

# CATAN EWS

The Canadian Art Therapy Association Newsletter Volume 17, Issue 1



## TRUSTING THE PROCESS

**Reflections** on ethics, emotions, learning, achievements and growth in our creative journeys / **PLUS** Conference fun moments



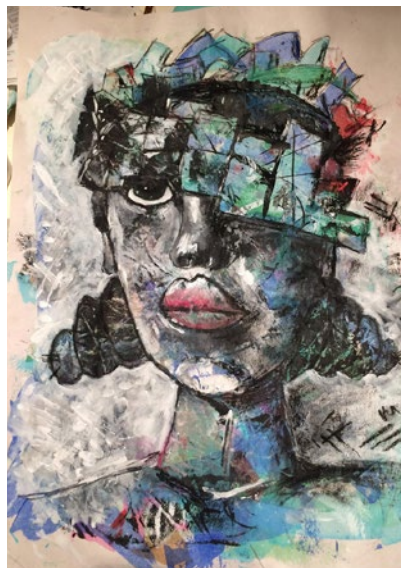


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Cover: *She Wears Her Crown — She wears it, her crown, it's hers (process)*

**SUSAN SPYKER**  
MPS-AT Student  
St. Stephen's College  
Wetaskiwin, AB

I live rurally, in Wetaskiwin, Alberta, and enjoy practicum with the local school board. I also enjoy taking online art courses. Recently I participated in an online course with Fonda Haight Clark called *The Down Deep*. It is a great process of creating "ugly" or other backgrounds, mining the down deep, and revealing the gems through a mixed media process.

For the piece, *She Wears Her Crown — She wears it, her crown, it's hers*, I have included several of the in-process pictures that show from what I started, where I mined and continued to mine and embellish.

**Left, top to bottom:** Background, through mid stage, finished.

**Above:** Printed embellished image.

**See more of Susan's artwork, process and story on p. 20.**



# President's Message



Executive President

**HALEY TOLL**  
MA, RCAT, CCC,  
RP (Inactive)  
St. John's, NF

Dear CATA-ACAT members and friends,

Wishing you a healthy, happy, peaceful and successful 2018. I hope that you find all that you are seeking for and that you focus your creative energies on personal and communal growth this year.

I am so honored to write the President's Message within the newsletter that is designed by our new Newsletter Chair, Patricia Ki. Her artistry and design skills are awe-inspiring. Our organization is

fortunate to have such a talented, generous and enthusiastic volunteer supporting us with her creative talents, making the new newsletters encapsulate the artistic nature of art therapists.

2017 was another big year for CATA-ACAT and our committees have been working hard. After the conference, our board of directors had a retreat, where we brainstormed and came up with interesting new ideas on how to ensure that CATA-ACAT is current and relevant for changes within Canada concerning counselling and psychotherapy, and how we can best continue to work as effectively and wholeheartedly as possible. Some discussions included: creating a SWAT analysis, discussing communication strategies, counselling college developments, the CATA-ACAT Journal, etc. If you would like to know more about it, please see the article within this newsletter.

Dr. Sherry Beaumont has graciously volunteered her time as the new Research and Publications Chair and has been collaboratively working with Dr. Pamela Whittaker, the CATA-ACAT Journal Editor in Chief. Dr. Pamela Whittaker hosted a Writer's Lounge at the CATA Conference in Vancouver, which was very successful, refreshing and inspiring for the participants and future authors.

Whittaker's leadership in the new publication: *30th Anniversary, Canadian Art Therapy Association Journal. Visual Culture: Art Therapy Out of Bounds (30e anniversaire, Revue de l'Association canadienne d'art-thérapie. Culture visuelle : l'art-thérapie hors limites)*, has been discoursed and shared by professionals inside and beyond the art therapy community. The volume contains innovative and fascinating research by authoring art therapists, and portrays the journal's 30-year legacy. Dr. Pamela Whittaker has created issues with dynamic, engaging arts-based and communal themes since she has begun as Editor in Chief last January. I am looking forward to how Dr. Sherry Beaumont and Dr. Pamela Whittaker will collaborate and generate interesting ideas to move Canadian art therapy research and publications forward, based on their professional and academic backgrounds.

Rachel Chainey is the new CATA Conference Chair and is leading the CATA Conference in Montreal from October 12-14, 2018. We are looking forward to collaborating with local art therapy universities, and art therapy organizations, in addition to some pre-conference events. Rachel has been involved in community-based art therapy for many years and her coordination skills are admirable. While

studying at Concordia University during my BFA and MA in Creative Arts Therapies, I have always loved the fall season in this culturally and artistically-rich city. I particularly love how the orange and red vines wrap around Montreal's distinct outdoor staircases on their red brick buildings in the fall. I hope that you make a note in your agenda to join us for the conference this year. If you would like to be a part of the conference volunteer team this year, please contact us.

CATA-ACAT will miss Adriana Leinberger, who has been volunteering as CATA-ACAT's Registrar for many years. If you are interested in this position, which overtly helps overview the registration of art therapists, please contact our Membership Chair, Amanda Gee at [membership@canadianarttherapy.org](mailto:membership@canadianarttherapy.org)

There are always new developments and changes emerging since the last publication. As for my personal/professional side, I have recently left Ulaanbaator, Mongolia, after creating documents and workshops supporting social workers and psychologists who work in domestic violence shelters. I moved to St. John's to begin my Doctorate at Memorial University of Newfoundland with the Faculty of Education, with a focus on arts-based research.



I thought I would share one of my paintings with you that was created in 2014. It is based on an image taken while I was in Mozambique, of a dog swimming in the ocean of Vilanculos. The water was colourful and reflected the setting sun. This may be reflective of my, and perhaps all of our creative and professional pursuits in 2018 that includes enjoyable, focused, and directed energy.

Thank you for all of your support and participation.

Yours,  
Haley Toll

# Editor's Note



**Newsletter Chair**  
**PATRICIA KI**  
BFA, DTATI, MSW, RSW  
Toronto, ON

In the start of the year, I often find myself thinking about how I've gotten to where I am today and envisioning where I'd like to go from here. The artwork and stories we received for this issue inspired me to reflect on the tremendous value of process — of all the times we take a paint brush to a blank canvas without a plan, wander in a new city or the woods without a map, sculpt a chunk of clay by the feel of our hands rather than by sight, jump in with both feet into a new path without knowing the outcome.

For me, the core of art therapy lies in trusting the process. The artists and authors in this issue have generously shared the honest brushstrokes and emotions behind their artwork, the thoughtful reflections on stepping into the creative process with people facing different challenges, the hard work and passion that lead to new careers, innovative research, and continual growth for the art therapy community. These artists and authors exemplify the courage to step forth into different levels of uncertainty and trust the unfolding of their journeys, and we at *CATA News* feel very privileged to share their stories.

My own path has been a meandering one. After studying fine arts and art therapy, I shifted my attention to social work and have been working as a social worker for the past several years in women's mental health. In this work there had been discouraging moments when I thought I wasn't making a difference, I wasn't as accomplished as I should be, and had I not spent time studying art I would be more "successful". But along the way I keep finding myself longing to come back to my roots in the arts, always looking for opportunities to inject creativity in social work practice, always excited about developing new groups where I get to bask in the creative energy of women making art together and sharing wisdoms, and marvel at the healing that unfolds through it all. Then I feel re-aligned. Then I know that time spent with the arts is never a waste. It is the best way I know to sustain myself, to support others, and to build community. Then I know that, as my mother said, every step I have taken in my process just works perfectly together to prepare me for the next ones ahead.

I'd like to share with you this quote by American artist Georgia O'Keeffe, from which I have found much encouragement:

*"Whether you succeed or not is irrelevant, there is no such thing. Making your unknown known is the important thing — and keeping the unknown always beyond you."*

All my best,  
Patricia

## CATA NEWS CALL FOR SUBMISSIONS

We are seeking articles, artwork and news announcements for the **spring 2018 issue**, scheduled to be published in June. Please follow the guidelines below for the different types of submissions.

**Please note:** starting next issue, we will no longer include Upcoming Events in *CATA News*. To ensure timely announcement, art therapy related workshops/events facilitated by CATA members can be shared through the CATA bi-weekly membership emails by contacting [communications@canadianarttherapy.org](mailto:communications@canadianarttherapy.org)

**We welcome articles & news announcements on topics including, but not limited to:**

- Reflections on art therapy practices, process, theories or approaches
- Description of an art therapy project or program
- Art therapy book reviews
- Showcasing of student projects and writing
- Graduations, graduate news, committee news

**Articles and News Announcements:**

- Maximum 1500 words
- Please submit text content in Word format (please avoid sending text in PDF format)
- 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 Word format
- 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:**

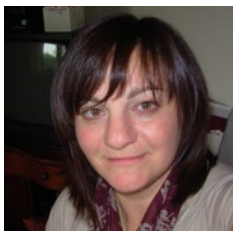
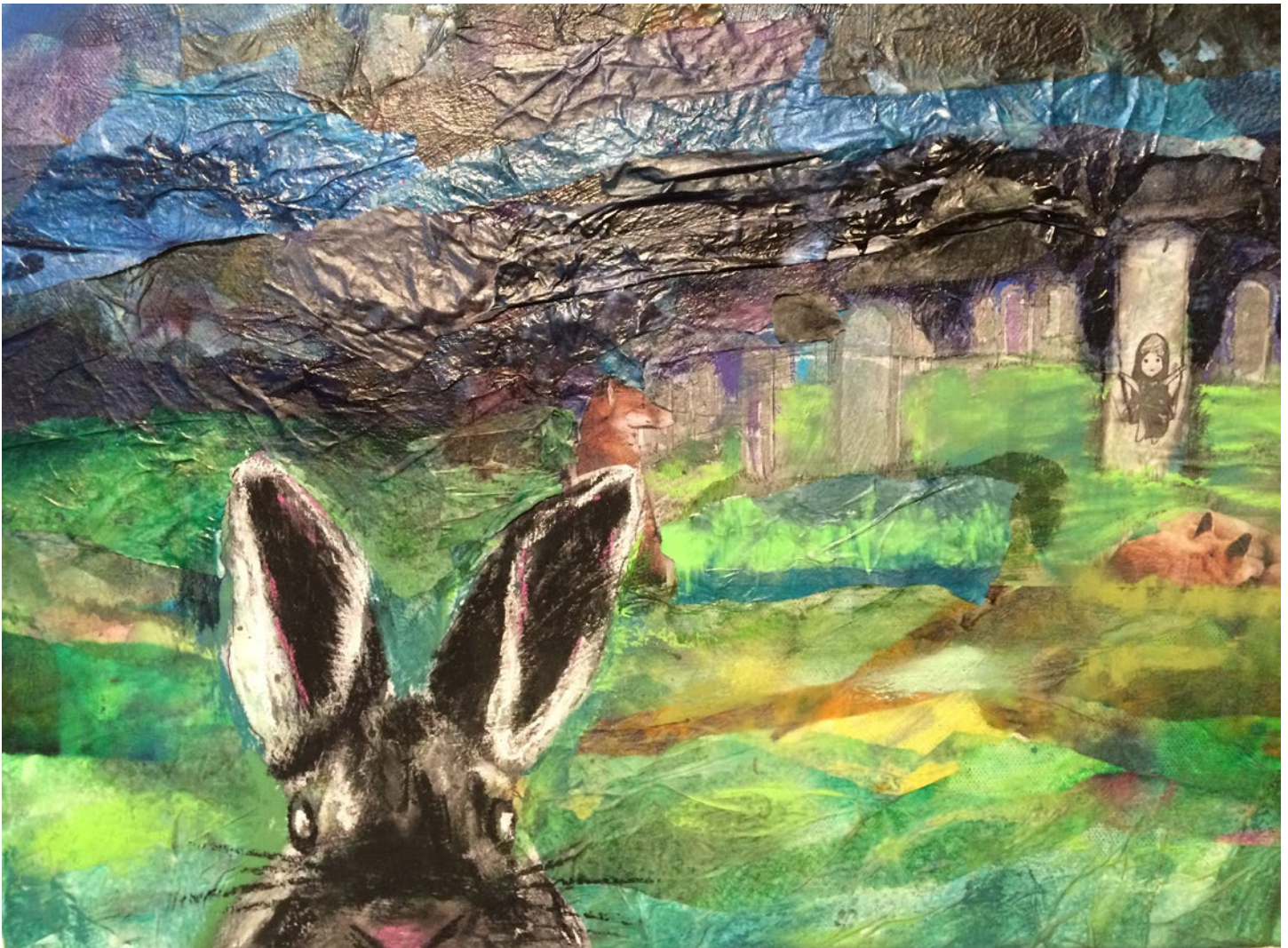
- Full name of each author/artist
- Credentials (if preferred)
- Locations for each author/artist
- A picture of each author/artist

**Submission Deadline: May 15, 2018**

Email: [newsletter@canadianarttherapy.com](mailto:newsletter@canadianarttherapy.com)

Your contributions are what make this newsletter rich and engaging, we look forward to hearing from you!





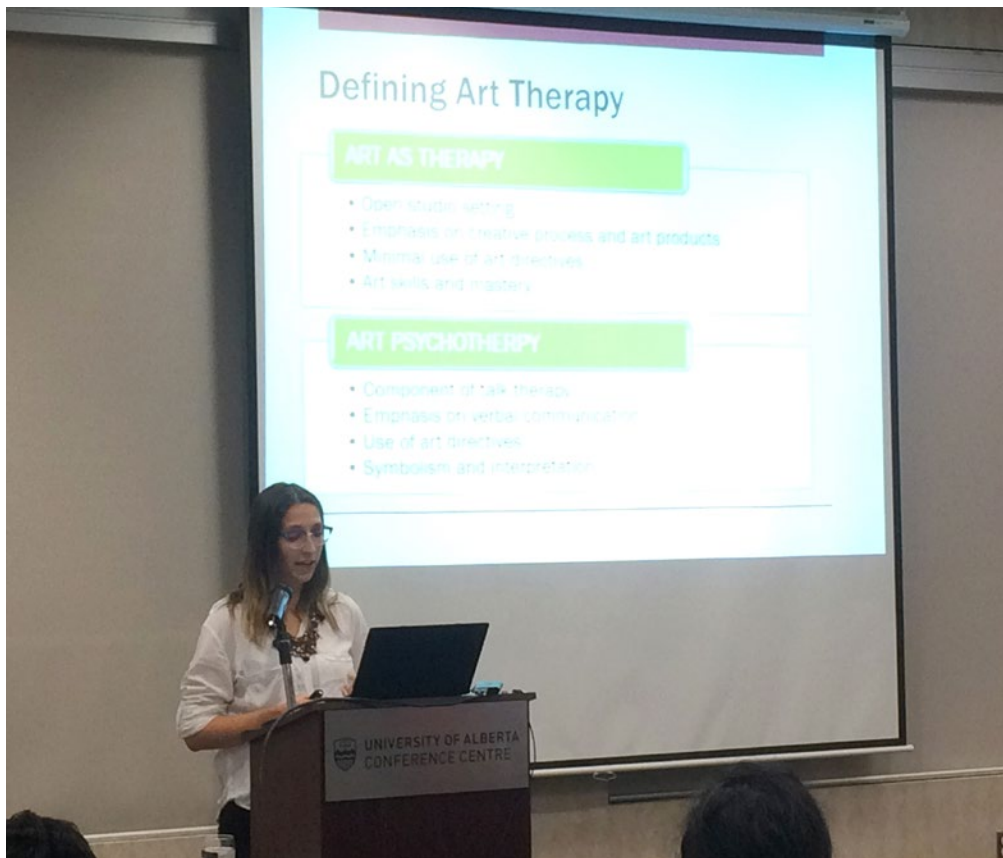
**LISA O'GRADY**  
DVATI, MEd, RP  
Ottawa, ON

### ***Don't Move***

Paper, acrylic, pastel, 12x14

As an artist I am often faced with my own frustration at not being able to “make” my paintings do what I think they should or look the way I want them too. With the frustration comes a feeling of being frozen, not knowing what the next step is, where the next mark goes, what the next color should be. *Don't Move* was created in response to this feeling, as a way **to face the fear and indecision of choosing, and turned into a lesson on getting out of my own way and trusting the process to go where it needs to go.**





## Congratulations! ST. STEPHEN'S COLLEGE CONVOCATION



**ARA PARKER**

DMin (Cand), MA, CCC, RCAT, RP  
Chair, Department of Psychotherapy & Spirituality, St. Stephen's College  
Edmonton, AB

**Above:** Ara Parker with new graduate art therapist Laura Foster

This year's St. Stephen's College Convocation at the University of Alberta (November 6, 2017) saw the largest graduation class in years. We invite CATA members and the art therapy community at large to welcome our newest art therapists to the fold!

Our Master of Psychotherapy and Spirituality (Art Therapy Specialization) graduates presented, in person and through poster presentations, their thesis and capstone research work. Their posters will be uploaded to our college's website, and PDFs of their work will be available upon request.

CATA members are invited to like and follow St. Stephens' College's facebook page: <https://www.facebook.com/StStephensCollegeArtTherapyProgram>

**Photos above from left to right:**

New graduate art therapist Lisa Hardy getting hooded and hugged by Dr. Margaret-Ann Armour of St. Stephen's College.

New graduate art therapist Cathy Danilec presenting her Capstone research project.

**See the list of graduates and their research on next page >>>**



**From top to bottom:**

New graduate art therapist Amy Chilton's poster presentation, *Mama Bare: Creating an Art Therapy Manual for use with New Mothers*.

Convocation attendee viewing the poster presentations.

## Art Therapy Graduates & Research

Department of Psychotherapy & Spirituality  
St. Stephen's College, November 2017 Convocation

PDF copies of the graduate's work are available by request. Please email [st.stephens@ualberta.ca](mailto:st.stephens@ualberta.ca)

**Joyce Hikari Aita, MPS-AT**

Thesis: *Interior Preparations: How A Theological Reflection on John 13:1-20 Shaped An Art Therapist's Practice of Preparation*

**Cecilia Cheung, MPS-AT**

Thesis: *A Learning Quest: A Case Study of a Client's Art Therapy Experience*

**Amy Lockhart Chilton, MPS-AT**

Capstone: *Mama Bare: Creating an Art Therapy Manual for use with New Mothers*

**Cathy Zofia Danilec, MPS-AT**

Capstone: *The Art Therapy Research and Resource Network: Applying My Educational Experiences to Gather the Science Behind Art Therapy*

**Laura David Foster, MPS-AT**

Thesis: *Spiritual Transformation in Art Therapy: A Living Human Portrait*

**Lisa Hardy, MPS-AT**

Capstone: *Dyad Art Therapy for Multigenerational Trauma with a Focus on Attachment*

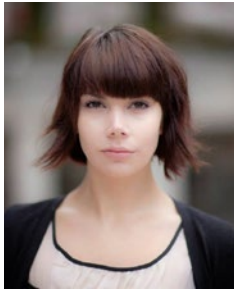
**Pui Ying Roni Heung, MAPPC-AT**

Capstone: *Moving from Diagnosis to Creative Intervention: A Manual for Art Therapy Practice with Children on the Autistic Spectrum*

**Deborah Lynne Watson, MPS-AT**

Capstone: *AMPlify: Artful, Mindful, Playful Possibilities for Loose Parts in Therapy*

# ETHICAL CONCERNS IN LONG-TERM CARE



**CARALYN RANDA**  
BA, DVATI  
North Vancouver, BC

*Editor's note: a similar article by the author was published in the Winter 2017 (16.1) issue of CATA News. The author wishes to share an updated version of the article to offer reflections and resources to students who are beginning their practica in the new year.*

## Introduction

As art therapy is a relatively new field, an international standardized code of ethics is still under construction. This paper explores the role of the art therapist in long-term care facilities (LTCFs), and challenges of consent that may be faced when establishing a practicum with older adults with cognitive impairment are examined. Research was synthesized through literature review, consulting codes of ethics from the Canadian Art Therapy Association (CATA), British Columbia Art Therapy Association (BCATA) and the American Art Therapy Association (AATA), as well as an evaluation of the author's personal values. When working with older adults, art therapy can look more like art facilitation; however, their creations must still be treated ethically. One must consider personal beliefs, workplace policy, others involved, and the best interest of the client, amongst many other contributing factors dependent on each individual and scenario (Hammond & Gantt, 1998). Ethics and personal values must come together for an art therapist to feel confident in their practice to provide the most genuine and compassionate care for clients.

## Scenario

An art therapy student began a practicum at a long-term care facility (LTCF) with the help of enthusiastic recreational therapists. The intention for this group was to build relationships between seniors and increase program engagement. Because the projects were process-oriented, participants generally did not want to keep their creations. Does the student art therapist have to ensure the art remains confidential even if there is no perceived personal content? Who signs consent forms for residents with cognitive impairment? Most residents have mobility issues and are wheeled to the sessions by care staff. Despite residents' requests to be taken back to their rooms, staff often disregarded residents' desires to not participate and cheerfully rebutted that the group will be good for them. This creates

an uncomfortable environment and can be perceived as a breach of residents' consent. Is this still art therapy?

## Ethical Concerns

Primary ethical concerns include consent to receive group art therapy, in addition to the safe, respectful, and confidential treatment of art created by residents. How and when consent was given is partially determined by the facility, but also by the student's practicum requirements. Establishing shared goals for clients, recreational staff assistants, and the art therapy student can help ensure everyone involved in sessions understands expectations and their roles as facilitators, as well as the importance of respecting clients' desire to join the group.

*Does the student art therapist have to ensure the art remains confidential even if there is no perceived personal content?*

*Who signs consent forms for residents with cognitive impairment?*

*Is art therapy with cognitively-impaired older adults still considered to be art therapy?*

## Personal Values

Personal values have a place in an art therapist's personal code of ethics. The author researched prompts for uncovering one's core values. According to an exercise from *MindTools* (2016), the researcher's top three values are as follows: living authentically, creative expression, and lifelong learning. These three values were extrapolated from a series of questions reflecting upon moments of pride, happiness, and satisfaction (MindTools, 2016). Our values help illuminate personal morals, guiding our judgements as healing professionals. These values suggest a respect for everyone's need to live authentically, especially through creative expression.

## Literature Review

Is art therapy with cognitively-impaired older adults still considered to be art therapy? Yes, it is, according to the literature. Hammond and Gantt

(1998) mention Ulman's notion of "insightless change", which, in this scenario, seems to fit as the seniors are primarily benefiting from the cathartic and emotionally evocative powers of art creation to connect to their neighbours and caregivers. This form of art therapy is generally more permitting of public art displays within care facilities (Hammond & Gantt, 1998). Although it may feel like art facilitation, the art therapist is there to provide any emotional support that may be needed as feelings emerge in reaction to the artmaking process.

*Art therapy offers a nonverbal method of communication, complimentary to the trajectory of many degenerative memory diseases to help open windows into minds otherwise shut off from the world due to loss of verbal capabilities*

Residents display a range of cognitive impairment, dementia, and behaviour problems. Memory loss can complicate how group art therapy sessions are run and how consent is given. Furthermore, cognitive impairments can cause some older adults to be unable to provide informed consent. "[Although] laws and guidelines exist, they are relatively general and somewhat variable" (Gum, 2004, p. 257); therefore, art therapists working with aging populations should "plan carefully to adequately obtain truly informed consent" (Gum, 2004, p. 257) before beginning therapy. Duncan (2013) emphasizes the importance of art therapy as a non-invasive treatment of dementia to maintain quality of life and manage family stress in a medical climate that may offer limited treatment options. Art therapy also offers a nonverbal method of communication, complimentary to the trajectory of many degenerative memory diseases to help open windows into minds otherwise shut off from the world due to loss of verbal capabilities (Duncan, 2013). Despite barriers, planning and problem-solving can ensure that art therapy is conducted ethically in LTCFs.

## CATA and BCATA Codes of Ethics

After responsibility to clients, confidentiality is the second section of CATA's standards of practice, suggesting its importance. In Section B.1, it states that "Art Therapists must obtain

Continues on next page >>>



written permission from clients involved in treatment before any data, visual or verbal, is divulged”; however, issues regarding barriers to consent due to cognitive capacity are not addressed directly here. These issues appear in Section A with an emphasis on minors or adults requiring the consent of a legal guardian (CATA, 2016, p. 2-3). Regarding storage of art, Section K.6 of CATA Standards of Practice asserts that “Art Therapists maintain appropriate confidentiality in creating, storing, accessing, transferring, and disposing of records under their control, whether these are written, automated, or in any other medium” (p. 8). Therefore, the art, even if not seen as a therapeutic tool, must be stored in a confidential manner. CATA also advises that “a safe, functional environment in which to offer Art Therapy service” (p. 7) should include space to store art projects. Section 3 of the BCATA’s code of ethics (2012), “Responsibility to the Client” (p. 4), outlines the art therapist’s duty to treat not only the client with respect, but to handle their art with dignity and confidentiality, unless expressly consented to be displayed or destroyed by the creator.

*Establishing shared goals for clients, recreational staff assistants, and the art therapy student can help ensure everyone involved in sessions understands expectations and their roles as facilitators, as well as the importance of respecting clients’ wishes.*

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

*The art therapy student built a working alliance with staff through respectful communication. Explaining the goals of art therapy in this context helped remedy misunderstandings.*

Boldly printed on the first page of the American Art Therapy Association’s (2013) ethical principles is the statement that “art therapists are guided in their decision-making by core values that affirm basic human rights” (p. 1) while reflecting ethical principles. This notion supports the reality of working as an art therapist adhering to ethics while at the same time working to provide the most compassionate care in settings that are not always ideal.

### Course of Action

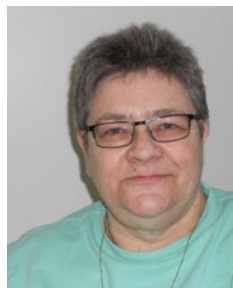
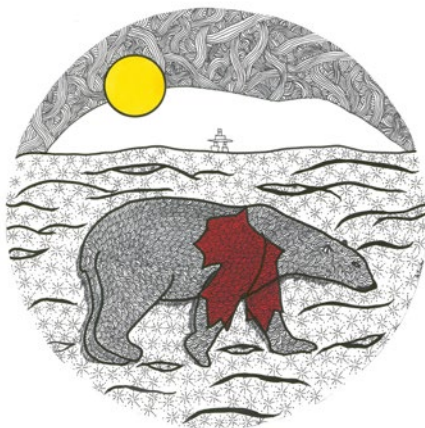
After careful literature review and consulting multiple art therapy codes of ethics, it is clear that consent should be given before starting group therapy. Completing the appropriate group consent form required by the student’s institution ensures liability insurance is valid (Rapske, 2016). The student took both precautions by communicating with their site liaison to confirm intake consent, then completing a group sign in sheet with each session including verbal consent with a caveat that caregivers must respect and honour a resident’s right to leave at any time. The student art therapist also worked with their site liaison to secure a lockable cupboard to store residents’ artwork. When ending sessions, the student art therapist consistently reminded clients that they can keep their art, or it will be stored if they changed their mind. The art therapy student built a working alliance with staff through respectful communication. Explaining the goals of art therapy in this context helped remedy misunderstandings.

### Conclusion

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

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**FELICITAS DROBIG**  
Saskatoon, SK

I was well into my thirties before I “discovered” that I was an artist, even though it took a few more years before I actually dared to call myself that. I experimented with various media, finding that I was a sculptor more than a painter. Slowly I got into abstract painting, usually creating pieces that were big and bold and done fairly quickly, so it was a surprise to me that I was drawn to Zentangle art. It didn’t take long for me to get bored with drawing “strings” (dividing lines) and filling in the sections. I wanted something recognizable.

The first piece of Zentangle art I did was a maple tree and my whimsical “Canadian Series”, a tribute to Canada’s 150th birthday, was born almost by accident. I was happy to work for hours on one piece, finding that it was very peaceful and calming, drawing me inward in prayer, while also being very good for my soul. I was experiencing my own art therapy without having planned it. I did a fair number of pieces and mounted them for display. Eventually, I felt I had done enough and stopped. But here I am, over a year later, back to doing this kind of art just for myself, without thought of mounting or displaying it, just grateful for its “side effects”.

I am a Roman Catholic Sister, belonging to the Ursulines of Prelate. My ministry in the community is as supporter of our 17 Sisters in the retirement/nursing home. I also have a private art therapy practice in Saskatoon and work with foster children. Close to my heart is combining art and spirituality and I facilitate workshops and retreats that combine the two.



# FROM THE CATA JOURNAL

## 30th Anniversary Online Issue & Call for Papers



### Visual Culture: Art Therapy Out of Bounds

#### The 30th Anniversary Issue of CATA Journal Now Online

Congratulations to Girija Kaimal, Janell Mensinger, Jessica Drass and Rebekka Dieterich-Hartwell, whose

article, *Art Therapist-Facilitated Open Studio Versus Coloring: Differences in Outcomes of Affect, Stress, Creative Agency and Self-Efficacy*, was one of the top ten articles across all *Taylor & Francis* journals achieving a high Altmetric score based upon the number of times a scholarly publication is discussed in an online community.

CATA Members can access the journal through this link:  
<http://www.canadianarttherapy.org/cata-journal-subscriptions/>

CATA Journal on Taylor & Francis:  
<http://www.tandfonline.com/toc/ucatt20/current>

### Featuring articles:

*Art Therapist-Facilitated Open Studio Versus Coloring: Differences in Outcomes of Affect, Stress, Creative Agency and Self-Efficacy* by Girija Kaimal, Janell Mensinger, Jessica Drass and Rebekka Dieterich-Hartwell (Open Access Article)

*Public Practice Art Therapy: Enabling Spaces Across North America* by Janis Timm-Bottos

*Exploring the Museum's Image — Exploring My Image* by Aphrodite Pantagoutsou, Elisabeth Ioannides and Grigoris Vaslamatzis (Open Access Article)

*Creating Community and Shattering Stigma: Collaborative Arts Interventions for the Forensic Population* by Jaimie Peterson and Alison Etter

*Standing Tall: Students Showcasing Resiliency through Body Tracings* by Marygrace Berberian

*Book reviews* by Lucia Capacchione, Santoshi (Tammy) Robertson Davis, and Naomi Kates.



Journal Editor  
**PAMELA  
WHITAKER** PhD  
Ireland

For more  
information please  
contact Pamela at  
[info@groundswell.ie](mailto:info@groundswell.ie)



## The Art of Words: Expressive Writing in Art Therapy

### CALL FOR PAPERS

**Deadline: May 31, 2018**

**Guest Editor: Dr. Sherry Beaumont**  
CATA Director of Research and Publications  
Professor, Psychology Department, University of Northern  
British Columbia

Submissions can interpret a broad range of possible headings: reflective writing, journaling, poetry, text-based artworks, creative writing, responses to literature, artist books, altered books, songwriting, or spoken word performances. This topic relates to writing undertaken by both art therapists and their clients. Equally, expressive writing within arts therapy research and clinical supervision is applicable under this topic. The goal of this issue is to showcase how art therapy can be a catalyst for ingenious writing, and how words can be a form of visual art.

We welcome research articles and practice-based or perspective submissions between 1500-4000 words.

Articles are prepared in accordance with APA style 6th edition, and include photographs in either TIFF, EPS or PSD format.

Please send submissions through <http://www.editorialmanager.com/ucatt/default.aspx>

Author instructions are also included on the CATA Journal website:  
<http://www.tandfonline.com/toc/ucatt20/current>

# CONVERSATIONS WITH THE 2017 CATA BURSARY & AWARD RECIPIENTS

CATA News chatted with this year's bursary and award recipients to learn more about their work, what they're passionate about, and where they plan to go next! For more information about CATA awards and how to apply please visit [www.canadianarttherapy.org/scholarships-and-bursaries/](http://www.canadianarttherapy.org/scholarships-and-bursaries/)



**CORA  
MCLACHLAN**  
MC:AT, RCAT,  
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Provisional  
Psychologist  
Edmonton, AB

## CATA Journal Article Authorship Award

My article evolved out of a community art project I had done, which was exploring a type of nurturing space in a public sphere. I'm always thinking about the spaces we are surrounded with. Through discussion about the project with my supervisor, I started realizing how much it related to my work as an art therapist, and my supervisor encouraged me to write about it, so I did!

The process of writing the article was a really positive experience.

Winning the authorship award was a real honour and a surprise. As an early-career art therapist, it's helped me connect with other therapists and given me confidence to continue with writing and community art projects. In the future, I hope to do collaborative, arts-based research in the area of community space, art and play, and so I think this experience is a foundational one that I will be building on, hopefully for years to come!



**KARINE  
BOUCHARD**  
MA Cand.  
Montreal, QC

## Art Therapy Student Bursary

Karine Bouchard is attending the Master's Program in Art Therapy at Concordia University, and she is researching about performance in art therapy. She works at *les Impatients*, where she leads a group with young adults, exploring their strengths by developing their own visual languages. Her hope is to open an art therapy center that welcomes people from the margins of

society, with a transdisciplinary approach including living visual arts.

The Bursary has an impact on financing a part of the student's fees and to allow more time into her research investment.



**NINAT FRIEDLAND**  
MA, RP, CCC  
Toronto, ON

## Registered Art Therapist Research Grant

**Study: You do what? Professional identity  
in art therapy students**

In 2015, the Toronto Art Therapy Institute began offering its post-graduate diploma program via distance learning. In an effort to make research in art therapy more accessible, the teachers of the online and in-class research classes sought to create an experiential research project to engage students in the research process. Forty-three students of art therapy, comprising five different classes, participated in a collaborative research plan to explore their own sense of professional identity as burgeoning art therapists mid-way through their training. From identifying research questions, to carrying out data collection and analysis, these students participated in all aspects of the research program. Our results reflect important aspects of student art therapist's training that strongly impact their formation of professional identity, such as practicum and supervisory experiences, the perceived fit between student strengths, values and their placement, as well as the ability to adequately address student concerns regarding future employment. Our results also suggest that a collaborative research program is an effective experiential way of learning research methods, leading to a deeper understanding of the process and value of research in art therapy.

We are honoured to be recognized for this contribution to research in art therapy. This research grant has encouraged us to continue the collaborative research curriculum at TATI by exploring other areas of interest to students in art therapy, such as challenging some of the basic assumptions of the art therapy model. In addition, we hope to follow-up with the first five cohorts of participating students to look at their employment successes and changing identity as art therapists from one to five years post-graduation. We have noted that, as art therapy is a small field, art therapists are often the sole example of their profession where they work and must be advocates for art therapy, necessitating a clear understanding, supported by rigorous research, and a strong sense of professional identity to dialogue with others. With a positive self-perception, we can better advocate for the profession and propel it forward, hopefully resulting in more jobs and recognition from other related fields.



**BETH MERRIAM**  
MA, ATR-BC, RP, CCC  
Toronto, ON



**HELENE BURT**  
DA, RCAT, ATR, RP  
Toronto, ON





## CATA/BCATA 2017 Conference **CREATIVE AGENCY & POLITICAL RESPONSES THROUGH ARTZ THERAPY**

The CATA/BCATA 2017 Conference took place on October 13-15 in beautiful Vancouver, BC. We sincerely thank all of the attendees, presenters, and conference volunteers for co-creating this enriching and inspiring experience of learning, reflecting, connecting with old friends and new ones, and sharing stories. We're also grateful for the dedicated photographers, Shauna Kaendo, Da Eun Chung and Tzu-Hsuan Lin, who captured these cherished moments of togetherness for us. Stay tuned for this year's conference in Montreal, QC at [www.canadianarttherapy.org/upcoming-conference/](http://www.canadianarttherapy.org/upcoming-conference/)



**Clockwise from top:** Photos by Shauna Kaendo

Workshop by Susan Beniston exploring 3-dimensional forms and self-care.

Workshop presenters Debra Sparrow (left) and Gretchen Ladd (right), exploring weaving, cultures and connections.

Opening ceremony with Gloria Nahanee, Squamish Nation Elder.



Continues on next page >>>





**Top row, left to right:** Photos by Da Eun Chung

Workshop by Susan Beniston on self-care.

Workshop by Michelle Winkel and Mehdi Naïmi on art therapy and Eros.



**2nd row, left to right:** Photos by Shauna Kaendo

Conference committee member Estelle Barron having her face painted.

Jess Linton (left) and Naomi Press (right) presenting on their work with refugees and displaced populations.

Art Hive facilitators Sarah Peacock, Rachel Chainey and Laura David Foster.

**3rd row, left to right:** Photos by Tzu-Hsuan Lin

Amanda Gee, Rajni Sharma, Sharona Bookbinder (left to right) at CATA AGM.

Mehdi Naimi, Mary Norton, Michelle Winkel, Waqas Yousafzai, Samuel Stevenson, Haley Toll (left to right) at CATA AGM.

**Bottom left:** Photos by Shauna Kaendo

Workshop by Kelty McKerracher and *Illicit* cast members.







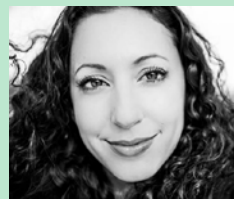
**Top to bottom:**

The beginning: Open studio led by Mary Norton (Education Chair).

Samuel Stevenson, CATA-ACAT Administrative Coordinator.

SWOT Analysis (Strengths-Weaknesses-Opportunities-Threats) led by Waqas Yousafzai (Governance Chair).

## CATA-ACAT BOARD RETREAT



Executive President  
**HALEY TOLL**  
MA, RCAT, CCC,  
RP (Inactive)  
St. John's, NF

Following the CATA-BCATA Conference in Vancouver this year, the CATA Board met for two days to discuss the previous year and upcoming plans for the future year, based on a very structured agenda. Each Board Member was able to make it this year, including: Haley Toll (President), Michelle Winkel (VP), Sharona Bookbinder (Treasurer), Amanda Gee (Membership Chair), Mary Norton (Education), Mehdi Naimi (Past President), Rajni Sharma (Communications), Sherry Beaumont (Research and Publications), and Waqas Yousafzai (Governance and Government Relations). CATA's Administrative Coordinator, Samuel Stevenson also joined us and participated in the retreat.

Each member took time to facilitate discussions based on topics related to their portfolios. The retreat began with Mary facilitating an open studio approach, to ensure that we remain grounded to our roots in art therapy and help us connect with one another. Topics discussed included: a SWOT analysis for our organization (Strengths-Weaknesses-Opportunities-Threats), educational developments, communication strategies, succession planning, finances, increasing membership participation, integrating new technologies to help us with our work, etc. As you can imagine, we had many topics to discuss. Board members also had time to get to know one another in person and we did have time for fun. It seems like everyone left refreshed about the organization, while simultaneously mentally and physically exhausted from the intense work and discussions, following the conference. It was a very productive board retreat.

Among the many ideas generated, our Board has decided to create a value statement and revisit our SWOT analysis items. In addition, special topic board meetings will be integrated into our meetings, as many developments in our governance, education, communications, membership, etc. portfolios are occurring simultaneously.

We would like to send a heartfelt thank you to the Vancouver Art Therapy Institute for providing space on the last day of our board retreat. It was wonderful to see your learning space and art therapy studio.

We are looking forward to our Board retreat next year, where we hope to follow up on items that are not covered in our monthly board meetings and engage in priority topics.







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

**Top:**

*wake up!*

**Right:**

*wake up! (detail)*

**Clockwise from below left:**

*offering*

*OM coming*

*love loves*

*see-bird sailing*





# MASK OF LIFE: THERAPEUTIC CLAY WORKSHOP



**SHAHIN JONES**  
RP, Reg. AT  
Victoria, BC

*Editor's note: CATA News thanks the participants of this workshop for providing permission for sharing their comments and images of their artwork with the newsletter.*

This project was offered to a women's group at a local transition program to help them identify what personality mask they tend to "put on" or identify with most of the time in their everyday life.

In the mask making, the women were directed to create one clay mask that would represent two parts of their personalities. On one side it was to present their true inner self and on the other side the persona they displayed to society. The goal of the workshop was to increase the awareness of true-self as a "whole identity" and to offer skills that would encourage the participants to build self-confidence in accepting their true self. The medium used was gray clay and collage materials such as feathers, sequins, glitter, assorted acrylics paints, hot glue guns, beads, buttons, and clay tools.

The workshop was set to run once a week for ten weeks for about 2.5 hours per session. Each week the workshop started with psychoeducational topic about self- concept and explanation on *why we may act a certain way in society in order to fit in, even though we really feel differently on the inside.* Each session ended with a debriefing process. Journal entries were also encouraged on a weekly basis using self-reflection questions such as:

*Describe the process of creating the mask.*

*What emotions came up?*

*What part of the mask did you choose to represent the society personality and what part represented the inner self?*

*Why did you choose to wear the society mask, and how long has this mask been worn?*

*Have you noticed where you tend to wear it?*

At the end of ten weeks, participants had their creative masks on display in the program's common room and a light refreshment was served to guests who were invited. Based on participants' feedback, the facilitators learned that the workshop brought out the creativity side of the participants; it encouraged them to share their challenges in a safe space, increased their awareness about their inner self, and helped build their confidence and self-acceptance.

## Participants' feedback:

*"I needed to detach and reflect from the preconceived ideas from my past experiences. It brought clarity and focus to my thoughts."*

*"It has been a catalyst to look within and find my inner self."*

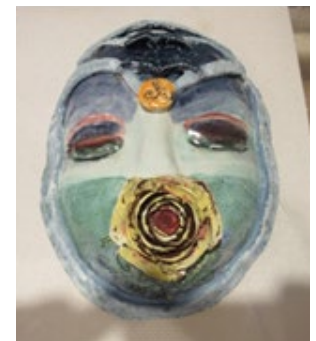
*"Discovered so much about myself. The healing was therapeutic. I found myself motivated to work on my personal growth."*

*On one side it was to present their true inner self and on the other side the persona they displayed to society*



## Clockwise from top left:

*Societal Expressions: Artist Face, Doer Face, Performer Face, Idealist Face*



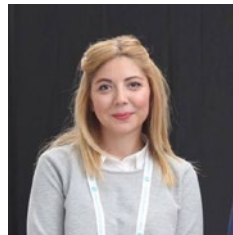
## Clockwise from top left:

*Inner-self Masks: Visionary Face, Caregiver Face, Protector Face*



## THE BIPOLAR PROJECT

### Creative Expressions Against Stigma



**FATMAGÜL MUTLU**  
Istanbul, Turkey

In Turkey, the first research about artwork of patients and art therapy is found in the book *Mental Health and Art* by Professor Suleyman Velioglu. Even though art and psychiatry are independent disciplines, they coexist as art psychotherapy and help in diagnosis and treatment.

The main reason for the creation of my work about episodes of bipolar disorder and my *Bipolar Project Initiative* is to draw attention to the disorder, to bring a different perspective to the art therapies, to stand against the stigma, and to emphasize the connections between art and psychology in the Turkish art scene.

#### Bipolar Disorder from the Artist's Perspective

Art can transform the subconscious by going through creative processes, using visual, audio and kinesthetic material. The materialized energy helps its creator to feel a sense of wholeness and efficacy.

The use of creativity and art in psychotherapy is increasing rapidly. I created the *Bipolar Project* due to several reasons: to help promote the use of art in psychotherapy, to increase awareness about bipolar affective disorder, and to stop the labeling of people without knowledge of the disorder.

The conceptualization of the project came from observing patients and reviewing relevant research. Research in neurology found that the chance for healthy bonding is not only in infancy but also in early periods of life. There are ways to reshape and repair individuals' experiences. Art therapy is way to reshape bonding and attachment through the relationship between therapist and client (Malchiodi,2003). My exhibition at the Acibadem Taksim Hospital speaks of bipolar affective disorder, art psychotherapies and expressive therapy from my perspective. What I want to communicate through my artistic imagination is that people can be supported to realize their inner healing power. This power can come from the expressive and restorative nature of art.

I owe my thanks to the Illinois Art Therapy Association, Nilufer Municipality, Acibadem Taksim Hospital, Bipolar Life Association, Art Psychotherapies Assocation, Auro Psychotherapy, Art Education and Retreatment Center, Uludag University Scientific Research Community, Turkey Psychiatry Association, Spontaneous Counselling, Nişantaşı Psychiatry, Tusworld, Bursa Plastic Arts Association and Atelier Muse.

#### Reference

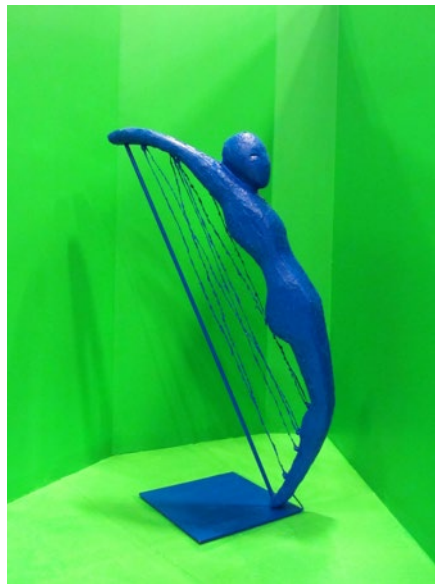
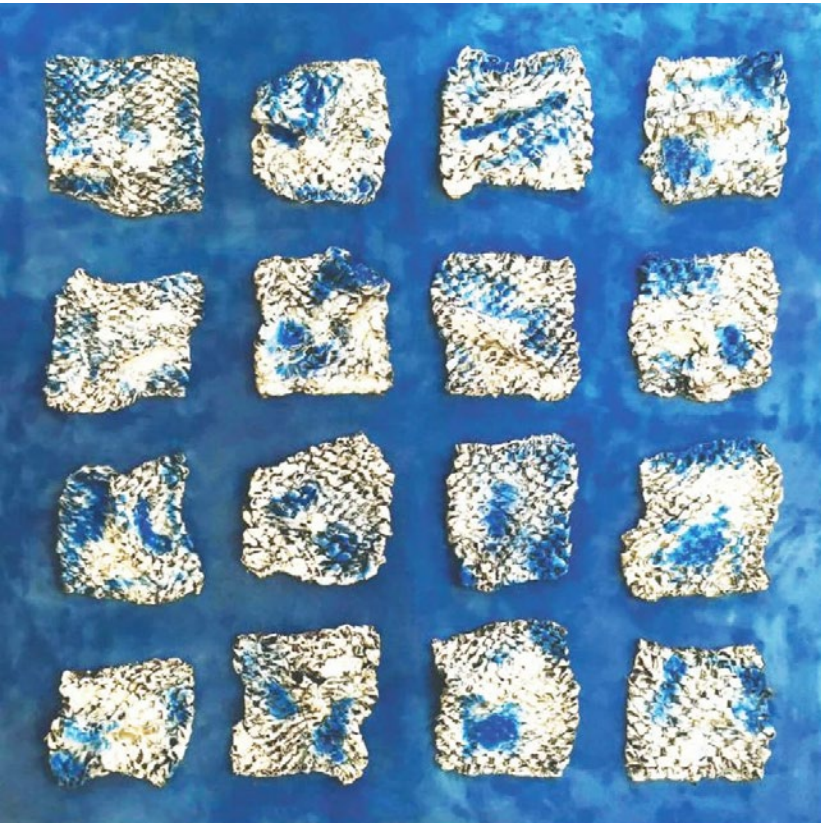
Malchiodi, C. A. (2003). *Handbook of art therapy*. New York: Guilford Press.

#### Artwork from top to bottom:

*My Childhood, Irritability, Euthymia*

[Continues on next page >>>](#)





Fatmagül Mutlu is an artist, activist, and founder of *Artness System*, an organization linking galleries in Berlin, Lisbon, New York City and Istanbul to promote contemporary art. Fatmagül holds a master's degree in psychology from Bogazici University in Istanbul, Turkey, and a master's degree in art therapy from University of Bologna, Italy.

**Top row, from left to right:**

*Hypomania, Psychosis*

**2nd row, from left to right:**

Exhibit at the International Art Fair, *Psychotherapy, Depression*

**Left:**

With Metropolitan Municipality Mayor, exhibit at the Konak Culture Center





**SUSAN SPYKER**  
MPS-AT Student  
St. Stephen's College  
Wetaskiwin, AB

**Top left:**

*Swim and Float with Diversity: A storied Life is a life lived into; float; and swim with diversity.*

**Top right:**

*Seriously — Are you Serious?: This came about while I was looking at a background and thinking about spirit animals.*

**Left:**

*Moods and Feelings: Miniscule disruptions, deeply moving. Welcome... all the different feelings. Sensitive: tiny things can thrill... a gesture, a rainbow, a blossom. Sensitive: tiny things can upset... a word, a passing cloud, the sound of trees, a sad face.*

I also enjoy working in my art journals or altered book journals. This mixed piece is in an altered book and it came forth as I was pondering the moods and feelings arising in me for the coming year while also inspired by *Feelings and Moods* by Christophe Andre.





## ART THERAPY RITUAL MANDALA MEDITATION WORKSHOP

FACILITATOR:  
**LUCILLE PROULX MA, ATR, RCAT**

**A 2½-day art workshop to create your personal ritual mandala**  
Lucille has 20 years experience in ritual mandala workshops in Victoria, BC; Bangkok, Thailand; and Tokyo, Japan. Friday evening will introduce you to mandalas in general and prepare you to create the template you will use for the ritual mandala and for the art meditation experience. No art experience necessary.

**Location:** Victoria, BC

**Dates:** March 9, 10, 11, 2018

**Time:** Friday evening 6:30-9:30pm; Saturday & Sunday 10am-5pm

**Fees:** \$350.00 plus \$10.00 for materials

**Register:** [ciiatglobaledconnect@gmail.com](mailto:ciiatglobaledconnect@gmail.com) / 1-888-244-2838



## ST. STEPHEN'S COLLEGE

### SPECIAL TOPICS IN ART THERAPY: LOSS AND GRIEF



St. Stephen's  
College

INSTRUCTORS:

**NICK ZWAAGSTRA MC:AT, RCAT, CCC, RAT**  
**JANET GREIDANUS MTS, DMIN**

**Location:**

Chebucto Art Therapy & Counselling Centre  
3621 Dutch Village Road, Halifax, NS

**Dates:** May 7-11, 2018

**Time:** 9am-5pm

**Fees:** 3 Credit Course: \$795.00; Art fee: \$35.00  
Audit: \$397.50; One-time Open Studies: \$75.00

**Register:** [st.stephens@ualberta.ca](mailto:st.stephens@ualberta.ca)  
1-800-661-4956

**Registration deadline:** April 6, 2018

The experience of loss and grief often lies too deep for words. Attending to loss and grief with an art therapy approach provides individuals across the lifespan with another language for expression and helps create conditions that encourage healing and growth. Through lectures, discussion, and experiential learning, students will develop clinical skills in art therapy related to bereavement. There will be an opportunity for personal process work and self reflection about one's own personal encounters with loss and grief. **No art experience required. Students must hold an undergraduate degree.**

### SPECIAL TOPICS IN ART THERAPY: NATURE-ASSISTED THERAPY

INSTRUCTOR: **MADELINE RUGH PhD**

**Location:**

University of Alberta Campus, 8810-112 Street NW, Edmonton, AB

**Dates:** August 13-17, 2018

**Time:** 9am-5pm

**Fees:** 3 Credit Course: \$795.00; Art fee: \$35.00; Audit: \$397.50;  
One-time Open Studies: \$75.00

**Register:** [st.stephens@ualberta.ca](mailto:st.stephens@ualberta.ca) / 1-800-661-4956

**Registration deadline:** July 13, 2018

Working from the interdisciplinary perspectives offered by ecopsychology, this course in nature-assisted art therapy seeks to explore the relationship of humans to the natural world, and is especially concerned with the absence of consideration given to the ecological basis of human life and human development in our psychological theories. This absence, and the inner disconnect upon which it is based, is considered a primary source of suffering and unwellness for both people and planet. Through direct experiences with nature and artmaking, participants will explore the interface between person and planet to better understand the role of the human as an integral part of the web of life and recognize the implications of this viewpoint for our physical, mental and spiritual health. Students will learn the relevant concepts of ecopsychology and practical skills for expanding and deepening their perceptions of the natural world through the development of unique heart-based perceptual and sensory skills. Application of these skills to various therapeutic environments will also be addressed. **No art experience required. Students must hold an undergraduate degree. Max. enrollment: 15.**

# CANADIAN ART THERAPY ASSOCIATION (CATA)

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## 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

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## CATA News

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 May 15, 2018**

## EDITOR/DESIGNER

Patricia Ki (ON)

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