



earthspring, mixed media collage

## President's Message



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

Dear CATA members,

I hope that this message finds you well, while days are getting sunnier and warmer. I have currently landed in Ulaanbaatar, Mongolia, where I will be working on capacity-building with the new Law to Combat Domestic Violence.

It is interesting to further understand how different parts of the world see art therapy in Canada. I was lucky to gain these perspectives while teaching art therapy in Thailand and now living in Mongolia. From my experience, people are very interested and open to art therapy and regard Canada as one of the international leaders. I hope that you are proud that all

of your efforts to support and heal others through the creative arts are seen in such a positive light from so far away. As a very mobile president, I am still virtually available online and I am still engaged.

I hope that you are enjoying exploring our new website and want to once again thank Rajni Sharma for her amazing commitment as our Communications Chair. I know how demanding the role can be, and Rajni handles the responsive nature of the role with grace and commitment. We are lucky to have her on our team. I am not sure if I say this often enough — CATA is very fortunate to have a team of such dedicated, professional and generous board members.

As we are a volunteer working board, we do need a lot of support to make CATA a well-rounded, responsive, professional and effective association. Therefore we need other volunteers to contribute your time and talents with us. Otherwise, we will not be able to complete our basic functions, such as: updating our website to be responsive, reviewing registration applications, reviewing educational standards and completing a timely newsletter. We are lucky to have a committed board, but they cannot occupy every role in their portfolio. It is too much to ask from one person and they are already doing their best.

If you can contribute just a small amount of your time to help us, it is highly appreciated and meaningful to our community. Your time volunteering and taking on leadership roles adds points toward your CATA registration and may also count towards professional development (and sometimes CECs) in diverse national and provincial associations/colleges. You will also develop invaluable interpersonal, management and organizational skills while learning about an area of art therapy you are passionate about (such as education, etc.) I understand that our lives are becoming more demanding and that we balance multiple roles in our lives while simultaneously trying to avoid burnout. We also collectively need to do our best to support the improvement of art therapy in Canada, if that is what we believe in.

If you have ideas about how to improve or support our organization, please let us know and contribute your time to making CATA become what you would like it to be. That is what we are trying to accomplish.

I hope that summer brings you space, energy, new perspectives and joy.

Haley



Photo while horseback riding in Mongolia, 2017



Cover Artist  
**TUULA HEINONEN**  
MSW, DPhil, Dip. VATI  
Winnipeg, MB

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## CALL FOR Book Review Editor

Hello Art Therapy Community,

I am writing to announce an opening for a Book Review Editor for the CATA/ACAT journal.

Essentially the Book Review Editor develops a team of book reviewers, circulates books and resources from publishers to this team, and edits book reviews. Potentially two to three book reviews could be included in each journal issue. The journal is published twice a year.

### Book Review Editor Job Description

Responsible to the Editor and CATA Research and Publications Director

### Skills Required

- Project management skills
- Knowledge of art therapy literature nationally and internationally
- Strong communication skills
- Team leadership skills
- Recruitment skills
- Book review and editing skills

### Terms

- A one-year term with the option to renew for an additional term.

### General Duties

- Contacting publishers for books to review

- Coordinating distribution of books to reviewers
- Developing a book review team
- Responsible for editing book reviews
- Responsible for liaison with reviewers during book review revisions
- Liaison with CATA Journal Editor
- Liaison with CATA Communications Director for the promotion of reviews on CATA social media
- Liaison with CATA Research and Publications Director for the promotion of reviews in the CATA Newsletter

Thank you for your interest!

Pamela Whitaker  
CATA Journal Editor  
catajournal@gmail.com



From left to right:  
Michelle Winkel MA, MFT, ATR (Vice President, CATA-ACAT)  
Haley Toll MA, RCAT, CCC, RP (President, CATA-ACAT)  
Melanie Nesbitt RP, BC-DMT, CAGS, OEATA (Past President, OEATA)  
Stephen Levine PhD, DSSc, REAT (Create Institute)  
Mehdi Naimi MA, RCAT, RCC (Past President, CATA-ACAT)  
Terri Robertson BFA, MLIS, ExAT (President, OEATA)  
Waqas Yousafzai BEs, MA, GCPM (Governance and Government Relations, CATA-ACAT)

## CATA-ACAT, OEATA and Expressive Arts Therapies

On the eve of the Canadian Art Therapy Association conference in Toronto, 2016, Stephen Levine, co-director of The Create Institute in Toronto, hosted directors from CATA and OEATA in his home to discuss how the Canadian Art Therapy Association, the Ontario Expressive Arts Therapy Association and The Create Institute can work together and to support one another in the changing Canadian landscape alongside the developing regulatory bodies in psychotherapy. It was a fruitful discussion, focusing on building our relationships, understanding past political challenges, and visioning our collective way forward.

# CATA Newsletter Updates & Call for Submissions

The summer issue of CATA Newsletter is here! We apologize for the delay and thank everyone for your patience while the newsletter goes through some transformations, including a new design in the next issue to align with CATA's new look online!

We also want to continually enhance the newsletter as a forum to share stories, exchange ideas, learn about news and events in the art therapy community, as well as promote the art therapy profession. With these objectives in mind, we have developed a set of guidelines to clarify and ease the submission process, streamline the editing process, and attract a wider readership.

We encourage and welcome submissions of articles, artwork, and news/events/announcements. Please follow the guidelines below for the different types of submissions.

## **We welcome articles on topics including, but not limited to:**

- Reflections on art therapy practice, a particular theory or approach
- Self-reflection on creative practices
- Description of an art therapy project or program
- Art therapy book reviews
- Showcasing of student projects and writing (we love to feature students' work and have a section dedicated to this!)

## **Articles and Events/News/Announcements:**

- Maximum 1500 words
- Please submit article in Word format (please avoid sending PDFs)
- If the article includes images, please either insert the images into the body of the text in the Word file, or send the image files separately

## **Artwork:**

- Please include an artist statement in a Word document
- Please send images in JPEG or TIFF format
- Please name the image files with the titles of the artwork
- If there is text or captions accompanying each image, please send the captions in a Word document with the corresponding titles of the artwork

## **For ALL submissions, please include:**

- Full name of each author/artist
- Credentials (if preferred)
- Home city/town and province/state for each author/artist
- A picture of each author/artist

Your contributions are what make this newsletter rich and engaging, we greatly appreciate your ongoing support, and we look forward to hearing from you!

With gratitude,

Patricia Ki  
CATA Newsletter Editor

**The submission deadline  
for next issue is  
September 30, 2017**

Please send submissions,  
questions or comments  
to Patricia Ki at  
[catanewsletterchair@gmail.com](mailto:catanewsletterchair@gmail.com)

# Update on Our Advocacy Effort to have **Art Therapy Services GST/HST Exempt** in Canada



Director,  
Governance  
and  
Government  
Relations  
**WAQAS  
YOUSAFZAI**  
BEs, MA,  
GCPM

Hello CATA-ACAT members!

I hope this communiqué finds you in the best of health and spirits. You may remember that towards the end of 2016, we collectively undertook a large-scale national campaign to get art therapy services exempted from GST/HST. To this end, our membership raised the profile of art therapy and its benefits with Members of Parliament and the Government of Canada broadly. Coast to coast, we wrote letters to MPs and the Minister of Finance to respectfully ask that art therapy services be more accessible and affordable for Canadians. There are a handful of therapeutic services exempt from GST/HST in Canada and these include psychological counseling, occupational therapy, acupuncture, social work, and naturopathic services.

I am happy to report that our advocacy efforts did not fall on deaf ears. In February, we received a response from the Department of Finance, via the Minister of Finance, Mr. Bill Morneau's office. We were informed that the exemptions are indeed designed to make auxiliary health services more accessible and affordable for Canadians. However, the exemptions are only granted with the following criterion in mind:

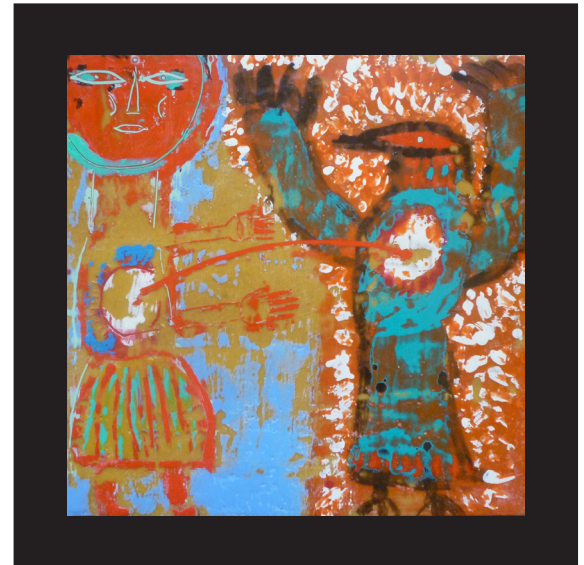
- If the service is covered by the public health insurance program in a given province or territory, it is exempt in that province or territory
- If the service is covered by the public health insurance program of two or more provinces or territories, it is exempt in all provinces and territories

- If the profession is regulated as a health profession by at least five provinces or territories, the services of that profession are exempt in all provinces and territory

Today, I wanted to provide an update on our efforts. As it stands right now, to my knowledge, there is no jurisdiction in Canada that covers art therapy services under a public health insurance program (e.g. OHIP in Ontario or MSP in BC or equivalent in another jurisdiction). To be recognized in a jurisdiction, we would have to firstly get registered, gain title protection, get limited private insurance coverage, and then move towards coverage from a public health insurance program. As of the writing of this note, counselling and/or psychotherapy is regulated in Quebec, Nova Scotia & Ontario. So we definitely have our work cut out for us in the near future and need to ensure we continue to apply pressure and continue our advocacy work to build momentum.

As of April 2017, we have momentum in BC and AB towards regulation and will be re-visiting the GST/HST exemption issue once we have title protection and regulatory bodies formed in a few jurisdictions. I am hopeful that the GST/HST exemption rules, which are in the purview of the federal government, will remain the same during this work. In the mean time, if you are reading this article and based in British Columbia, Alberta, or Saskatchewan and are interested in being involved with governance and committee work underway for regulation in your jurisdiction – please send me an email and we can get you involved in the grass roots work.

I would also like to take a moment to thank Dianne Shannon for her efforts, leadership and insight throughout the advocacy work on this file. A big thank you also goes out to our great membership throughout Canada that sent out e-mails and raised the profile of art therapy with government. It has been a commendable effort as we managed to mobilize a national organization to raise the profile of art therapy in Canada. Thank you to all of you.



## Canadian & British Columbia Art Therapy Associations 2017 Conference **CREATIVE AGENCY + POLITICAL RESPONSES THROUGH ARTS THERAPY**

October 13-15, 2017

The Croatian Cultural Centre,  
Vancouver, BC

Our aesthetic responsibility, as arts therapists and social justice change agents, is to find a creative response to what moves, touches, and disturbs us in the world.

Join us at the 2017 CATA/BCATA Conference as we collectively seek to shape a response that resonates with our experience and harbours the potential of creative transformation of both the world and ourselves.

For more information please visit  
[www.canadianarttherapy.org/upcoming-conference/](http://www.canadianarttherapy.org/upcoming-conference/)

Artwork: *Joy-Wisdom Bird* by Mia Tremblay



Left: Following her first visit for this mission with the RPI in Thailand this April, Ara met with staff in Singapore's office of the RPI. Ara Parker, 3rd from left and RPI Founder Laurence Vandendorre (far left) with staff of the RPI in Singapore.

Below: Collage; building on storytelling skills through collage. One child's work.

## ST. STEPHEN'S COLLEGE & THE RED PENCIL INTERNATIONAL

St. Stephen's College Art Therapy Lecturer and Chair of the Department of Psychotherapy and Spirituality [MPS Degree (Art Therapy Specialization) and PMATC (Post-Master's Art Therapy Certificate)], Ara Parker, RCAT, CCC, (DMin Cand) is the Canadian Ambassador for the Red Pencil International (RPI).

For more information on the RPI: <http://www.redpencil.org/red-pencil-international/>

Art therapists and expressive arts therapists interested in volunteering with the RPI can find out more information by contacting Ara Parker at 780 439-7311 ext 24 and Ara.Parker@ualberta.ca

St. Stephen's College is also entering a partnership with the Red Pencil International (RPI) to provide practicum supervised placements for their graduate art therapy students who qualify.

For more information on our programs, like our Facebook page and check out the degree information on the website:

<https://www.facebook.com/StStephensCollegeArtTherapyProgram?ref=hl>

<https://www.ualberta.ca/St.Stephens>

Ara Parker presented on her recent art therapy mission with the RPI in Thailand (in partnership with RADION International/StreetKids program) at St. Stephen's College on July 23, 2017.



Left: Blue Unicorn; children aged approx. 5-12 : small group work, first introduction to paint — blowing through straws, identifying images and finding a story to tell and share with the group.

Honouring Creativity and Community 2017 Update

# Completion of *Our Supportive Hands Mandala* at Castleview Wychwood Towers Long-Term Care Home



**APRIL PENNY**  
Registered Art  
Therapist  
Hamilton, ON



**MEGHAN SCOTT**  
Graduate Art  
Therapy Student  
Hamilton, ON



## Showcasing Creativity

The community mural project entitled, “Our Supportive Hands Mandala,” is now on display at Castleview Wychwood Towers. This dynamic triptych includes hundreds of colourful paper hands personalized by residents, family, staff, and volunteers that have been combined into blooming mandala formations on three large panels. The term mandala, derived from Sanskrit for “sacred circle”, signifies connection and wholeness. Indeed, the organic, circular forms of the mural are symbolic of the togetherness embodied in this community project. Of course, inasmuch as the imagery unifies the participants, it also highlights the individuality of each person involved as represented by each unique hand silhouette.

## Community Connection

The making and presentation of “Our Supportive Hands Mandala” reflects the creative collaboration of a long-term care community. The art-making journey began in June 2015 during Castleview Wychwood Towers’ milestone 40th anniversary celebration and open house, which also aligned with seniors’ month. As part of the celebration, the creativity of the resident population was showcased in an art exhibition and engaged during the introduction to an inclusive community mural project, both of which were facilitated by an art therapist and an art therapy intern. Everyone who attended the open house events was invited to ‘add their hands’ and ‘make their mark’ on the large, mixed-media mural.

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Many hands were drawn or traced onto decorative papers, which were then cut out and collected for the start of this project. Following the open house, recreation staff continued to facilitate the project with interested residents on each of the six residential floors.

Connections blossomed between Castleview community members (residents, family, staff, and volunteers) during the initial stages of collaborative art-making in 2015 and throughout the ensuing year of “in-progress” displays and updates of the mural’s transformation (as more hands continued to be added).

In September 2016, the Castleview community gathered again for the reveal of the completed mural project. To honour all those involved in its creation, a festive ceremony was held, which included an unveiling, reception, and musical performances. This event also coincided with the Toronto Public Service Week.

In March 2017, the three panels of “Our Supportive Hands Mandala” were permanently installed in Castleview Wychwood Towers’ main floor lobby. The mural now serves as a reminder of the creativity, connection, and collaboration of the home’s community. As one resident reflected, “each panel a multitude of overlapping hands coming together in this community in love and friendship.” Art therapists may have facilitated this community initiative, but its meaning developed from the many people who came together in the spirit of creation and community. Moreover, as the home is scheduled for relocation, the mural may serve as an important link — a colourful, community legacy object — between the current and future residential settings.



# USING ART THERAPY PRACTICES OUTDOORS

## to Process the Politically Charged Topic of Forced Migration and Transitional Dwelling Spaces

*I have become aware of how Nature is in a state of change and how that change is the key to understanding. I want my art to be sensitive and alert to changes in material, season and weather. A rock is not independent of its surroundings. The way it sits tells how it came to be there. The energy and space around a rock are as important as the energy and space within.*



**NICKY SHAW**  
ART THERAPIST  
TRAINEE CIIAT AND  
IPATT, PGCE ART &  
DESIGN, BA (HONS)  
PHOTOGRAPHY

Andy Goldsworthy has spent years making work out of natural materials in their authentic location with his bare hands. He works with the rhythms of the seasons, weather, nature and passages of time. He views his art as processes and experiences, relying heavily on intuition to bring an idea to fruition. In his book 'Wood', Goldsworthy believes that the essence of some of his best work to be the ones where his whole body was incorporated into the process of the art-making, viewing himself as "an object of the work" and considering himself to "be nature too."

Growing up with a western, post-industrial, technological, consumerist backdrop, I have felt for a long time that visual artists and environmental activists such as Andy Goldsworthy and Friedrich Hundertwasser have brought a richness to my understandings of reconnecting with the natural world. These artists, through their sensory explorations and outdoor practices, created a much needed invitation to engage again

with what was once so abundant and familiar to us: nature. Goldsworthy's work, in my opinion, implied that the materials can be an extension of self, a collision of energies, within a larger context of the environment and nature. Hundertwasser designed urban dwellings where the nature and foliage that was eradicated through initial construction was replaced within the design. Hundertwasser utilized ecology as a basis for his architectural designs. His rooftop environments became a signature of his work. I believe one of Hundertwasser's fundamental philosophies was that all of humankind, animate and inanimate, were intrinsically linked with invisible lines of energy. Some of his work makes me wonder how art therapy spaces could be used to purposefully and safely process topics of a political nature. I did not think it would be long before the fields of psychology and ecology overlapped with art therapy and started to make more academic claims and connections about the therapeutic benefits of working in alternative outdoor spaces, even on politically charged current affairs. Benefits which artists such as Goldsworthy and Hundertwasser arguably have felt intuitively for decades.

Academic Theodore Roszak first defined Eco psychology in his book 'The Voice of the Earth'. Roszak explains that eco psychology is "the relationship between psychological health and connection to nature" Eco psychologists believe it is essential to reconnect the psyche with the natural environment, something long ignored in traditional psychology. They wish their clients to engage in activities within the natural world, such as gardening, to develop more sustainable lifestyles and behaviours that help to remedy alienation from nature. Dr. Martin Jordan was a counselling psychologist, psychotherapist and international expert in the relatively new field of psychology which he coined Eco therapy: a blending of ideas from eco psychology and psychotherapy. He was proposing that if a connection with nature, through a mind-body-spirit philosophy, can be maintained, then hopefully ones 'inner nature' can be continuously nurtured. In a lecture in 2015 at The University of Brighton, UK, Jordan stated, "We've failed to really acknowledge the importance of the non-human environment on the human psychological life." During the lecture, Jordan spoke of his theories around Vitalism and how witnessing growth in nature could stir growth within us. Being inspired by natural forms and aesthetics, this internal growth could

stimulate a greater capacity for vitality which could then increase our ability for connection within ourselves, healing our psyches and then having a knock on effect to potentially healing our relationships with others and the planet.

Having these academics, amongst others, apply theory into practice and begin to record the benefits of overlapping psychology and ecology with clients, the late Dr. Theresa Sweeney saw the benefit of interrelating the theories of Eco-psychotherapy and Art Therapy to found the practice of Eco-Art Therapy. On the benefits of merging both theories Sweeney said, "the need for creative and self-expression and a love for nature are two of man's inherent drives. A therapy which incorporates both can provide the motivation and enthusiasm for healing often lacking in other therapeutic situations."

Discourse at the 2016 UK Art Therapy Conference in London, 'Finding Spaces, Making Places', was about how the art therapy profession could survive and thrive in alternative, non-traditional settings. Something healthy is shifting in our profession. The 2017 European Consortium for Arts Therapies Education is holding their bi-annual conference on the theme of 'Traditions in Transition, new articulations in the arts therapies.' I am sensing a new, relevant and permissive space developing globally for art therapists and art psychotherapists to take the psychotherapeutic relationship into outdoor arenas and am hoping the code of ethics will appropriately follow suit. Sweeney's work was more evidence that art therapy and art psychotherapy had traction in contributing a vital role in rebalancing human psyche and human behaviours. In the right context, as my case study highlights, art therapy spaces can even become vehicles for processing political thoughts; especially on the timely, current topic of sustainability and migration.

I currently live in Germany and practice as an Art Therapy trainee within the United World College (UWC) movement. UWC has 17 existing colleges across the globe with 16-19 year old students studying the International Baccalaureate. The UWC mission statement is to 'make education a force to unite people, nations and cultures for peace and a sustainable future.' The Robert Bosch College, situated in the Black Forest near Freiburg, Germany, was re-purposed from its original function as a Carthusian monastery. With students representing eighty-eight nationalities

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from diverse economic and social backgrounds, it makes for a unique multicultural setting. Here, difference alongside similarities are celebrated for greater understandings and an increase in international mindedness. The students are politically engaged and discuss the cause and consequence of politics on a daily basis.

In October 2016, Robert Bosch College hosted a Special Focus Day on Environmental Sustainability. I decided to put theory into practice and offered an open art therapy workshop for participants to process and comment on political matters of sustainability, specifically about forced migration and transitional living spaces. There has been much political debate in the college and within global platforms about migration and it seemed especially apt to facilitate a therapeutic space for processing this theme safely in an outdoor environment. Planning the session to be outdoors, amongst the elements, was hopefully going to allow the participants to empathize more with real-life contexts of migration such as the current refugee crisis.

Ergonomics of space can have an emotional effect on the body so choosing an appropriate site for the workshop was important. The chosen site was a meadow at the back of the campus. This meadow is elevated with a view over the valley. On one side of the meadow there is a glass auditorium and on the other side is an old stone wall with more meadow area rising above it into the forest and trees. Knowing that some of the participants themselves could be refugees, have witnessed or have been displaced through forced migration, the space was open but the stone walls running through the terrain provided a boundary, shelter and a sense of safety. To the discerning eye there was already a lot more symbolism at play. The walls representing borders, the glass auditorium representing the global media. The familiar physical dimensions of the space; here allowing participants to navigate their way into the artwork, akin to refugees navigating their journeys. Cardboard boxes were the primary materials used in the installation. The boxes were heavy duty shipping and storage boxes, labelled with phrases such as 'this way up' and 'moving is perfection.' The boxes being a symbol in so many cultures for homelessness, shelter, change and transition. Using boxes as their 'canvas' gave the participants a commonality to the shared theme, aside from the text the boxes were brown, simple and generic. The notion of forced migration, such as in the Syrian refugee crisis, was held in the physicality of the 'man-made' boxes.

The workshop started with participants invited to take a box, find a space and hold a pose. Figure 1, The Pose, shows participants contemplating their feelings. Whilst considering the topic and their pose, there was time for them to speak out loud into the space words and emotions that came to them. Words such as, 'scared', 'shelter',

'defense', 'stripped', 'grateful', 'cold', 'enough', 'not enough' started to bounce back and forth within the group. Following on from this the group were shown some images as prompts that were highlighting some positive and negative aspects about transitional living spaces.

The participants then had four hours to respond to the theme. A few paired up but most worked individually. Artworks evolved as commentaries upon the Syrian refugee crisis, climate refugees, land grabbing, the resilience of being in nomadic situations, the value of possessions whilst continuously moving, the trash people can leave behind after raids (such as those at Calais refugee camp, France). The ideas certainly had depth and breadth. Figure 2, *Sunken Boat*, was created by a participant from Egypt. He felt sympathy in the stories he had been hearing from his new Syrian refugee roommate. He made a large sturdy boat and by the end of the day he had collapsed and dismantled it on purpose. Fully immersed in the materials and space, almost becoming an object of the work, it was his way of processing the horror he had seen in the news and now heard firsthand. A student from the Philippines used the boxes to depict a dwelling full of 3D broken hearts to represent those people that are forced to leave their home in turmoil. He commented, "I realize that there is a fine line between survival and caring for the environment. I come from a country where makeshift homes are truly common. Today helped me process how survival for some is more important than the environment" (Paul Cosme, personal communication, October, 16th 2016). One Dutch participant, see Figure 3, *Trash*, entered into a performance piece to raise awareness about the destruction of beautiful



**Sunken Boat**  
*An Egyptian student responding to the stories from his new Syrian refugee roommate (figure 2).*



**The Pose**  
*Participants were invited to hold a pose and reflect on transitional living spaces. Participants were then invited to speak out single words representing their emotional thoughts and feelings (figure 1).*

landscapes due to mass forced migration. With the raids on the Calais refugee camps, she was shocked by images of all the waste and the trash left behind. Of working outside she commented that, "surrounding ourselves with nature showed us the beauty of the environment and therefore the place we do not want to destroy" (Isabel Messerschmidt, personal communication, October, 16th 2016). It made her think of her own behaviours to the environment. After spending the day creating a coffin shaped boat, another participant commented how working outside can help to process internal emotions.

"When everything breaks down in someone's life, it will end up in the basic nature. This is a factor which will always be present and when everything falls apart we need to deal with the beauty and the horror of the environment, life-saving, yet merciless and killing. Working outside helps to understand how humans might interact or deal with it" (Sophie Schonbach, personal communication, October, 16th 2016).

One participant from the United Kingdom felt daunted by how to represent the topic. He had spent a large part of the morning lying on his boxes in a state of confusion. After an hour of silence he was intently stripping down boxes until there was nothing left but his own footprints. Figure 4, *Possessions*, was his final outcome. He ended his experience on a very fitting quote,

"Doing the project outdoors really changed the way that I came up with the ideas for my art piece. Watching even the lightest of winds pull my sculpture to pieces reminded me of just how fragile the lives of refugees are: how exposed



### **Trash**

*A performance piece to raise awareness about the destruction of beautiful landscapes due to mass forced migration (figure 3).*

to the elements they can be. This I used as the background theme of my art piece” (Ravinda Mahapatra, personal communication. October, 16th 2016).

The session ended with an audience viewing the installation. Participants, at their own discretion, after a discussion on boundaries and choosing what to share or keep to themselves, were present next to their work available for questions and ensuing discussions. Looking at figure 5, Untitled, you can see participants were calmly able to discuss their emotions in a relaxed atmosphere to peers, feeling free of judgement and interpretation.

Some of these participants come from cultures and countries where there is a lack of provision and recognition for mental health services. This art therapy workshop was welcomed as an alternative and innovative approach to student well-being by helping participants feel and process their feelings on difficult and emotionally charged topics.

I gained various insights whilst facilitating this therapeutic space. One was how being in an outdoor environment helped the work to be more authentic. Due to context there was an increased sympathy and in some cases empathy developing. The installation and performance aspect to the group work provided a very real, living, breathing dimension to a very real, living, constantly evolving global issue. So often this age group is asked to process through cognitive discussion and debates. Here, using art materials and the non-verbal really freed them up and gave them a safe space to think. These adolescents could be trusted to maturely process such a politically charged topic in an open space. There



### **Possessions**

*This work represented the decision making processes involved with climate refugees (figure 4).*



### **Untitled**

*Audiences were invited to rotate around the installation with the artists communicating their intentions in a relaxed manner (figure 5).*

was no need to fear chaos, lack of containment or concerns of confidentiality. It was evident that trusting the outdoor space as a container to hold the therapy was easy, intuitive. Confidentiality was held by the structure of the day and by the fact that the workshop was facilitated by an art therapist trainee.

Eco-Art Therapy is a fast developing area of therapeutic practice. Therapists must trust themselves and their practices to select appropriate spaces for their clients. For Martin Jordan this was often a park bench in Brighton and for these students at Robert Bosch College, UWC it was a meadow. There is much to be gained from the

synergy created by Eco-Art Therapy and I urge more art therapists to trust the boundaries and space of natural environments as it is possible to hold sensitivities in an ethical manner outdoors. As commented upon by Sweeney: “since it seeks the same goals as eco psychology, one may argue that art therapy, when done outdoors, where the client is surrounded and nurtured by nature’s integrity and unconditional love, would be more effective”. I am further intrigued to investigate the longer term benefits to clients processing in this context opposed to a one day workshop.



From left to right:

Donna Betts,  
Mme. Clarkson,  
Helene Burt

21 December, 2016  
Toronto, ON

## Bringing Art Therapy to Canadian Soldiers & Veterans: President of AATA, Donna Betts, “Gives Back to Canada”

**HELENE BURT** DA, RCAT, ATR  
Executive Director  
Toronto Art Therapy Institute

We have always enjoyed a great relationship with our art therapy colleagues in the USA. Currently the American Art Therapy Association (AATA) president is a Canadian, Donna Betts, PhD, ATR-BC, who trained in the States and then stayed on to work there. Currently she is an Associate Professor and Research Director in the graduate Art Therapy Program at the University of George Washington in Washington, DC.

When Donna said she “wanted to give back to Canada”, she really meant it! Through her “connections” she was able to arrange a meeting for herself and myself with the Right Honourable Mme. Adrienne Clarkson, Colonel-in-Chief of the Princess Patricia Canadian Light Infantry (PPCLI). This foundation was formed in 2014 and one of their mandates is to use their funding to assist soldiers in the transition to civilian life. Some of the ways they do this is by funding research

into military related disease such as post-traumatic stress disorder and supporting soldiers and families in need with assistance not otherwise provided by the Department of National Defence of Veterans Affairs Canada. The National Initiative for Arts & Health in the Military

The meeting took place on December 21<sup>st</sup> 2016 and went very well. Donna and myself were able to put forward a strong case for providing art therapy services for veterans. Mme. Clarkson clearly knew about and appreciated art therapy but she said that she felt it was a little difficult to actually get art therapy to veterans in Canada. Our numbers of soldiers returning to Canada and transitioning to civilian life are so much smaller than in the States. Actually, providing art therapy for a group of veterans might be difficult as they do not all live in the same community and are spread out. She said she thought the military bases like the one in Edmonton and Shiloh might be places that would make sense to provide art therapy.

During her term as AATA President, Donna has helped to increase attention to the importance of art therapy for military service members and their families, alongside colleagues from organizations that fund programs such as the National Endowment for the Arts’ Creative Forces initiative (see <https://www.arts.gov/partnerships/creative-forces>) along with the US Department of Defense, the Department of Veterans Affairs and Americans for the Arts . Donna and I are hopeful that one day Canadian military personnel will gain similar support and access to art therapy services.

I am still awed by the ease and speed with which Donna Betts was able to make things happen in terms of connecting the present day Canadian military with art therapy services. She reminds me of a more human Wonder Woman and if anyone deserves an Honorary Life Membership to CATA it is Donna Betts!

Thank-you Donna, for your friendship and efforts!

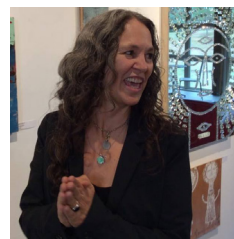


2



1

## Mindfulness Based Art Therapy Practice Called: **M.A.G.I.C — Mindful Attuning to Goodness in Children, Couples, Adults and Families**



**MIA TREMBLAY**  
BFA, RCAT  
Nanaimo, BC

*I don't make Art. Art unmakes me....*

Through the process of art making the “I” is undone. Outside the bounds of who I think I am, anything becomes possible. This is what excites me most about the creative process: this undoing and the subsequent sumptuously alive play of surprise, recovery and discovery; this communion and union with that which the small me could never be. There is often a losing and a finding, a delight and a despair and yet despite all the “me’s” that show up, something greater moves through. Some deeper, truer, more authentic voice emerges that is mine and not mine, compelling and vanquishing, destroying and reveling, dancing about with decidedly playful and furious intent. It is the *unself*-conscious mark that interests me most, the spontaneous, childlike and the accidental. This is where who I am, without the idea of “me” is glimpsed, and here there is the moment-to-moment thrill of revelation.

*I don't make Art. Art unmakes me....*

Cotinues on next page >>>



3



5



4



6

1. the space between
2. dark-night saint - she's looking out for you
3. dark night inner light
4. helping hands
5. joy-wisdom bird
6. BlesSING

Mia Tremblay, BFA, RCAT  
 Artist, art therapist & meditation instructor  
 Nanaimo, B.C  
[www.miatremblay.com](http://www.miatremblay.com)

# Creative Self-Care for Helping Professionals

## MONTHLY ART WORKSHOP FOR SELF-CARE

Join me for a monthly 2-hour self-care workshop series for therapists and helping professionals. Each session we will explore a different self-care themed art project (see website for details). The format of this monthly workshop is one of prevention, self-discovery and exploration through the arts but is not art therapy. Participants are encouraged to take any personal issues that arise in workshops sessions to their therapist. Please note that this workshop is not a supervision group.

Make self-care and professional growth a priority by connecting with other helping professionals and making art in a supportive environment.

### College of Registered Psychotherapists competencies addressed:

- 1.4 Integrate awareness of self in relation to professional role.
- 3.3 Maintain self-care and level of health necessary for responsible therapy.



**WHERE?** Toronto, Near Donlands/Danforth

**WHEN?** Monthly:

September 23rd, 2017 10am-12pm

October 28th, 2017 1pm-3pm

November 25th, 2017 10am-12pm.

### MORE INFO & REGISTRATION:

<http://www.arttherapist.ca/drawing-the-self-out-with-art-workshops/creative-self-care-for-helping-professionals/>

1 workshop session \$60

2 workshop sessions \$108

3 workshop sessions \$162

### CHOOSE FROM THE FOLLOWING WORKSHOPS:

**September 23rd, 2017 10am-12pm:** Puppet Hero Journey: Connect with your strengths through puppet making and storytelling. **Only 4 spots left!**

**October 28th, 2017 1pm-3pm:** Changing Colours, Transforming Moods, Layers to Self: Print-making for release and self-exploration.

**November 25th, 2017 10am-12pm:** Symbols of Hope: Make your own 3D mini coping tiles set.



Petrea Hansen-Adamidis DTATI, RCAT, RP is a registered art psychotherapist who has worked 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, teaching and research centre. Petrea serves individual and parent/child dyads, specializing in trauma assessments and treatment. Petrea is also an art therapy supervisor and is on faculty at the Toronto Art Therapy Institute.

# MARI Training with Sherry Lynn

## Certified MARI Instructor: Professional & Experienced

November 8, 9, 10, 2017

- Jungian Mandala-based tool
- Enliven the therapeutic process with the use of colour and symbol
- A fun method in healing and helping for yourself and for your clients
- Meaningful and informative
- Used by mental health professionals for personal healing and growth



**BE A MARI PROFESSIONAL!**  
**(905) 869-3898**

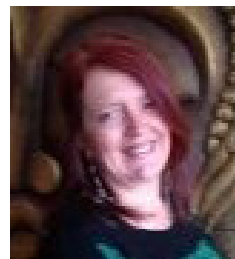
- 3-day course, intensive training
- Morning and afternoon sessions, break for lunch
- Supply kit provided (tote bag includes manual, cards, board and pad) — cannot be purchased online or in stores
- Warm, friendly, inclusive environment and small group atmosphere

**WHERE:** 67 Caroline Street S., Hamilton, ON

**WHEN:** November 8, 9 & 10, 2017, 9am-5pm

**COST:** \$600+

**CONTACT:**



sherrylynn@therapist.net  
www.sherrylynnpsychotherapist.ca  
www.MARICreativeresources.com  
(905) 869-3898

**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

**ADMINISTRATION**

Samuel Stevenson (BC)  
cata.office.manager@gmail.com

**MAILING ADDRESS**

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

**WEBSITE**

www.canadianarttherapy.org

**EXECUTIVE COUNCIL  
2016-2018**

**EXECUTIVE PRESIDENT**

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**

Vacant  
cataresearchchair@gmail.com

**COMMITTEES 2016-2018**

**COMMITTEE CHAIRS**

**CONFERENCE** Gilda Raimondi (ON)

& Mehdi Naimi (BC)  
cataconference@gmail.com

**REGISTRATION** Adriana Leinberger (MB)

cataregistrar@gmail.com

**SOCIAL MEDIA** Andrea Hrysko (BC)

catasocialmedia@gmail.com

**ADVOCACY** Sandra Hewitt-Parsons (NF)  
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** Patricia Ki (ON)  
catanewsletterchair@gmail.com

**MARKETING & PROMOTION**

Vacant  
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.

**Submission Deadline for next issue is September 30, 2017**

**NEWSLETTER COMMITTEE**

**EDITOR/DESIGNER**

Patricia Ki (ON)  
catanewsletterchair@gmail.com

**REVIEWERS**

Dianne Shannon (SK)  
Ninat Friedland (ON)