessment Research Instrument (MARI) assessment tool and provides information about the symbols, colours and developmental stages that comprise it. The MARI can be used for personal development, client evaluation, tracking, and guidance. In essence the MARI is a very empowering client tool – enhancing client insight and personal growth. Participants are presented with case studies using the MARI and will have the opportunity to experience their own choice of symbols to learn how these symbols reflect aspects of their lives.

Wendy Nash

BEd, MCounselling (Reg), CertInitAT, CertMARITeacher(Cert/Reg)

Wendy has followed her passion in using the arts in conjunction with counselling and education. Wendy has 30 years of research, study and experience working with individuals and groups in a wide range of settings: Child Protection; psychiatry/health; community arts and development; aged care; indigenous outreach and private practice; individual arts practice; and life coaching. Wendy trained in Counselling and Initiatic Art Therapy and last year travelled to the US where she completed MARI Practitioner/Teacher Training. As the first fully qualified, registered MARI TEACHER in Australia, Wendy is now exploring the MARI as a life enhancing tool and researching

Art Therapy / Expressive Therapies

ways to use this tool to further develop her arts and therapeutic practice, and offer MARI Training to a range of professionals in Australia and New Zealand who enjoy using Art Therapy tools in their work. MARI training groups are available in Tasmania with groups in Dorrigo and Apollo Bay to commence later this year. Practitioner Training is over 3 weekends. If you would like a group in your area please contact Wendy on 0409703779.

Denise Longmire

AThR

Denise has been a practicing artist for many years but has only recently entered the world of Art Therapy. Her experiences as a carer made her realise there was more she needed to do for herself and to assist others. Discovering art therapy opened a new window that has enabled Denise to enhance her own life and encourage others to use creativity in a therapeutic manner. Denise completed her training as an Art Therapist at Latrobe University in Melbourne in 2008 and is currently working as a sessional practitioner within a Palliative Care Unit. Denise has found that the mandala is an effective medium in this sphere as it is a less confronting medium for the patients. Meeting Wendy at the ANZATA conference in Geelong Denise saw the benefits of the MARI and has been enjoying the experience of the training both personally and professionally.

day two: CTAA Symposium

Sunday, 26 September, 2010

	Pearce	Studio 1	Studio 2
8.30-9.15	Registration		
Session A 9.15-11.15 2 hours	1. Theatre of the oppressed Caroline Miller <i>Dramatherapy</i>	2. Simple tools: book arts in therapy Mary Brownlow <i>Art Therapy</i>	3. A dash into the land of confusion Ron Phillips <i>Therapeutic Storytelling</i>
11.15-11.45	Morning Tea		
Session B 11.45-12.45 1 hour	4. Integrative dramatherapy reality therapy sandplay and symbol for children adolescents and adults Edith Shawyer <i>Dramatherapy</i>	5. A more integrated you Suzanne Barthow <i>Expressive Arts Therapy</i>	6. Relieving stress through breathing and chanting: a holistic experience Glense Blake <i>The singing voice</i>
12.45-2.00	Lunch / CTAA AGM (Pearce Seminar Room)		
Session C 2.15-4.15 2 hours	7. Approaches in dance/ movement therapy E Connor Kelly and Anaia Treefoot <i>Dance/Movement Therapy</i>	8. Drama and movement therapy incorporating elements of visual art and gestalt therapy Julie Burns <i>Drama Therapist/ Gestalt Therapist</i>	9. Making their own mark: arts therapy within client centred multidiscipline models Marion Gordon-Flower and Rod Flower <i>Arts Therapy</i>
4.15-4.45	Closing		

1. Theatre of the oppressed

Caroline Miller

Pearce Seminar Room, Sunday 9.15 – 11.15

Dramatherapy

This workshop will be based on one run by Brenda Meldrum using models from Augusto Boal's Theatre of the Oppressed. In the workshop part of a minimal script by Harold Pinter will be used as a framework for the dramatic action. Participants will be in two groups and will share the experience of being oppressed and being an oppressor.

Caroline Miller

Caroline trained as a dramatherapist in York. She is a founder member of CTAA, and was previously Co-director of the MA in Arts Therapies at Whitecliffe College. She now works in private practice in Auckland.

2. Simple tools: Book arts in therapy

Mary Brownlow

Studio 1, Sunday 9.15 – 11.15

Art Therapy

Bookmaking is a means of sharing or storing, containing or honouring personal experience. Books are personal objects meant to be held and interacted with. Book arts celebrate diversity and creativity, the sequential nature of multiple pages supports a narrative unfolding of sections holding images or text. The client's story can be drawn or written onto many separate pages, and by assembling parts into a whole the client's therapeutic encounter is recorded. In this workshop the participant is shown how to build small book structures using simple folded paper and card which they will be able to integrate into client sessions. Ways of using bookmaking with clients will be discussed.

Mary Brownlow

Mary holds a BFA and MFA in Art Therapy from the US. She emigrated to Wellington in 1991 and has diverse experiences working in community and health organizations as an Art Therapist, she currently divides her time between Te Omanga Hospice and a private practice in Wellington. She sees children, family groups and adults dealing with grief and loss, and mental health issues. She is also a printmaker and book artist.

3. A dash into the land of confusion

Ron Phillips

Studio 2, Sunday 9.15 – 11.15

Therapeutic Storytelling

The workshop will give the participants a glimpse into the methodology of Therapeutic Storytelling Intervention. The story is the vehicle for thinking and discussion. The journey is purpose built to emulate the issues of life. During the workshop a variety of story segments will be told and discussed. It should be fun.

Ron Phillips

Ron holds a current Marriage and Family license from California and has worked at Whirinaki (Middlemore) for 15 years using Therapeutic Storytelling Intervention every single work day in groups with individuals and families. Ron's website is www.tsi.co.nz.

4. Integrative dramatherapy reality therapy sandplay and symbol for children adolescents and adults

Edith Shawyer

Pearce Seminar Room, Sunday 11.45 – 12.45

Dramatherapy

“The practice of the arts, as disciplined rituals of play in painting, sculpturing, acting, dancing, making music, writing and story-telling, drama and psycho-drama, is a secure vessel to explore the unthinkable, a space beyond morality, a traditional playground of light and shadow.” (Paolo J Knill, 1988).

As a therapist I take great pains not to try to fit the client into a predetermined treatment. Effective therapy calls for counsellors to be ‘authentic chameleons’. In my workshop the group will be taken on the journey of a client who suffered from abuse, neglect and trauma to a place of recovery; using a flexible repertoire of relationship styles and a wide range of techniques based on integrated Dramatherapy and Reality Therapy.

Edith Shawyer

GradDipEd, GradDipDramatherapy

Edith’s paternal background is Celtic and English, her maternal ancestry Ngai Tahu. As a child, stories, art and drama helped her cope emotionally and cognitively with what some people would describe as a difficult childhood. It was natural, therefore, that Edith has offered training in Drama wherever she has been based in New Zealand and Europe. After a long career in Education both as teacher and Principal she took the opportunity to train as a Dramatherapist through Surrey University in England. Returning to New Zealand she worked in a Secondary school for ten years with children and adolescents with behavioural and learning difficulties. She became eclectic in her approach, training in other modalities in order to meet the client where they are. Edith now works in private practice in the Far North.

5. A more integrated you

Suzanne Barthow

Studio 1, Sunday 11.45 – 12.45

Expressive Arts Therapy

The ability to engage in deep connection, commitment and empathetic caring is the greatest strength of those engaged in the people helping professions and is at the heart of a successful therapeutic relationship. However, this level of engagement and caring can also be the greatest weakness because while people helpers encourage their clients to engage in health and wellness practices they often neglect to monitor even the most basic guidelines for their own health and wellness (Lawson, Venart, Hazler and Kottler, 2007; Rollins, 2005). Using Te Whare Tapa Wha as a guide Person Centred Expressive Arts Therapy is an ideal way to engage with a process that can focus on one’s spiritual, mental/emotional, physical and social wellness.

Suzanne Barthow

Suzanne is a trained counsellor and has a small private practice in Tauranga. She uses visual art therapy and sand tray in her counselling practice as well as a number of counselling modalities such as Cognitive Behaviour Therapy, Narrative Therapy, Interactive Drawing Therapy, Refocusing and Action Work. She also works as a counsellor educator at Bethlehem Tertiary Institute in Tauranga and uses Arts Therapy (movement and visual arts) in her classes. At present Suzanne is a part four student in the Whitecliffe Masters of Art Therapy programme and her dissertation topic is focusing on how Person Centred Expressive Arts Therapy might be used to explore perceptions of wellness in undergraduate students of counselling.

6. Relieving stress through breathing and chanting: a holistic experience

Glenese Blake

Studio 2, Sunday 11.45 – 12.45

For tens of thousands of years humans have used vocal sound to express complex or simple emotions for ritual and religious rite, healing and art and in this century, for therapy. The fundamental principles of music – such as rhythm, melody, high and low, soft and loud sounds are used to create a holistic experience involving mind, body, spirit, emotion and voice. Stress causes many physical symptoms which can lead to pain, tension, tiredness and altered breathing patterns. The physiological rhythms of chanting allow for a slower pulse rate and calmer respiration. For the purpose of this group workshop, focus will be on releasing the breath and exploring vocal improvisation in the form of a simple chant to promote self-expression, encourage creativity, spontaneity and playfulness. As there may be some floor work, participants are

encouraged to wear trousers and bring a small pillow.

Glenese Blake

MA AT

Glenese won the inaugural Dame Sister Mary Leo Scholarship and after winning many major singing competitions, was awarded an Arts Council Grant to study overseas where she enjoyed a successful singing career in opera, oratorio and on the concert platform. After her return to New Zealand Glenese was appointed Senior Lecturer in Voice at The University of Auckland and developed an innovative and successful voice department. Moving to Cambridge in 2007, Glenese and her husband Michael founded a new creative venture called The Music Shed, which promotes and supports young singers and teachers.

The singing voice

7. Approaches in dance/movement therapy

E Connor Kelly and Anaia Treefoot

Pearce Seminar Room, Sunday 2.15 – 4.15

Dance/Movement therapy is an approach that not only encourages the release of physical tension and an expanded movement repertoire it allows us to uncover our own unique language through our own body moving. Psychological constructs, imagination, creative processes and the natural ebb and flow of emotions are explored and integrated.

This workshop will describe and illustrate various approaches in dance/movement therapy and populations served. A brief experiential will provide a felt sense of this embodied practice which can allow participants to reflect more consciously on the case work offered through DVD presentations. A 20 minute DVD will provide a brief overview of methods. One specific approach will be illustrated by Anaia Treefoot, who will present a recent clinical case, including video footage, of individual DMT with a two year old on the Autism Spectrum.

Dance/Movement Therapy

E Connor Kelly

MA, BC-DMT, LPC

Connor has practiced dance/movement therapy for more than 30 years with a variety of populations. She currently has a private practice including contract work with head injured adults, authentic movement workshops, and Mummybaby Moves classes She also dances and performs with Three: Contemporary Dance Collective.

Anaia Treefoot

MA AT Clinical

Anaia recently returned to Aotearoa after a year long internship in New York with Dance Therapy and Early Childhood Specialist, Dr Suzi Tortora. Anaia has also studied Authentic Movement, Soul Motion™ Dance, 5 Rhythms™, Halprin Life/Art Process and Gestalt Awareness Practice. She has a clinical interest in using DMT to enhance early attachment relationships.

10. Drama and movement therapy incorporating elements of visual art and gestalt therapy

Julie Burns

Studio 1, Sunday 2.15 – 4.15

The process starts in a circle to warm up our bodies, voices and imaginations using imagery and movement, incorporating suggestions from participants. This is followed with simple drama improvisation tasks in small groups where themes from the story 'Seal Woman' will be introduced and acted out, guided by my role as narrator. The story is taken from the collection 'Women Who Run with the Wolves' and offers archetypal images of transformation around the themes of identity and emotional freedom; the tensions between the need for others and loss of selfhood. This is grounded in a communal dance.

Participants will be then encouraged to find visual images to explore which character they most identified with. The Gestalt 'lend the picture your voice' technique to explore and contextualize

Drama Therapist/Gestalt Therapist

feeling reactions to this powerful material will assist with processing.

Safety guidelines for working in this way with others will be suggested.

Julie Burns

Julie trained in the Sesame Drama and Movement Therapy method and has used it with a wide range of groups for over twenty years. She was visiting Drama Therapy tutor for Art Therapy students at City University, London in 2001.

Julie aims to create a healing space where we co-operate as respectful equals to build an atmosphere of creative freedom and trust. A space where we support each other to take the next appropriate risk in our self-knowing journey.

9. Making their own mark: Arts therapy within client centred multidiscipline models

Marion Gordon-Flower and Rod Flower

Studio 2, Sunday 2.15 – 4.15

'Making their Own Mark' explores models practice where clients identify their own life and health goals, which are then supported from a multiple perspective in a collaborative way. How does this impact of the way in which Arts Therapy is practiced and how do we fit in? A brief comparison of three contexts of practice will be made, those of: mental health, disability and community centres. Paradoxes of practice which have arisen through working in multidiscipline teams are teased-out including: confidentiality and information sharing, "sacred spaces" vs the desire for visibility, and keeping "Arts soul" whilst contributing to evidence-based assessment processes. Examples of Arts Therapy exhibition projects and events, which have collaborated community resources will be shown. There will also be the opportunity for

Arts Therapy

participants to explore personal life balance and goals within an intermodal approach and to apply an assessment tool for self-evaluation.

Marion Gordon-Flower

BMA, DipT, MAAT (Clinical) Hons, AThR

Marion is a Rehabilitation and Arts Therapist within the disability sector and has worked in mental health, youth justice and within community contexts.

Roderick Flower

BHB, BMChB

Rod is a Mental Health Support Specialist, Facilitator in WRAP trained with the Copeland Centre and Arts Therapy Practice Partner.

day two: CAN Forum / Hui

Sunday, 26 September, 2010. FREE, no bookings necessary

Creative Access Network

Empowering and supporting creative needs and strengths

This sector facilitates arts activities to those in the community who have difficulty accessing the arts. Some of this work has evolved under the title of 'creative spaces'. There are 78 creative spaces currently registered with Arts Access Aotearoa. The Creative Access Network (formerly known as the Creative Spaces Network) is a group of organisations and individuals mainly working in Auckland, who meet regularly to support and encourage each other and to share knowledge.

Creative Spaces have traditionally tended to emphasise visual art making and art studio orientated facilities and to specialize in a group of people with particular needs. In more recent times these places have changed from being almost sheltered situations to now including activities such as creating art exhibitions and work opportunities in the mainstream. There is the increasing possibility of recognition of people as artists first, and in some cases artists of considerable merit, in both 'outsider art' and mainstream settings. There has also been a change in government policy towards the philosophy of 'inclusion' rather than separation of special groups in the community.

Those involved in CAN see that the sector has evolved and become much broader than the idea of fixed spaces, with more project-based events and initiatives, and that the time is ripe for a broader look at community art, sustainability, what 'inclusion' and accessibility for all means, and what provisions might give more choices to individuals to extend their creative lives.

So we have planned this forum to bring many of us together, in order to connect, collaborate and inspire. We hope to attract others into the Network and to make a plan for a way forward that will maximize our effectiveness and visibility.

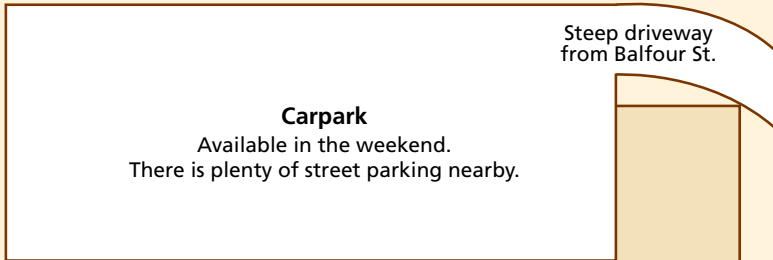
Our aim at the forum is to:

- show case what we do
- to promote and raise the profile of the network
- encourage new ideas and expand on our effectiveness
- inform community artists so they may be better resourced to engage in the sector
- be stimulated, create new collaborations and look at how we envisage the future of the sector to be

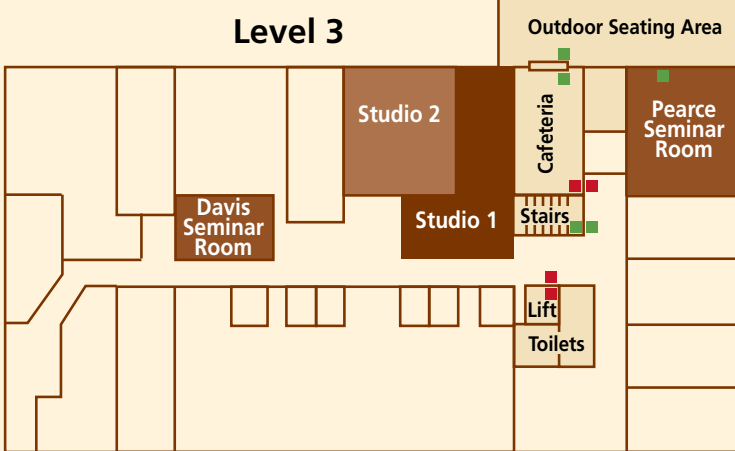
	To be held in the Lecture Hall
10.00-11.00	Panel Discussion about developing networks, projects and people. Di Jennings , Community Economic Development, Community Waitakere Gail Richards , Manager Arts, Auckland City Council Marianne Taylor , Co-Executive Director, Arts Access Aotearoa
11.00-12.00	Ten Pecha Kucha presentations
12.00-1.00	Lunch (provided – koha)
1.00-3.00	Workshops introduced by Arts Access Aotearoa covering inclusive arts practice, collaborations and partnerships, funding and community development.

location

Whitecliffe College of Arts and Design, 24 Balfour Street, Parnell

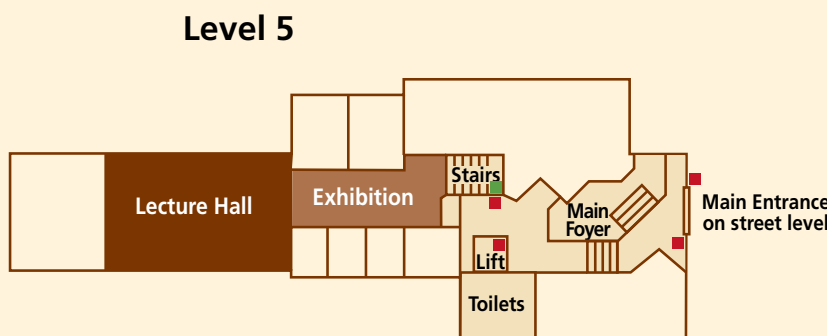
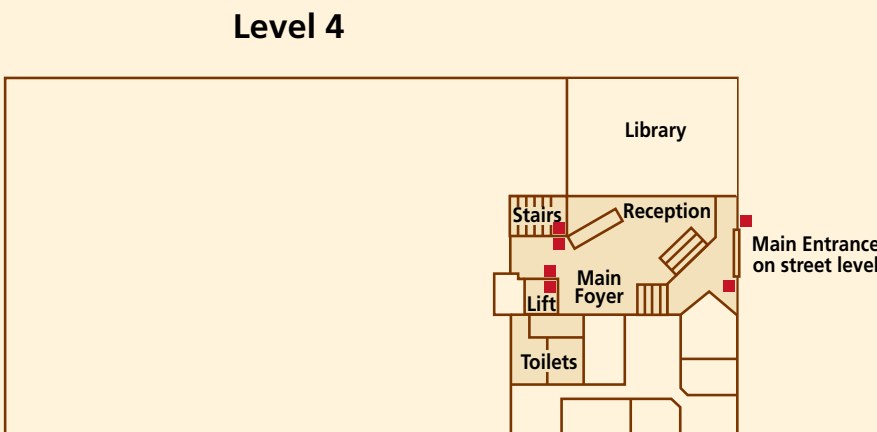


The Main Entrance on street level to Whitecliffe College of Arts and Design at 24 Balfour Street, Parnell.



Legend

- General areas open to symposium participants
- Symposium workshop and presentation rooms and exhibition space
- Locked – need a swipe card to open
- No swipe card needed



registration – by mail

Note: We wish to complete the majority of the registration process by mail, by email or by online bookings (please see the following page for more details about registering by email or online). There will be very limited options for 'on the day' registrations.

contact details

Name

Address

Tel Mob

Email Membership

ANZATA, CTA, None

prices

Early Bird Rate by 31 August 2010	One Day Standard	One Day Early Bird Rate	Two Days Standard	Two Days Early Bird Rate
ANZATA or CTA Member	\$125	\$100	\$175	\$150
Non-Member	\$150	\$125	\$200	\$175

workshop selection

Important – This Symposium will have limited spaces for participants. Please print out the 'Workshop Selection' page (p.22) with your workshop selection and second preferences and post to Amanda Levey, Whitecliffe College of Arts and Design, PO Box 8192, Symonds Street, Auckland 1150, New Zealand

attendance at agms

Are you attending either or both the AGMs? ANZATA CTA

Refreshments only are provided for these two symposia. However, members attending the ANZATA AGM on Saturday and the CTA AGM on Sunday will be provided with lunch. Please specify your preferences:

ANZATA standard ANZATA vegetarian CTA standard CTA vegetarian

payment details

Total Amount Paid: \$ Cheque Money Order Direct Deposit

Date

Payment can be made by the following methods:

1. **In Australia** – Internet Banking/ Direct Deposit to:

Westpac Australia; Account Name: ANZATA; BSB: 033 082; Account Number: 173 845*

In New Zealand – Internet Banking/ Direct Deposit to:

Westpac New Zealand; Account Name: ANZATA; Account Number: 03 0195 0608090 00*

*Please put your **name** in the identifier/reference space and identify your payment as **workshop**, then email a confirmation to secretary@anzata.org. (Note: If you do not put your name as a reference then it may be impossible to confirm your payment.) Please also email or post this form.

2. By cheque/money order made out to ANZATA and mailed to:

Amanda Levey, Whitecliffe College of Arts and Design, PO Box 8192, Symonds Street, Auckland 1150, NZ

For further information, visit our websites www.anzata.org or www.ctaa.org.nz

registration – by email

Note: We wish to complete the majority of the registration process by mail, by email or by online bookings. There will be very limited options for 'on the day' registrations.

email bookings

Please advise Sally Legg, ANZATA secretary by emailing secretary@anzata.org with the following information clearly laid out in the following format in the body of your email:

Name

Address

Tel

Mob

Email

Membership (ie ANZATA, CTAA or none)

Workshop selection (ie specifying which day, sessions and workshops, with a second preferences for each session)

Day (ie Day One – ANZATA, or Day Two – CTAA)

Session (ie A, B or C)

Workshop preferences – 2 for each session (ie 1, 2, 3 etc)

Attendance of AGMs (ANZATA or CTAA or both)

Lunch preference (ANZATA standard, ANZATA vegetarian, CTAA standard, CTAA vegetarian)

Payment option

If you are paying by online banking, please put your **name** in the identifier/reference space and identify your payment as **workshop**, then email a confirmation to secretary@anzata.org. (Note: If you do not put your name as a reference then it may be impossible to confirm your payment.)

payment details

Please refer to pricing table on the previous page for prices.

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In New Zealand – Internet Banking/ Direct Deposit to:

Westpac New Zealand; Account Name: ANZATA; Account Number: 03 0195 0608090 00

workshop selection

Please indicate your workshop preferences for session by ticking the boxes next to the workshops.

Day One – Saturday 25 September

sessions	workshop	choice:	1st	2nd
A. 9.00-9.30	1. The dancing connection, <i>Anaia Treefoot Rebecca Travaglia</i>		<input type="checkbox"/>	<input type="checkbox"/>
	2. Containers of memory, <i>Susan Mader</i>		<input type="checkbox"/>	<input type="checkbox"/>
	3. Differing beliefs, <i>Lauren E Cleary</i>		<input type="checkbox"/>	<input type="checkbox"/>
	4. A dynamic practice, <i>Suzanne Vesty</i>		<input type="checkbox"/>	<input type="checkbox"/>
	5. Forensic art therapy, <i>Ronald Lay</i>		<input type="checkbox"/>	<input type="checkbox"/>
B. 11.30-1.00	6. An arts therapy process, <i>Maree Brogden</i>		<input type="checkbox"/>	<input type="checkbox"/>
	7. Working on the fringe, <i>Toril Pursell</i>		<input type="checkbox"/>	<input type="checkbox"/>
	8. Art therapy as supervision for female workers within domestic violence & sexual assault sector, <i>Eva Dick</i>		<input type="checkbox"/>	<input type="checkbox"/>
	9. Using arts therapy to support women experiencing domestic violence, <i>Johanna Hood</i>		<input type="checkbox"/>	<input type="checkbox"/>
C. 2.30-4.30	10. Contemporary Ethical Issues in Creative Arts Therapy Practice, <i>Elizabeth Coss</i>		<input type="checkbox"/>	<input type="checkbox"/>
	11. Creating ritual, <i>Amanda Levey and Rachel Grimwood</i>		<input type="checkbox"/>	<input type="checkbox"/>
	12. Narradrama with teenagers, <i>Adrian Lania</i>		<input type="checkbox"/>	<input type="checkbox"/>
	13. Look into our eyes, mirror our faces, <i>Bee Teoh</i>		<input type="checkbox"/>	<input type="checkbox"/>
	14. Making creativity a habit, <i>Wayne Morris</i>		<input type="checkbox"/>	<input type="checkbox"/>
	15. MARI: Mandala Assessment Research Instrument, <i>Wendy Nash and Denise Longmire</i>		<input type="checkbox"/>	<input type="checkbox"/>

Day Two – Sunday 26 September

sessions	workshop	choice:	1st	2nd
A. 9.15-11.15	1. Theatre of the oppressed, <i>Caroline Miller</i>		<input type="checkbox"/>	<input type="checkbox"/>
	2. Simple tools: book arts in therapy, <i>Mary Brownlow</i>		<input type="checkbox"/>	<input type="checkbox"/>
	3. A dash into the land of confusion, <i>Ron Phillips</i>		<input type="checkbox"/>	<input type="checkbox"/>
B. 11.45-12.45	4. Integrative dramatherapy reality therapy sandplay and symbol for children adolescents and adults, <i>Edith Shawyer</i>		<input type="checkbox"/>	<input type="checkbox"/>
	5. A more integrated you, <i>Suzanne Barthow</i>		<input type="checkbox"/>	<input type="checkbox"/>
	6. Relieving stress through breathing and chanting: a holistic experience, <i>Glenese Blake</i>		<input type="checkbox"/>	<input type="checkbox"/>
C. 2.15-4.15	7. Approaches in dance/movement therapy, <i>E Connor Kelly and Anaia Treefoot</i>		<input type="checkbox"/>	<input type="checkbox"/>
	8. Drama and movement therapy incorporating elements of visual art and gestalt therapy, <i>Julie Burns</i>		<input type="checkbox"/>	<input type="checkbox"/>
	9. Making their own mark: arts therapy within client centred multidiscipline models, <i>Marion Gordon-Flower and Rod Flower</i>		<input type="checkbox"/>	<input type="checkbox"/>