The inaugural creative arts therapies conference and convocation of ANZACATA Perth 7-10 December 2018

Convergence
Cohesion in diversity

masterclasses
conference &
convocation
programme

cohesion
diversity
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The creation of ANZACATA and hosting this conference are significant markers in the growth and maturity of the creative arts profession in the Australian and Asia/Pacific region. The conference will bring together arts therapy professionals and those from related disciplines to explore and expand on new horizons in practice and research. The choice of Perth as the host city is significant as it was the site of the earliest masters level training in the creative arts therapies in Australia. We are grateful to Murdoch University for the use of their South Street campus as the venue for this event, and we congratulate them on the establishment of the new Graduate Diploma in Creative Arts Therapies at their Mandurah campus.

We are hosting two important keynote presenters – art therapist Professor Ephrat Huss from Israel, and dance/movement therapist Professor Rainbow Ho from Hong Kong. These guests will hold full day masterclasses on Friday 7 December and Monday 10 December, and present keynote addresses on Saturday morning at the conference.

On Saturday night after a full day of conference activities we invite you to join us for the official launch of ANZACATA. We will gather at a venue on the campus for an evening of drinks, food, entertainment and celebrations.

On Sunday morning you will be able to choose from a selection of ‘convocations’ suggested by proposers. It is hoped that these gatherings of attendees will seed the start of our new member-led special interest college system. Each group will have the opportunity discuss how that college might be established and how it could operate. There is a rich selection of topics with something to interest everyone.

Following the convocations, the first ANZACATA AGM will be conducted for members. A selection of presentations and workshops will be available in this timeslot for non-members who are attending the conference. The remainder of the timetable is filled with a wide variety of stimulating workshops and presentations for all to choose from. We will complete our programme with a fun-filled plenary session facilitated by Perth Playback Theatre on Sunday afternoon.

Convergence: Cohesion in Diversity aims to be a environmentally sustainable event

We take sustainability seriously and with this in mind we humbly request that you try and bring your own reusable water bottle and reusable coffee cup. We will provide a selection of second hand cups to be used over the weekend. We will also endeavour to provide recycling collection for the duration.
useful information

weather
The weather in Perth in early December is dry (four days of rain in the month of December is common), with average day time temperatures around 25-28 degrees and overnight temperatures around 14-15 degrees. There are twelve hours of daylight at this time of the year and the sea temperature is a warm 20 degrees, so the ocean swimming season is definitely in full swing. Light summer clothing, a re-fillable water bottle and a long sleeved jacket for the cool overnight temperature drop is advisable for conference attendees.

money
The Australian dollar is used.

smoking
Smoking is not allowed on public transport, and all indoor workplaces have to be smoke-free. The Smoke-free Environments Act states that bars, restaurants, casinos, clubs, factories, warehouses, work canteens, schools and early childhood centres and their grounds have to be smoke-free 24 hours a day, 7 days a week. All Murdoch University campuses are smoke free.

getting around
Perth is easy to get around by public transport with a network of trains and buses. There are various ways to get to Murdoch’s South Street campus. If you are driving to Perth, there is plenty of parking on campus. To get to Murdoch campus you take a train from Perth Underground Station to Murdoch Station and connect with a bus to the university campus. The campus is about 20-25 minutes walk from the Murdoch train station. If you are staying in Fremantle you can catch a bus from Fremantle directly to the Murdoch campus. Please note that buses in Perth don’t run frequently at night.

public transport in Perth
You can purchase a SmartRider card for your stay – https://www.transperth.wa.gov.au/tickets-fares/ticket-types

Direct Train route to Murdoch Station on the Mandurah Line from the Perth Railway Station, Wellington St, Perth CBD
Buses 598 and 599 from Murdoch Station to Fremantle via Murdoch University and return journey. The buses stop within the campus grounds along Discovery Drive.

Public Transport Perth App
Transport from Airport
Hotel Shuttles: Many hotels have a free airport shuttle between the city and the airport. Contact your hotel for more information.
Airport shuttle: Airport shuttle Perth provides a reliable transport service. It is a shared shuttle bus service from Perth Airport to the city and Fremantle.
To the city – $24/person
To Fremantle – $45/person
www.airportshuttleperth.net.au

trains
Mandurah Line
Weekday and weekend services to Murdoch Station which is a 3 minute bus ride or 20 minute walk along South St to the South St Campus. The train goes from the two city stops of the Perth Underground Station and then the Elisabeth Quay Station. It takes 13 minutes from Elisabeth Quay to Murdoch Train Station. Refer to the Mandurah Line timetable.

buses
CircleRoute (Routes 998 and 999)
Weekday and weekend services. Refer to Timetable 200 – Route 998, Route 999.
Murdoch University to Maddington Station via Amherst Rd (Route 204)
Weekday services only. Refer to timetables 1 and 6 – Route 204.

Murdoch University to Maddington Station via Bridge Rd (Route 205)
Weekday and weekend services. Refer to timetables 1 and 6 – Route 205.
Murdoch University to Cannington Station via Fraser Rd (Route 206)
Weekday and weekend services. Refer to timetables 6 and 18 – Route 206.
Murdoch University to Thornlie Station via Nicholson Rd (Route 207)
Weekday and Saturday services. Refer to timetables 6 and 18 – Route 207.
Murdoch Station to Bull Creek Station via Winthrop Dr (Route 503)
Weekday services only. Refer to Timetable 47 – Route 503.
Murdoch Station to Bull Creek Station via Jackson Av (Route 504)
Weekday services only. Refer to Timetable 47 – Route 504.
Murdoch Station to Booragoon Bus Station via Murdoch University (Route 510)
Weekday and weekend services. Refer to Timetable 35 – Route 510.
Murdoch Station to Fremantle Station via Somerville Bvd and McCombe Av (Route 511)
Weekday and weekend services. Refer to Timetable 37 – Route 511.
Fremantle Station to Murdoch Station via South St and Coolbellup Av (Route 513)
Weekday and weekend services. Refer to Timetable 37 – Route 513.

places of interest
Yagan Square
Hub of the arts district in the Perth City center. WA Art Gallery, PICA, WA Museum and library and adjacent to the Perth Railway station and Wellington Bus Port.

Art Gallery of Western Australia
The Art Gallery of Western Australia, founded in 1895, occupies a precinct of three heritage buildings on the south-eastern corner of the Perth Cultural Centre. The Gallery houses the State Art Collection, which includes one of the world’s finest collections of Indigenous art, the
pre-eminent collection of Western Australian art and design, as well as Australian and International art and design.
In the Perth Cultural Centre, open Wed to Mon, 10am – 5pm, Free entry
www.artgallery.wa.gov.au/

**Perth Institute of Contemporary Arts (PICA)**
PICA is one of Australia’s leading centres for the development and presentation of contemporary art. Housed in a large and striking heritage building in the heart of Perth, Western Australia, PICA is the city’s focal point for those wishing to experience the best of Australian and international visual, performance and interdisciplinary art.
In the Perth Cultural Centre, open Tue-Sun, 10am-5pm, Free entry. pica.org.au

**Fremantle Arts Centre**
Housed in a gothic building built in the 1860s, the site now known as Fremantle Arts Centre has a long and fascinating history. Built by convicts, the building has been a lunatic asylum, women’s home, WA’s first maternity training school, billeting quarters for soldiers during WWII, and a technical school. Since 1973 it has been the home of the Fremantle Arts Centre, and now hosts exhibitions, workshops, a cafe and music gigs.

**Fremantle Maritime Museum**
Perched on the Indian Ocean’s shore, the WA Maritime Museum is symbolic of Fremantle’s past, present and future as a coastal city and port. The Museum houses several unique galleries that explore WA’s maritime relationship. From leisure boats and handcrafted sailing boats to commercial pearl lugger, the Museum inspires visitors to discover WA’s affinity with the ocean.

**Kings Park**
Kings Park is one of the world’s largest and most beautiful inner city parks. It is rich in Aboriginal and European history, contemporary culture and offers innovative design, displays and services. Kings Park is home to the spectacular Western Australian Botanic Garden, which displays over 3,000 species of the State’s unique flora. Two thirds of the 400 hectare park is protected as bushland and provides a haven for native biological diversity. Kings Park offers free botanical garden tours. https://www.bgpa.wa.gov.au/kings-park/events/walks-and-tours

**Perth Zoo**
The Perth Zoo is a 41-acre zoo that opened in 1898 in South Perth, Western Australia. It is home to approx 1,258 animals of 164 species and includes an extensive botanical collection. 20 Labouchere Rd, South Perth perthzoo.wa.gov.au/
To get there: from the Perth City CBD, take the ferry at Elizabeth Quay to South Perth The Zoo is a short 300m walk along up-market, Mends St lined with restaurants and cafes.

**Elizabeth Quay**
This is a new waterfront precinct on the banks of the Derbarl Yerrigan (Swan River). There is an island playground for children, the BHP Billiton Water Park, public artwork, promenades, open spaces and new food and beverage outlets. A range of scenic river cruises sail tourists and locals from Barrack Street Jetty to the Swan Valley, Fremantle and Rottnest Island. Other activities to be enjoyed in the area include Segways, Little Ferry Co, Gondola on the Swan or just take a leisurely stroll alongside the river.

**Wadjemup Rottnest Island**
Rottnest Island sits just offshore from the city of Perth, in Western Australia. A protected nature reserve, it’s home to the quokka, a small wallaby-like marsupial. White-sand beaches and secluded coves include the Basin, with its shallow waters ideal for swimming, and Thomson Bay, the main hub and ferry port. Strickland Bay is known for its surf breaks, while reef breaks occur at Radar Reef, off the island’s far western tip. It is a short ferry ride from Perth or Fremantle.

**Penguin Island**
A nice quick getaway in Rockingham. If the ocean tide is low enough, and you’re game, you can walk across the sandbar – though it is not recommended. There is a ferry which is less than a 10 minute ride across to the small island where you can see the fairy penguins.

**Scarborough Beach and Esplanade**
Scarborough beach is a long, wide sparkling beach perfect for swimming, beachcombing and surfing. Just back from the beach on the newly revamped Scarborough Esplanade lies a wealth of restaurants, cafes, shops, and leisure options such as Sunset Hill and the Snake Pit.
perth and nature tours

Captain Cook Swan River Cruises
Address: Barrack Street Jetty, 3 Riverside Drive, Perth WA 6000
Hours: 8am to 5pm daily, Tel: (08) 9325 3341

Full Day Cruises: Make the most of your day with one of Captain Cook Cruises’ full-day cruise/tours.
Half Day Cruises: Ideal for those who are on tight itineraries – enjoy the best of the river without taking up a whole day!
Swan Valley Cruises & Tours: Journey to Perth’s iconic Swan Valley winery region on one of our relaxing cruises.
Beer Cruises: Enjoy a day of cruising, lunching, beer tasting and exploring on our many options for the fellow beer enthusiast.
Lunch Cruises: Enjoy lunch as you cruise on the scenic Swan River, travelling between Fremantle and Perth or up to the Swan Valley including a visit to a winery.
Perth Swan River Dinner Cruise: Relax and enjoy the enchanting atmosphere of Perth’s only Swan River dinner cruise set against the lights of Perth and the iconic Swan River.

Perth Explorer
Bus tour agency in Perth, Australia
Barrack Street Jetty, Perth WA 6000
Tel: (08) 9370 1000
https://www.tripadvisor.com.au/Attraction_Review-g255103-d20212...

Perth Bus Tours | Hop On Hop Off Bus

The Bell Tower
One of the most unique activities to do in Perth is to hear the Ringers practicing their ancient art of ‘Change Ringing’. The Bell Tower Experience lets you participate in an interactive demonstration on the art of chiming a bell. Learn about the history of the bells and the Bell Tower.

Fremantle Prison Night Tour
Wednesday and Friday evenings – 1.5 hours.
Approx $28 per person.

WAITOC – Aboriginal tours and experiences
WAITOC is the peak representative for Aboriginal tours and experiences in Western Australia, promoting authentic cultural experiences at a state, national and international level.
www.waitoc.com/culture-experiences/tours-experiences/cultural-tours

George Wally’s tour –Mandjoogoordup Tour
Aboriginal cultural and heritage walking tours including stories of ancient land use.

Snorkelling trails
Bring your snorkel and fins and snorkel along various snorkel trails around Perth including:
- Mettam’s Pool (near the CBD)
- Parker Point at Rottnest Island – 1-3 hrs
- Shoalwater Islands Marine Park – half a day

Margaret River
Nature walks, beaches, WA Vineyards, Microbreweries, Caves, Whale watching and art galleries.
https://www.margaretriver.com/

Lesmurdie Falls - Hike
1-3 hr easy hike. Starts from Lesmurdie Falls Car Park, 22km (30 minutes) east of Perth
Located in the Mundy Regional Park in the hills east of Perth, is one of the more spectacular waterfalls on the Darling Range escarpment. There are a number of walk trails depending on the time you have, your level of fitness and the degree of difficulty you choose.

Kalamunda Bike Trails
1-3 hours. Start from Calamunnda Camel Farm Car park, 361 Paulls Valley Rd, Paulls Valley WA
Trail grading: Greens, Blue and Blacks
If you’re wanting to channel a bit of Shaun McNiff, there are some amazing mountain bike trails in the Perth Hills with a mix of flow and technical trails.
accommodation

Murdoch University Village accommodation

Murdoch student accommodation is organised into 4-bedroom apartments, with private single lockable rooms. Each apartment comes with two bathrooms, a large dining and living area and a fully equipped kitchen with full cooking facilities.

Delegates can book online and mention in the special requests that they are staying for the ANZACATA conference. A discount of 15% will be applied when Murdoch receives the booking. Bookings on third party websites such as Booking.com, cannot be discounted.

Go to Murdochuv.com.au and click on the pink bar titled Short Stay accommodation.
Fremantle
Fremantle, or ‘Freo’ as the locals call it, is a 20-25 minute bus ride (Buses 511, 513, 598 or 599) from the Murdoch campus on the sea coast or a 10-15 dollar Uber taxi fare away. It is a small town which has a thriving music and arts scene with interesting history and access to Rottnest Island for those adding days after their conference stay.

Hotels $150.00 and above:
Fremantle Archway Apartments
Fremantle Colonial Cottages
www.fremantlecottages.com.au
Hougoumont Hotel
www.hougoumonthotel.com
Hotels $100.00 to $150.00
Quest
Hamptons Inn
www.hamptonsinn.com.au
B&Bs around $100.00:
Fremantle Bed and Breakfast
www.fremantlebedandbreakfast.com.au
Arundel’s Boutique Accommodation
30arundel.com.au
Daly View Bed and Breakfast
dalyview.com.au
The Federal Hotel Boutique Accommodation
www.federalhotelfreo.com.au
Terrace Central B&B
terracecentral.com.au
The Esplanade Hotel
www.rydges.com/accommodation/perth-wa
Backpackers under $80.00:
Fremantle Beach Back Packers
www.freobackpackers.com.au
Fremantle Hostel
www.fremantlehostel.com.au
Sundancer Backpackers
sundancerbackpackers.com
Fremantle Prison YHA

The Australia Hotel
Provides cheap budget private single rooms with shared bathrooms
www.australiahotelfremantle.com.au

Perth CBD
Hotels $190.00 and above:
Alex Hotel
In Perth there is the Alex Hotel in central Northbridge – 5 mins walk to the Perth Underground Station, the Art Gallery WA, PICA and cultural precinct. A quiet, relaxed hotel providing comfortable communal living areas for sitting and relaxing with friends while enjoying refreshments from the honour bar. Breakfast is buffet style. Coffee/tea and bar facilities throughout the day operate on an honour system. Friendly, welcoming and central accommodation.
50 James St, Perth, WA 6000
Tel: +61 8 6430 4000
alexhotel.com.au
Hotels $130.00 and above:
Adina Apartments Perth
Right beside the Perth Convention Centre and metres from Elizabeth Quay Train Station
33 Mounts Bay Rd, Perth WA 6000
Tel: +61 8 9217 8000
perth@adinahotels.com.au
Parmelia Hilton
Chic rooms and suites in a modern lodging featuring a bar/restaurant, an outdoor pool and a gym. Prices range from $130 to $300 according to type of room booked and extras.
14 Mill St, Perth WA 6000
Tel: +61 8 9215 2000
www3.hilton.com/
Backpackers under $80.00:
Globe Backpackers and City Oasis
561 Wellington street, Perth WA 6000
Tel: +618 9321 4080
Email: globebak@iinet.net.au
www.globeshackers.com.au
Room Rates (discounts available for longer stays):
Single – $59.00
Double – $73.00
Twin – $73.00
Four Bed Ensuite – $29.00 (per person)
the anzacata launch party

Saturday 8 December at 5.30pm
Sir Walter’s Restaurant (Bldg 425)
All conference attendees welcome

The ANZACATA Launch Party is included in your conference fee

We welcome the opportunity to launch two creative arts therapy books published by long standing members.

Art therapy in Australia: Taking a postcolonial, aesthetic turn edited by Andrea Gilroy, Sheridan Linnell, Tarquam McKenna and Jill Westwood.

Healing trauma with guided drawing: A Sensorimotor art therapy approach to bilateral body mapping by Cornelia Elbrecht.

Copies will be on sale.

We will also launch the 2018 double edition of ANZJAT, the association’s peer-reviewed journal. This bumper edition will include contributions drawn from last year’s conference, ‘Gather Envision Create’, as well as general submissions from members.

ANZACATA members will receive their copies in their registration packs and copies of this edition and past editions will be available to be purchased or ordered.
CECAT exhibition

A celebration of 50 years of the Creative Expression Centre for Arts Therapy

The Creative Expression Centre for Arts Therapy (CECAT) Service originally opened its doors in 1968, providing art therapy to mental health consumers on the Graylands Hospital site.

This is CECAT’s 50th year of service to the people of Western Australia and we are excited to exhibit consumer artworks from our extensive Art Bank collection in the Murdoch University Library.

In conjunction with the inaugural ANZACATA conference in Perth, CECAT will also exhibit psychotherapy group artworks adjacent to the conference rooms for delegates to view.

We hope you enjoy the artworks created by our consumers, which have helped them to express and progress their mental illness recovery journey.

Creative Expression Centre for Arts Therapy (CECAT)
Address: Graylands Campus, Brockway Rd, Mt Claremont
Opening hours for participants:
Monday to Friday, 9.30am to 3.15pm
Full business hours:
Monday to Friday, 8.30am to 4.30pm
Wednesday, 12.45pm to 3.15pm
Tel: 9347 6687 or 9347 6688
how to book

Bookings must be completed online on the ANZACATA website. Please go to www.anzacata.org/events/ and follow the easy steps.

If you have any questions please contact the conference organisers – events@anzacata.org

fee schedule

<table>
<thead>
<tr>
<th>delegate type</th>
<th>earlybird</th>
<th>full price</th>
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<tbody>
<tr>
<td>masterclass fees</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Members(^3) full day</td>
<td>$180</td>
<td>$210</td>
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<tr>
<td>Non-members full day</td>
<td>$230</td>
<td>$260</td>
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<tr>
<td>conference fees</td>
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<tr>
<td>Members(^3)</td>
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<td>$475</td>
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<tr>
<td>Non-members</td>
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<td>$575</td>
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<tr>
<td>Presenters</td>
<td>$300</td>
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<tr>
<td>Students</td>
<td>$300</td>
<td>$350</td>
</tr>
</tbody>
</table>

Notes:
1. All prices are in Australian Dollars
2. Early Bird ends 9 November 2018
3. Members’ prices apply to ANZACATA and CTAA members only

catering

Morning tea, lunch and afternoon tea is provided on the masterclass days and throughout the conference. Catering is included in the masterclass and conference fees for all participants. Dietary needs will be catered for and can be indicated in the booking process.

Breakfast will also be available for purchase on the masterclass and conference days.
In celebration of Western Australia’s diverse and colourful flora and fauna, the conference and masterclass rooms are named after a wide range of plants and animals that can be seen in this State. Each room will be clearly marked with both name and image so look out for them on campus.

On the next page you will find a map showing you where all the masterclass and conference rooms are. Also marked is the Murdoch University Village where you might want to stay, and the venues for lunches and the Launch Party. The campus will be clearly marked with conference specific directional signs so look out for the conference logo.
Left: Stairs up to Building 450 where you will find Rose Mallee and Bottle Brush (masterclass rooms), and Gum Nut (art making space/conference room).

(photos taken from carparks 4 and 5)

Right: Building 513 where you will find the conference rooms.

Left: Sir Walter’s Restaurant (The Launch Party venue) and The Student Hub where the lunches and refreshments will be served.

Right: Pink Galah Lecture Theatre where the keynotes, AGM and closing plenary will be held.

**Legend**
- Conference venues
- Buildings NOT used
- Parking areas
- Bus stops for stated routes
- Bus stops for stated routes
- Pink Galah lecture theatre (Bldg 351 – Kim Beazley Lecture Theatre)
- Rose Mallee masterclass (Bldg 450)
- Bottle Brush masterclass (Bldg 450)
- Ghost Gum conference (Bldg 513)
- Banksia conference (Bldg 513)
- Kangaroo Paw conference (Bldg 513)
- Black Swan conference (Bldg 513)
- Golden Wattle conference (Bldg 513)
- Quokka conference (Bldg 513)
- Xanthorrhoea conference (Bldg 513)
- Conference HQ (Bldg 513)
- Gum Nut art making space (Bldg 450)
- The Geoffrey Bolton Library
- CECAT exhibition (Building 350)
- Student Hub
- Lunch and refreshment space (Bldg 430)
- Sir Walter’s Restaurant
- Launch Party (Bldg 425)
- Murdoch University Village accommodation
masterclasses

Our two keynotes, Professor Ephrat Huss and Professor Rainbow Ho will be presenting full day masterclasses on Friday 7 December and Monday 10 December at the Murdoch University South Street Campus.

Masterclass schedule for both Friday 7 December and Monday 8 December

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.00-9.30</td>
<td>Registration</td>
</tr>
<tr>
<td>9.30-12.30</td>
<td>A. Movement elements informed arts therapy (morning session)</td>
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<tr>
<td></td>
<td>Professor Rainbow Ho</td>
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<tr>
<td>12.30-1.30</td>
<td>Lunch</td>
</tr>
<tr>
<td>1.30-4.30</td>
<td>A. Movement elements informed arts therapy (afternoon session)</td>
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<tr>
<td></td>
<td>Professor Rainbow Ho</td>
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<tr>
<td></td>
<td>B. Methods for using social theories in art therapy to converge with the ‘other’ (morning session)</td>
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<tr>
<td></td>
<td>Professor Ephrat Huss</td>
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<tr>
<td></td>
<td>B. Methods for using social theories in art therapy to converge with the ‘other’ (afternoon session)</td>
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<tr>
<td></td>
<td>Professor Ephrat Huss</td>
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</tbody>
</table>

Movement elements informed arts therapy

Professor Rainbow Ho

All arts making processes require the participation of the body and movement. In this masterclass, we will explore how the information obtained from the movement, based on the two movement analysis frameworks (LMA and KMP) helps shape the direction and progress of the therapeutic process in arts-based therapy. Participants do not need any knowledge about LMA or KMP or even movement; but will have the opportunity to acquire some basic knowledge through experiential learning. The concepts and knowledge introduced in this masterclass can be applied not only to the practices in arts-based intervention, but also in our daily life.

Rainbow TH Ho (Hong Kong)
PhD, AThR, BC-DMT, REAT, RSMT, CGP, CMA
Rainbow is the Associate Dean of the Faculty of Social Sciences, Director of the Centre on Behavioral Health, Professor of the Department of Social Work and Social Administration, and the Director of the Master of Expressive Arts Therapy program in the University of Hong Kong. Rainbow has worked as a researcher, therapist, dance teacher and performing artist for many years. She has more than 150 publications in refereed journals, scholarly books and encyclopedia, and has been expressive arts the principal investigator of many research projects related to mind-body medicine, creative and therapy, spirituality, and physical activity for healthy and clinical populations. In 2015, Rainbow received the Outstanding Achievement Award and Research Award from the American Dance Therapy Association and the Outstanding Teaching Award from the University of Hong Kong. She also received the Research and Development Award from ANZATA in 2016.
Methods for using social theories in art therapy to converge with the ‘other’

Professor Ephrat Huss

This masterclass, based on the ideas outlined in my lecture- will aim to teach a range of techniques to use art through social theories in individual, family, group, and/or community interventions, as well as in teaching and researching the arts therapies:

More specifically, this class will include methodologies for using arts as embodied relational aesthetics through social theories such as resilience, empowerment, systemic, social-critical thinking, participatory arts-based research methods, and co-production of knowledge, all in relation to the ‘other’. Each theory will be taught experientially and will be ‘embodied’ with a specific arts-based practice that will be adjusted by the participants to their own contexts and needs.

Participants will emerge with an understanding of the connection between arts and social theories, and with a set of methodologies to utilise this perspective in their work, teaching and research.

Ephrat Huss (Israel)
BA, MA, PhD
Professor Ephrat Huss chairs an MA in arts therapy for Social work at Ben-Gurion University of the Negev in Israel. She has published over 65 articles and two theoretical and two edited books on art therapy and arts based research within social contexts: What we see and what we say; Using the Arts in Social Research and Practice; A theory-based approach to art therapy: Implications for teaching, research and practice; Figure and background: Using arts in social work, and Researching creations, creating research: Arts based research in the context of Israeli society. She has also received competitive grants in this field. She is currently working on experiences of marginalised Bedouin youth in Israel, crafts as empowerment for Bedouin women, use of arts in the women for peace movement, and arts as salutogenic coping for medical staff and for recovering oncological patients in health-care. Her overall areas of research are the interface between social theories and arts therapy, as well as the use of arts in high context social situations and in health-care contexts.

Legend

<table>
<thead>
<tr>
<th>AT</th>
<th>Art Therapy</th>
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<tr>
<td>DM</td>
<td>Dance/Movement Therapy</td>
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<tr>
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<td>Masterclass</td>
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<td>60</td>
<td>Duration</td>
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<tr>
<td>RM</td>
<td>Venue: Rose Mallee masterclass room (Building 450)</td>
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<tr>
<td>BB</td>
<td>Venue: Bottle Brush masterclass room (Building 450)</td>
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workshops, presentations and convocations

legend
Please use to help with choosing the sessions you would like to attend

<table>
<thead>
<tr>
<th>Modalities, types of session</th>
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<tbody>
<tr>
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<td>AGM</td>
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</tbody>
</table>

2 Session number
60 Duration
pX Page number of description

Venues (see map on page 14)

<table>
<thead>
<tr>
<th>Venue</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>PG</td>
<td>Pink Galah lecture theatre (Bldg 351 – Kim Beazley Lecture Theatre)</td>
</tr>
<tr>
<td>RM</td>
<td>Rose Mallee masterclass room (Bldg 450)</td>
</tr>
<tr>
<td>BB</td>
<td>Bottle Brush masterclass room (Bldg 450)</td>
</tr>
<tr>
<td>GG</td>
<td>Ghost Gum conference room (Bldg 513)</td>
</tr>
<tr>
<td>B</td>
<td>Banksia conference room (Bldg 513)</td>
</tr>
<tr>
<td>KP</td>
<td>Kangaroo Paw conference room (Bldg 513)</td>
</tr>
<tr>
<td>BS</td>
<td>Black Swan conference room (Bldg 513)</td>
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<tr>
<td>GW</td>
<td>Golden Wattle conference room (Bldg 513)</td>
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<tr>
<td>Q</td>
<td>Quokka conference room (Bldg 513)</td>
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<tr>
<td>X</td>
<td>Xanthorrhoea conference room (Bldg 513)</td>
</tr>
<tr>
<td>HQ</td>
<td>Conference HQ (Bldg 513)</td>
</tr>
<tr>
<td>GN</td>
<td>Gum Nut art making space and conference room (Bldg 450)</td>
</tr>
<tr>
<td>GB</td>
<td>The Geoffrey Bolton Library CECAT exhibition space (Bldg 350)</td>
</tr>
<tr>
<td>SH</td>
<td>Student Hub Lunch and refreshment space (Bldg 430)</td>
</tr>
<tr>
<td>SR</td>
<td>Sir Walter’s Restaurant Launch Party venue (Building 425)</td>
</tr>
<tr>
<td>SV</td>
<td>Murdoch University Village accommodation</td>
</tr>
</tbody>
</table>

throughout the conference

Convocation boards
Contribution boards will be available throughout the conference in the Gum Nut art making space so that you can contribute your ideas for the convocations, and your feedback afterwards, or suggest a new convocation.

ANZACATA suggestion boards
Suggestion boards will be available throughout the conference in the Gum Nut art making space so that you can contribute your ideas and suggestions for the new association and creative arts therapies in our region.

CECAT exhibition
An exhibition celebrating 50 years of the Creative Expression Centre for Arts Therapy, in Perth.

Art making space
If you have some spare time during the conference, you might like to visit the Gum Nut art making space where you can get creative and meet other conference attendees.
## conference day one: Saturday 8 December

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.00-9.00</td>
<td>Registration</td>
</tr>
<tr>
<td>9.00-9.15</td>
<td>Welcome to Country</td>
</tr>
<tr>
<td>9.15-10.00</td>
<td>ANZACATA Welcome and Housekeeping</td>
</tr>
<tr>
<td>10.00-11.00</td>
<td>1. Rhythm as the agent for change and cohesion</td>
</tr>
<tr>
<td></td>
<td>Professor Rainbow TH Ho</td>
</tr>
<tr>
<td>11.00-11.30</td>
<td>Morning tea</td>
</tr>
<tr>
<td>11.30-12.30</td>
<td>2. Using arts to converge with the ‘other’</td>
</tr>
<tr>
<td></td>
<td>Professor Ephrat Huss</td>
</tr>
<tr>
<td>12.30-1.30</td>
<td>Lunch</td>
</tr>
<tr>
<td></td>
<td>Get Together for CAT Groups (formerly Regional Groups and/or CATs in Conversation)</td>
</tr>
<tr>
<td></td>
<td>An opportunity for those involved in local CAT Groups to get together and share ideas for how these groups might operate in the new ANZACATA structure (see <a href="http://www.anzacata.org">www.anzacata.org</a> ANZACATA-structure). Information will be available regarding funding and support from the Association. Grab your lunch and bring it to the Gum Nut art making space for a chat with other groups.</td>
</tr>
<tr>
<td>1.30-3.00</td>
<td>3. A body of work and play: Trauma informed art and dramatherapy workshop</td>
</tr>
<tr>
<td></td>
<td>Joanna Jaaniste and Suzanne Perry</td>
</tr>
<tr>
<td>3.00-3.30</td>
<td>4. Same, Same but different: Exploring copying as a tool for relational connectedness in special education</td>
</tr>
<tr>
<td></td>
<td>Amanda Musicka-Williams</td>
</tr>
<tr>
<td>3.30-4.00</td>
<td>5. (Re) connection with self and others: Nature-inspired art therapy in Singapore</td>
</tr>
<tr>
<td></td>
<td>Karen Koh Jin Tian</td>
</tr>
<tr>
<td>4.00-5.00</td>
<td>6. I’m doing this for...?: Personal values and clinical practice</td>
</tr>
<tr>
<td></td>
<td>Emma Gibbs and Dr Rose Williams</td>
</tr>
<tr>
<td>5.00-6.00</td>
<td>7. Walking a sacred path</td>
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<tr>
<td></td>
<td>Pauline Marsden</td>
</tr>
<tr>
<td>6.00-7.00</td>
<td>8. The art and therapy of the felted vessel</td>
</tr>
<tr>
<td></td>
<td>Barbara Watson and Karen Cameron</td>
</tr>
<tr>
<td>7.00-8.00</td>
<td>9. What’s your story? A purposeful illustration of convergence: Coherence in diversity</td>
</tr>
<tr>
<td></td>
<td>Ronald P.M.H Lay</td>
</tr>
<tr>
<td>8.00-9.00</td>
<td>10. El Duende, one canvas process painting: A supervisors evolutionary experience</td>
</tr>
<tr>
<td></td>
<td>Maggie Wilson</td>
</tr>
<tr>
<td>9.00-10.00</td>
<td>11. What about the hands: Exploring the relationship of haptic perception to creative arts therapy</td>
</tr>
<tr>
<td></td>
<td>Liz Antcliff</td>
</tr>
<tr>
<td>10.00-11.00</td>
<td>12. Holding creative spaces with diverse cultures: Mental health</td>
</tr>
<tr>
<td></td>
<td>Marion Gordon-Flower</td>
</tr>
<tr>
<td>11.00-12.00</td>
<td>13. Healing through music in an Australian remote community (Wangkatjungka)</td>
</tr>
<tr>
<td></td>
<td>Petra Skeffington</td>
</tr>
<tr>
<td>12.00-13.00</td>
<td>14. Finding space inside: Art-making as vital to the cohesion of self prisoners</td>
</tr>
<tr>
<td></td>
<td>Catherine Rogers</td>
</tr>
<tr>
<td>13.00-14.00</td>
<td>15. Learning from the experts: Channelling the wisdom of community-based art therapists</td>
</tr>
<tr>
<td></td>
<td>Trudi Flynn and Mark Pearson</td>
</tr>
<tr>
<td>14.00-15.00</td>
<td>16. Health and well-being: Looking after ourselves as researchers using image making</td>
</tr>
<tr>
<td></td>
<td>Jessele Vinluan</td>
</tr>
<tr>
<td>Time slot D</td>
<td>4.15-5.15</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------</td>
</tr>
</tbody>
</table>
| 17 | Honoring inner life – longing for belonging: Art therapy journeys of adolescents with intellectual disabilities  
Fiona Gardner |
| 18 | The convergence of drama-therapy and play therapy in a filial therapy program  
Emma Gibbs and Catrina (Trin) McNulty |
| 19 | Rangoli, culture and art therapy: Integrating a tradition within clinical practice  
Mahesh Iyer |
| 20 | Art therapy in a highschool setting  
Pensri Rowe and Natalie Frisch |
| 21 | Clinical supervision: Diversity, specialisation, practicality?  
Annette Coulter |
| 22 | Chinese calligraphy and meditation for mindfulness  
Joanna To Chun Ngar |
| 23 | Seeing Her Stories: Findings and implications for art based practice  
Carla van Laar |

<table>
<thead>
<tr>
<th>Time slot E</th>
<th>5.30-7.30</th>
</tr>
</thead>
</table>
| The ANZACATA Launch Party  
Join the Board and staff and conference organisers and volunteers for complimentary drinks and nibbles at the campus restaurant (Sir Walter’s Restaurant) to celebrate the Launch Party of our new association, ANZACATA.  
SW p10 |
You can choose which convocation you would like to attend on the day. Contribution boards will be available during the conference in the Gum Nut art making space so that you can contribute your ideas for the convocation, and your feedback afterwards, or suggest a new convocation. 

### conference day two: sunday 9 december

#### Time slot E  9.00-10.30  
**college convocations**

<table>
<thead>
<tr>
<th>Time Slot</th>
<th>Convocation Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Art Therapy College convocation</td>
</tr>
<tr>
<td>25</td>
<td>Dramatherapy College convocation</td>
</tr>
<tr>
<td>26</td>
<td>Arts Therapy Educators College convocation</td>
</tr>
<tr>
<td>27</td>
<td>Disabilities College convocation</td>
</tr>
<tr>
<td>28</td>
<td>Research College convocation</td>
</tr>
<tr>
<td>29</td>
<td>Clinical Supervision College convocation</td>
</tr>
<tr>
<td>30</td>
<td>Writing Therapy College convocation</td>
</tr>
<tr>
<td>31</td>
<td>Transpersonal Arts Therapies College convocation</td>
</tr>
<tr>
<td>32</td>
<td>Aotearoa/New Zealand College convocation</td>
</tr>
<tr>
<td>33</td>
<td>Affiliate and Tiers 1-4 members College convocation</td>
</tr>
</tbody>
</table>

#### Time slot F  11.00-12.30

<table>
<thead>
<tr>
<th>Time Slot</th>
<th>Activity Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>Inaugural Annual General Meeting All welcome</td>
</tr>
<tr>
<td>35</td>
<td>Playing with grief Lucy Marsh</td>
</tr>
<tr>
<td>36</td>
<td>The council of animals Sonia Urgel Miranda</td>
</tr>
<tr>
<td>37</td>
<td>To be or not to be: Writing, education and arts therapy Ffion Murphy</td>
</tr>
</tbody>
</table>

#### Time slot G  1.30-3.00

<table>
<thead>
<tr>
<th>Time Slot</th>
<th>Activity Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>Ice-breaker-a-thon Manuela Macri</td>
</tr>
<tr>
<td>39</td>
<td>Reclaiming messy-mudpies and magic through poiesis in education and arts therapy Deborah Green</td>
</tr>
<tr>
<td>40</td>
<td>The body as primary instrument for transformation/transmutation through the therapeutic relationship Agnes Desombiaux-Sigley</td>
</tr>
<tr>
<td>41</td>
<td>End of life and creative art therapy within a multi-disciplinary team Svetlana Bykovec and Caroline Eshak-Liuzzi</td>
</tr>
<tr>
<td>42</td>
<td>Gates and doors: An exploration of personal boundaries Maya Fraser</td>
</tr>
<tr>
<td>43</td>
<td>Doing data differently Dr Joy Faton and A/Prof Sheridan Linnell</td>
</tr>
<tr>
<td>44</td>
<td>The organisational mind Rose Williams</td>
</tr>
</tbody>
</table>

#### Time slot H  3.00-3.30

<table>
<thead>
<tr>
<th>Time Slot</th>
<th>Activity Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
<td>Afternoon tea</td>
</tr>
</tbody>
</table>

**Notes:**
- Sessions are 50 minutes long with 10 minutes for Q&A, answering of papers and discussion.
- Session times are flexible. For example, if a presentation is delayed, it may run for a longer period than allocated. 
- Further details can be obtained from the website www.arttherapycollege.org.nz.
### conference day two: sunday 9 december

#### Time slot H – 3.30-4.30

<table>
<thead>
<tr>
<th>Slot</th>
<th>Talk</th>
</tr>
</thead>
</table>
| 45     | Drama-therapy in traditional therapeutic and psycho-educational settings  
Russya Connor |
| 46     | We can paint puddles  
Leah Van Lieshout |
| 47     | Convergence of diversity: Forming identity through art (in children)  
Liana Berry |
| 48     | Group art therapy in a psychiatric facility  
Jennifer Seniuk |
| 49     | Art therapy on display: Community mural  
Tessa Wylde |
| 50     | Seven year evaluation of the use of art therapy in a CAMHS Unit  
Fran Nielsen |
| 51     | Art therapy with individuals who are Deafblind  
Emily Walters |
| 52     | Create a zine  
Claudia Richards |

#### 4.30-5.30

<table>
<thead>
<tr>
<th>Slot</th>
<th>Talk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Closing Plenary</td>
<td>We are excited to have Perth Playback Theatre at our Closing Plenary. Let’s all come together in Pink Galah Lecture Theatre to tell our stories from the weekend. A great way to close the ANZACATA 2018 Perth Conference.</td>
</tr>
</tbody>
</table>
Rhythm as the agent for change and cohesion

Professor Rainbow TH Ho

Rhythm in dance movement therapy serves as a fundamental element for creating movement, enhancing empathy, and building cohesion. Rhythm is also an agent for connecting dance movement to other art forms (i.e. music and poetry). In this presentation, Rainbow Ho will introduce the theoretical background and application of rhythm in dance movement therapy as well as in therapeutic context using other arts modalities.

Using arts to converge with the ‘other’

Professor Ephrat Huss

This lecture, using theories of embodied relational aesthetics, conflict groups, and decolonising and action research, will show how art therapy can go beyond the decontextualised self to integrate subjective experience and social context of diverse groups, thus becoming a catalyst for social convergence and cohesion. This lecture will describe how arts in arts therapy can be used to meet the ‘other’ on many different levels of embodied relational aesthetic experience. This can include contact theory and joint action in the here and now but also goes beyond this to a space of deep understanding of the phenomenological subjective experience of the other, that is situated in socio-cultural reality. These understandings of the other through arts enable the co-creation and negotiation of new joint knowledge- together, using arts as a broad and indirect hermeneutic space. This will be demonstrated with different examples from the author’s work, including an Arab-Jewish arts-based youth group in Israel, the use of arts to give voice to villagers in Sri Lanka, and using arts to give voice to marginalised and indigenous groups, so as to self-define problems and solutions.

Rainbow TH Ho (Hong Kong)

PhD, AThR, BC-DMT, REAT, RSMT, CGP, CMA
Rainbow is the Associate Dean of the Faculty of Social Sciences, Director of the Centre on Behavioral Health, Professor of the Department of Social Work and Social Administration, and the Director of the Master of Expressive Arts Therapy program in the University of Hong Kong. Rainbow has worked as a researcher, therapist, dance teacher and performing artist for many years. She has more than 150 publications in refereed journals, scholarly books and encyclopedia, and has been expressive arts the principal investigator of many research projects related to mind-body medicine, creative and therapy, spirituality, and physical activity for healthy and clinical populations. In 2015, Rainbow received the Outstanding Achievement Award and Research Award from the American Dance Therapy Association and the Outstanding Teaching Award from the University of Hong Kong. She also received the Research and Development Award from ANZATA in 2016.

Ephrat Huss (Israel)

BA, MA, PhD
Professor Ephrat Huss chairs an MA in arts therapy for Social work at Ben-Gurion University of the Negev in Israel. She has published over 65 articles and two theoretical and two edited books on art therapy and arts based research within social contexts: What we see and what we say; Using the Arts in Social Research and Practice; A theory-based approach to art therapy; Implications for teaching, research and practice; Figure and background: Using arts in social work, and Researching creations, creating research: Arts based research in the context of Israeli society. She has also received competitive grants in this field. She is currently working on experiences of marginalised Bedouin youth in Israel, crafts as empowerment for Bedouin women, use of arts in the women for peace movement, and arts as salutogenic coping for medical staff and for recovering oncological patients in health-care. Her overall areas of research are the interface between social theories and arts therapy, as well as the use of arts in high context social situations and in health-care contexts.
A body of work and play: Trauma informed art and dramatherapy workshop

Joanna Jaaniste and Suzanne Perry

Suzanne and Joanna have designed a trauma-based workshop where our two disciplines are combined, tracing the elements in the art making which can be brought through to embodiment, projection and roleplay, experienced by some readers as EPR (Jennings, 1999). Through engagement with the drama and art-making process, we will work experientially with participants, informing our work with theory throughout. Drama interventions suitable for clients who may be disassociated from their physical bodies and resilience-building art making will help participants gain knowledge and experiential learning of the relationship between art therapy and dramatherapy methods and techniques for clients who have suffered trauma.

Joanna Jaaniste
BA (Hons); Dip Ed; Dip Dramatherapy; PhD; ATthR (Drama)
Joanna Jaaniste, PhD, ATthR (Drama) is a registered dramatherapist and Career Development Fellow at Western Sydney University where she also researches and lectures on the Master of Art Therapy course. She is Principal of The Dramatherapy Centre, Sydney, NSW which teaches introductory and advanced dramatherapy courses and is the Australasian board member of the World Alliance of Dramatherapy. She has lectured and presented in Europe, USA, South Africa and New Zealand and has published widely on dramatherapy.

Suzanne Perry
BA Visual Arts, MA (ATh) ATthR
Suzanne Perry has a Masters in Art Therapy and a Bachelor of Visual Arts and 18 years clinical experience working as an Art Therapist with children and adults who have experienced complex trauma and grief as a result of violence, abuse and neglect. She is a clinically focused academic on the Masters of Art Therapy at Western Sydney University and provides arts based clinical supervision to child protection NGO services as well as trainee and practising Arts Therapists. Suzanne is a practising artist who’s work explores art, the unconscious and cultural mythology.

Same, Same but different: Exploring copying as a tool for relational connectedness in special education

Amanda Musicka-Williams

This workshop will engage participants in Dramatherapy activities undertaken in a research project which explored relationships with adolescents in special education. ‘Copying’ emerged as a key tool for connecting with and understanding others, as well as a means to extend one’s role repertoire to successfully engage in a variety of different social contexts. Participants will be invited to explore and reflect upon the presence and power of ‘copying’ in their own lives as well as to consider at what point it is necessary to extend oneself beyond this phenomenon.

Amanda Musicka-Williams
PG Dip, MA Drama and Movement Therapy
Amanda Musicka-Williams completed her Masters in Drama and Movement Therapy at the Central School of Speech and Drama, London in 2004. She has practiced Dramatherapy in various settings, including special education, the prison service, community mental health, drop in centres for the homeless, youth pathways programs and family violence support services. Amanda has a passion for using Dramatherapy with young people with special needs. She is currently completing her Doctoral research in this field.
(Re)connection with self and others: Nature-inspired art therapy in Singapore

Karen Koh Jin Tian
An overview of nature-inspired art therapy for persons with dementia in Singapore. The eight-weeks group art therapy programme was facilitated for clients at Alzheimer’s Disease Association daycare centres. With nature items integrated in the art-making process, the sense of connectedness with everyday life environment became a bridge for clients to explore the unfamiliarity of art materials. Then as gradually, clients showed appreciation for their art-making process and artwork. Conclusion and insights of the art therapy programme will also be further shared in the presentation. In addition, participants will be engaged in a nature-inspired art activity.

I’m doing this for...?: Personal values and clinical practice

Emma Bacon and Dr Rose Williams
This session is an arts-as-research process for participants to explore the values they hold in relation to themselves as therapists, their work with clients and their relationships with colleagues and organisations. A four dimensional model is proposed considering: a) ambivalence (Latin root: to move between multiple values held); b) dissonance (Latin root: to sound, unresolved sounds); c) modification (Latin root: measured amount); d) tension (Latin root: to stretch). We hope to use these ideas as a jumping-off point to invite participants to explore their own dynamic values-in-action from within their own lived experience. Workshop time will be spent in group and individual work and reflection using embodiment, movement and action methods. Some of this workshop will be spent outdoors (weather permitting) on the university campus. Handouts with prompts for participants used and further reading for those interested will be provided.
### Walking a sacred path

**Pauline Marsden**

As art therapists the sacred path we walk is full of twists and turns. It can be a hazardous journey of unknowing beset with risks and challenges. When our paths converge in the supervisor supervisee relationship we have the opportunity, through symbol, myth and metaphor, to reconnect with our deeper self and the richness of our embodied creativity. In this experiential workshop participants will have the opportunity to walk a labyrinth and through reflection and creativity engage in methods of supervision and self-supervision.

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### The art and therapy of the felted vessel

**Barbara Watson and Karen Cameron**

We invite you to engage in the art of creating a felted vessel unique to the maker’s own experience. Through the transformational and tactile process of creating a felted form we will explore the layers of meaning this experience evokes to the individual. Artistic endeavours serve several purposes of which the intention can be clearly defined. Both arts practice and arts therapy can have clear definitions of difference but often the two disciplines cross and merge because of the nature and power of art.

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**Pauline Marsden**

BSW, MA (Ath), MATS
Pauline is a Social Worker and Art Therapist with a Masters degree in Theological Studies. For 10 years she worked in schools providing a social work service that incorporated art therapy. Prior to this Pauline was a Lecturer in Social Work at Curtin University and Art Therapy at Edith Cowan University. She is a past President of ANATA. She has provided clinical supervision and conference presentations, courses and workshops to a variety of Government and Non Government agencies.

**Barbara Watson**

Grad Dip (Mental Health Recovery) MA (Art Therapy) BA (Visual Arts) Hons; Certificate IV Workplace Training and Assessment
Barbara Watson became interested in Art Therapy through her formal art education as well as through her own therapeutic experience. Following a period of time spent using art with prisoners in the justice system and witnessing the therapeutic space this provided Barbara decided to formalise this interest and returned to study to complete an MA (Art Therapy). Since 2007 Barbara has worked as an art therapist with adults in the public mental health space.

**Karen Cameron**

Dip MKTC, Dip Fine Art, BA (Visual Arts), MA (Art Therapy)
Karen Cameron’s initial training was in Early Childhood Education, where a keen interest in visual art and human development first began. Karen has been working as an art therapist for 16 years with adults in the public mental health sector.
What’s Your Story? A purposeful illustration of Converegence: Cohesion in Diversity

Ronald P.M.H Lay

This workshop is designed to invite participants to deliberately consider the conference theme as related to their own personal/professional narrative, experience and vision. Enticed to create and visually document these purposeful reflections into a new booklet of their own, participants will, upon completion, return to the group and collectively share their story. This experiential workshop serves to ignite and inspire fresh insights in ways that acknowledge and celebrate our organization’s milestones and emerging trends within our discipline. Art materials will be provided; participants may bring their own range of preferred materials suitable for creative work within an actual hardcover storybook.

Ronald P.M.H Lay
EdD (candidate), MA, AThR, ATR-BC

Ronald’s mental health career spans over 23 years in Canada, the United States of America, and Singapore. He is the Programme Leader of the prestigious MA Art Therapy Programme at LASALLE College of the Arts in Singapore wherein he lectures, provides clinical and research thesis supervision, leads several innovative community participatory arts projects and initiatives, and provides consultation to various national and international organizations. He has an emerging research agenda that compliments his practitioner and academic based approach. Ronald is currently pursuing a Doctor in Education from the University of Western Australia. His research, Credentialed Art Therapists and Experiential Learning: A Study Within an Asian Context, aims to inform postgraduate art therapy training programmes on curriculum and pedagogy development in regard to experiential learning and cultural relevance.
saturday: time slot C

10

El Duende, one canvas process painting: A supervisors evolutionary experience

Maggie Wilson

“Learning to attend to one’s inner voice through art” Bringing back painting into a supervisor’s experience. El Duende a Spanish work used in the arts for a mysterious power like the wind that transforms the environment. Using One Canvas Process Painting Maggie will illustrate the complex layers that underlay her experience of supervision from the perspective of the supervisor. Spontaneous painting, complex reflective processing and aesthetically focused attention to imagery are the tools of Art Therapy Supervision.

Maggie Wilson
BA pg dip ath RATH AATR
Maggie was originally a high school art teacher, she trained in Art Therapy at Goldsmith’s College London University graduating in 1990. Returning to Australia that year and joint the ANZATA Committee for five years. She has worked as an art therapist in drug and alcohol, adolescent housing, CYMHS, schools and private practice. She has taught on the Masters of Mental Health / Art Therapy course at UQ in Brisbane for the past 15 years. She is currently the placement co-ordinator.

What about the hands: Exploring the relationship of haptic perception to creative arts therapy

Liz Antcliff

Currently, there is very little focus in the creative art therapy literature on the hands and their contribution in art making as a mechanism for growth and change. This is surprising given the process orientated nature of creative art therapy practice. Touch is a primal and fundamental human sense. Haptic perception is the term used to describe the sense of touch through the hands. When the hands converge with clay every movement makes an imprint. Through hermeneutic research design the subjective experience of haptic perception is explored through Clay Field Therapy. This paper offers some preliminary understandings of haptic perception and the potential contributions to creative arts therapy practice.

Liz Antcliff
B. Sc. (Psych), Ma Coun. GD. Art Therapy, SEP. Phd.Graduate Research CATRU University of Melbourne
Liz has a Bachelor of Psychology and a Masters of Counselling and post graduate studies in Art Therapy and Work at the Clayfield ®. She is a registered Creative Art Therapist and SEP in private practice. Liz is a graduate researcher with University of Melbourne Creative Arts Therapy Research Unit. Her Phd research interest is on what haptic perception offers to creative arts therapy specifically exploring this through Clay field Therapy. Liz holds professional membership with ANZACATA, IEATA and ACA. She has more than 30 years of experience in human services within the health, community and social services, staff development and education.
**Healing through music in an Australian remote community (Wangkatjungka)**

**Petra Skeffington**

Music has been associated with therapeutic powers throughout history and across numerous disciplines, including application with indigenous populations. Olive Knight, Wangkatjungka community elder and leader, has used music for her own health and healing and has developed this project in collaboration with Desert Feet Inc and Dr. Petra Skeffington (Murdoch University) to document and broaden the healing impact of music to others in her community and further through the East Kimberley region. This project followed a mixed-methods Community-based Participatory Research (CBPR) design to gain understanding and knowledge of healing through music to improve the mental health and quality of life.
Finding space inside: Art-making as vital to the cohesion of self for prisoners
Catherine Rogers
When considering the words convergence and cohesion, I am drawn to think about those who are marginalised. My time spent within Her Majesty’s prison service illuminated the desperation many prisoners feel to re-engage with themselves and others, to feel connected and useful, ultimately to give meaning to life locked away. In my art classroom I was introduced to men finding meaning in creativity, finding a freedom in using materials in a non-directed space. I hope to present some of this art-work and my hopes for my qualified career connecting with this client group internationally following moving to Australia in October.

Learning from the experts: Channelling the wisdom of community-based art therapists
Trudi Flynn and Mark Pearson
Australian CAT practice knowledge resides largely with community-based therapists. The primary research pathway for therapists is via higher degrees, with a result that only a very small proportion of practitioners become research engaged. The Creative Arts Therapies Research (CATR) Forum at the University of the Sunshine Coast is linking practitioners with research academics, providing opportunities to i) explore research questions that arise from daily practice, ii) work collaboratively in the development and conduct of research, iii) share their knowledge with wider CAT communities. This presentation will introduce the USC CATR Forum model, discuss its broader objectives, and present current projects.

Catherine Rogers
MA Art Psychotherapy, BA (Hons)
Catherine is a newly qualified Art Psychotherapist with experience working with the offender population in the UK. Prior to training and alongside her master’s in art psychotherapy Catherine worked as an Occupational Therapy Assistant in one of the UK’s oldest, most notorious male prisons. Within these walls she located a passion for bringing connection and creativity into the lives of those locked away, discovering a need and longing within the prisoners to understand themselves better and to feel more integrated.

Trudi Flynn
PhD (Psych) BA(Hons) Adv Dip TAT
Dr Trudi Flynn is an art therapist, psychotherapist, and Lecturer in Counselling (Masters Program) at USC in QLD. Trudi facilitates the student art therapy group at the university, and is co-initiator of the USC Creative Arts Research Forum. Trudi completed her PhD in psychology, and her Post-Doctoral Research Fellowship in mental health. She brings 10 years of applied therapeutic practice to her teaching and research supervision.

Mark Pearson
PhD, MEd(BEM), Dip T.
Mark Pearson is Program Coordinator and Senior Lecturer in Counselling at USC. Mark has an extensive international background in expressive therapies education and practice, and is Director of the Expressive Therapies Institute of Australia. An active author, researcher, and research supervisor, Mark has published several books and numerous papers in ET and counselling, and is co-initiator of the USC Creative Arts Research Forum. He is a strong advocate for pluralism and the adoption of the multiple intelligences framework in counselling.
Health and well-being: Looking after ourselves as researchers using image making

Jessele Vinluan

An overview on a few approaches to help improve one’s health and well-being using the mindfulness approach and image making. Provide a summary of theories on bio-psycho-socio model, the mindfulness approach and art therapy and how it’s integrated into the creative process during image making.
Honoring inner life – longing for belonging: Art therapy journeys of adolescents with intellectual disabilities

Fiona Gardner

Mental health challenges facing adolescents with intellectual disabilities are many and varied. Often, an underdeveloped capacity to recognise and communicate feelings and experiences intensifies the nature of these challenges. Experiences such as being over-looked, ignored, misunderstood, abused or neglected, intensify the struggle to communicate and feel validated. With permission, this art therapy presentation will explore the imaginative expressive imagery of adolescents with intellectual disabilities as they progress in their journey’s to navigate the complexity of their experiences and confront the challenge to find belonging and meaning in a world that can be so avoidant to their mental health needs.

The convergence of dramatherapy and play therapy in a filial therapy program

Emma Gibbs and Catrina (Trin) McNulty

This presentation will explore how client centered dramatherapy and child centered play therapy techniques have intersected within the delivery of a 10 week filial therapy group program offered in a non-residential drug and alcohol clinical setting at Holyoake. The presenters will reflect on how dramatherapy and play therapy practices have supported and enhanced the group experience of parents and caregivers learning to parent and play therapeutically with their children, with the intention of strengthening their relationship and enabling the caregiver to become the agent of change in their child’s life.
Rangoli, culture and art therapy: Integrating a tradition within clinical practice

Mahesh Iyer

As art therapy develops globally, it is only natural that culture and region-specific art forms are integrated within therapeutic practice. The traditional Indian art form of rangoli was introduced within the format of group art therapy for a diverse group of elderly residents at a sheltered home in Singapore. Results indicated that the group members garnered a range of therapeutic benefits and evolved a theme of cultural integration. This encouraged members to reconnect with their personal, local and cultural identities. The research serves to promote clinical art therapy services that are culturally relevant and meaningful within Asian contexts.

Art therapy in a highschool setting

Pensri Rowe and Natalie Frisch

The workshop will illustrate and reflect on how art therapy is applied within the high school context, and demonstrate the benefits that art therapy has on student wellbeing and school engagement. The various ways art therapists’ support the work of school counsellors and teachers will also be explored. Art Therapy offers students another layer of support in addition to school counsellors in a school setting. Art therapy offers students the opportunity to see, express and explore feelings, thoughts and concerns that are sometimes too difficult to put into words. In a safe, creative and supportive space the student is able to process and express their concerns that may be hindering engagement, learning and development.

Mahesh Iyer
MA, AThR
Privileged to have been exposed to multi-cultural populations throughout his academic, work and lived experience, Mahesh’s research interests naturally developed towards the complex inter-play of cultural variation within a diverse population. His working experience with older adults at a sheltered home in Singapore, further encouraged him to traverse new terrain and articulate a culturally informed art therapy practice. Induced through his postgraduate art psychotherapy training, his purposeful exploration of paint and sculpture accentuated concerting synergies between culture, experience and practice.

Pensri Rowe
BVA, MA(ATh), AThR
Pensri currently practices Art Psychotherapy within high schools and in private practice. She works with individuals and groups. Pensri’s practice is informed by psychodynamic principles and relationship based. She has over ten years experience working with adults and children from diverse backgrounds in a range of settings, including people experiencing difficulties associated with: grief, loss; trauma, neglect, abuse; mental & physical illness; substance abuse; & disabilities. Pensri contributed a chapter to the book ‘Art Therapy in the Early Years’, titled ‘On mark making and leaving a mark’.

Natalie Frisch
MA(ATh), BA Ed, BA(Fine Arts) AThR
Natalie believes in young people’s willingness to work through themes relating to their wellbeing, and in their ability to make sense of their experiences using art making within a therapeutic setting. Natalie has worked as a classroom teacher as well as art therapist within a high school setting for over 8 years. Natalie holds a Bachelor of Secondary Education from the University of Technology Sydney as well as a Masters of Art Therapy from Western Sydney University.
Clinical supervision: Diversity, specialisation, practicality?

Annette Coulter

Factors that influence clinical supervision for the arts therapist are geographic location, competency levels, skills acquisition, expertise, experience, digital media availability, workplace/employer requirements, professional registration standards, different learning styles and funds availability. How can contracts and job descriptions be negotiated to include clinical supervision? Can arts therapists provide supervision across disciplines or across areas of specialization? What happens when supervisors are not registered arts therapists? Does this disadvantage supervisees?

Annette Coulter
DipFA PgDipATh MAAEd(ATH) AThR(Au)
Annette is an art psychotherapist, art educator, published author, IDT trainer and founder of the Australian and New Zealand Art Therapy Association. From a background in child mental health, child/adolescent psychoanalytic psychotherapy, and family/couple therapy, she is a Clinical Registrant and Accredited Supervisor with the Psychotherapy and Counselling Federation of Australia, (PACFA), who provides supervision, training and consultation. Publications include: The Introductory Guide to Art Therapy, 2014; Contemporary Art Therapy with Transient Youth, 2012; Couple Art Therapy, 2007.

Chinese calligraphy and meditation for mindfulness

Joanna To Chun Ngar

The workshop aims at integrating Chinese calligraphy and meditation with the Expressive Therapy Continuum and body-mind therapy components. The main theme is to reconnect body-mind functioning and enhance mindfulness through navigating at the different ETC levels to facilitate self-discovery and insights. There are five key components of the workshop including 1. Video watching 2. Meditation 3. Line practice with movement 4. Calligraphy practice 5. Zen circle/Enso drawing. Participants are expected to experience the use of Chinese art and meditation to express emotions while enhancing mindfulness.

Joanna To Chun Ngar
MExpArtsTh, MBA, MA (Communication), BA (English Lit), AThR
Joanna is a certified Zentangle teacher with a passion for introducing Chinese calligraphy to express emotions and enhance mindfulness. She is a Senior Education Officer at the Tsz Shan Monastery responsible for spiritual art education. Her career aspiration is to integrate expressive arts therapy and mindfulness practice to enhance holistic well-being.

Seeing Her Stories: Findings and implications for art based practice

Carla van Laar

Seeing is implied whenever we discuss visual art. As art therapists, it is our responsibility to inquire into ways of seeing, and the implications for ourselves, the people we work with, our profession and our culture. Participants are invited to engage with core findings of my Doctoral research project “Seeing her stories”. We explore how visual art making and viewing can be at once: a way of cultivating present moment awareness; deepening a sense of connection to our lived embodied experiencing and our relationships with each other; and a discursive practice through which we generate ways of knowing that have transformative and life enhancing ripple effects for ourselves, our communities, and the living world.

Carla van Laar
MCAT, Doctoral Researcher
Carla has over 25 years experience working with people and the arts for health and well-being in community organisations, justice, health and education contexts. Her book, Bereaved mother’s heart was published in 2007. From 2008-18 she established and ran an independent art therapy studio and gallery in Melbourne. Carla has lectured and supervised Art therapy students at RMIT, MIECAT and currently the IKON Institute. Recently, Carla has collaborated with VincentCare Victoria, where she loves working with people affected by homelessness. She is a practicing artist and currently undertaking an Artist Fellowship at RMIT’s creative research lab, Creative Agency.
sunday: time slot E – convocations

Contribution boards will be available during the conference in the Gum Nut art making space so that you can contribute your ideas for the convocation, and your feedback afterwards, or suggest a new convocation.

**Art Therapy College**

A College of Art Therapy has been proposed:
- to consolidate identity.
- to support the wide range of practice within the field of art therapy.
- to support mini symposia.
- a subgroup structure may include Transpersonal art therapy, Jungian art therapy, Gestalt art therapy, DBT/CBT art therapy, Contemporary psychodynamic/psychoanalytic art psychotherapy and/or Existential art therapy.

**Proposer and facilitator: Pensri Rowe**

BVA, MA(ATH), AThR

Pensri currently practices Art Psychotherapy within high schools and in private practice. She works with individuals and groups. Pensri’s practice is informed by psychodynamic principles and relationship based. She has over ten years experience working with adults and children from diverse backgrounds in a range of settings, including people experiencing difficulties associated with: grief, loss; trauma, neglect, abuse; mental & physical illness; substance abuse; & disabilities. Pensri contributed a chapter to the book ‘Art Therapy in the Early Years’, titled ‘On mark making and leaving a mark’.

**Dramatherapy College**

A College of Dramatherapy has been proposed:
- so that dramatherapists and those in training or with an interest in dramatherapy can exchange ideas on training and research, network and collaborate.
- to provide professional development for dramatherapists and arts therapists using dramatherapy in their practice,
- to promote the area of dramatherapy
- to contribute to evidence-based research

**Proposers and facilitators:**

- **Joanna Jaaniste**
- **Catie Saleh**

Catie is a Dramatist, Accredited Mental Health Social Worker and Counsellor. She works with youth and young adults in the areas of case management and mental health at the UNSW and in private practice. Catie completed the Graduate Diploma in Dramatherapy at IKON Institute this year and is passionate about working using Dramatherapy, and in the promotion of the field within Australia.

**Arts Therapy Educators College**

A College of Arts Therapy Education (CATE) has been proposed:
- To bring together arts therapy educators from the tertiary, vocational and private sectors across the Asia Pacific region of ANZACATA.
- To collaborate on a purpose and structure for the College that reflects and enhances the diversity and complementarity of different arts therapies training and professional development programs.

- The College would advise on but not conduct ANZACATA accreditation of courses, keeping in mind their relationship to the various levels of membership and the need to be responsive to local and cultural considerations.
- The critical work of the College might include posing questions such as ‘What are we training people for?’

**Proposer and facilitator: Sheridan Linnell**

see page 25
Disabilities College
A College of Creative Arts Therapies for Disabilities has been proposed:
- Creative Arts Therapies with individuals who have complex intellectual and/or physical disabilities.

Proposor and facilitator: Emily Walters
ATHR
Emily Walters is a registered art therapist and the Creative Arts Therapist Coordinator of Able Australia where she works with individuals who are Deafblind and those who have a complex disability. Emily is passionate about working in a way that increases accessibility of art making and mental health services to people who have alternative communication needs.

Research College
A College focused on Arts Therapy Research is proposed:
- To discuss the association’s peer-reviewed academic journal.
- A ‘practice based’ research college to liaise with all members across the diverse creative arts disciplines, who hold an interest in latest research endeavours.
- A dialogue about research as the first step towards empowering members to ensure the continued relevance of creative arts therapies practices.
- Practice-based research networks to be formed online via Webinars that discuss research interests on various topics.

Proposor and facilitator: Elizabeth Wilson
Completed a Masters in Art Therapy and Family Therapy at Notre Dame De Namur in California, USA. Returned to live in Melbourne February 2017. Current PhD candidate at University Melbourne Creative Arts Therapies Research Unit. Current Research Assistant looking at the benefits and pitfalls of a brief therapies approach to a Creative Arts Therapies Consultation Service for undergraduate creative arts students.

Clinical Supervision College
A College of Clinical Supervision for arts therapists has been proposed:
- To review ANZACATA’s clinical supervision standards. Invite discussion about supervision standards and professional requirements from ANZACATA members.
- To develop support for Creative Arts Therapies Clinical Supervision practice for Creative Arts Therapists as well as human services professionals from any professional background.

Proposors and facilitators:
Annette Coulter
see page 33
Rose Williams
see page 42
Writing Therapy College
A college based on the creative modality of Writing (including expressive writing, journalling, poetry, fiction, song lyrics, scripts, etc) is proposed:
- to establish an Australasian network of professionals passionate about the use of literature including poetry and storytelling, for well-being and healing.
- to establish professional connections with other professional bodies
- to organise national and regional symposia and/or conferences
- to liaise with Universities across the region, to include specialisation in writing for health.

Proposors and facilitators:
Ffion Murphy
see page 38
Nicki Cassimatis
BA, GradDipEd
Nicki Cassimatis is an experienced language and pastoral care teacher, workshop facilitator and published poet. She has published three chapbooks under her pseudonym, Veronica Cassiane. She is a post-graduate student of mental health practice (UQ). Since 2015 she has facilitated ‘poetry as self-care’ workshops and has presented at various national and international conferences and events including TEDxUQ. In 2017 she co-founded Createpalce, a creative collaborative of practitioners specialising in story and arts for health, based in Brisbane.

Transpersonal Arts Therapies College
A College for Transpersonal Approaches in Creative Arts Therapies has been proposed.

Proposed and facilitated by: Dr Trudi Flynn
see page 29

Aotearoa/New Zealand College
It is proposed that there be the Continuation and development of CTAA, the Creative Art Therapies Association Aotearoa, as a New Zealand College, within ANZACATA.

Proposed and facilitated by: Agnes Desombiaux-Sigley
see page 40

Affiliate and Tiers 1-4 members College
This convocation is proposed specifically for the ANZACATA members who are not professional level members. Note: All levels of membership are welcome in all colleges and convocations.
- To provide a voice for those members who are not eligible to vote at AGMs under the ANZACATA constitution.
- It is hoped that this convocation will lead to a specialist college for dedicated to these levels of membership, with a leadership group that can advise the Board directly about the issues and concerns of these membership levels, or to nominate a member to represent these members on the Board.

Proposed and facilitated by:
Nyrelle Bade and Amy McKay (Board members)
ANZACATA inaugural Annual General Meeting

Members at all levels are encouraged to attend and participate in discussion. By attending, you can have a say in the development of our new Association. It is vitally important that all ANZACATA Professional members attend the Annual General Meeting in order that a quorum is reached.

Member Motions and Board Nominations
Professional members are welcome to write a motion for the membership to consider, discuss and vote on. We welcome all proposed motions and nominations for the Board from Professional members.

- Fri 5 Oct  Call for motions and nominations sent to members
- Fri 2 Nov  Call for motions and nominations close
- Fri 16 Nov  AGM Notice sent to members
- Sun 8 Dec  AGM takes place

Playing with grief

Lucy Marsh

Dramatherapy workshop focusing on the subject of grief. We have all grieved and are all grieving. Our lives chop and change as endings and new beginnings come and go. How do we hold our own grief when working with clients grief? Through story, movement and reflective art, this workshop aims to bring to light our journeys and stories through grief, with this often difficult subject matter. Each grieving experience influences the next, and the next, and the next. With group, individual, and coming back to a unifying group we explore our losses and their place in the therapy space.

Lucy Marsh
BADTH, HCPC

Lucy is a Dramatherapist living in London, UK. She works for charities that support families experiencing bereavement and long-term illnesses. We have all experienced grief in some way and with the losses of influential grandparents, her own mortality thrown into question and recent life changing family diagnoses, bereavement has been at the forefront of not only her personal, but also her working life. She also works with varying presentations of clientele, both on wards and outpatients.
The council of animals

Sonia Urgel Miranda

A dramatherapy workshop where attendees will be guided into an experience that will facilitate ‘embodiment’ of their chosen animal and so access that animal’s wisdom. Participants will hopefully be able to access the atavistic wisdom resources embedded in all of us genetically by evolution. Such ancient animal wisdom is applicable to our present day life challenges and through movement and playfulness, this intervention can become a vehicle to reduce stress and anxiety in a range of client groups.

To be or not to be: Writing, education and arts therapy

Ffion Murphy

Qualitative and quantitative studies over the past 30 years indicate that writing can be beneficial to physical and mental health and its use is increasing as an adjunctive therapy in clinical, community and online settings. Yet Australia is lagging behind the US and UK in developing research, training opportunities and professional organisations. ECU is unique in offering, in its BA, a unit that explores ‘writing therapy’. This presentation will question writing’s relative invisibility as part of ‘arts therapies’ and suggest that ANZACATA could help to address the problem.

Sonia Urgel Miranda

Sonia graduated from Edith Cowan University with a Drama therapy Masters Degree in 2007. She has worked as a counsellor and group facilitator in a range of community and Corrective Services settings and is currently employed by the Alcohol and Other Drugs team at Womens Health and Family Services working with women in the community.

Ffion Murphy

PhD

Ffion Murphy is a Senior Lecturer in Writing at Edith Cowan University. She has explored theories of ‘wounded storytelling’ and writing therapy via fiction, journal articles and teaching. Recently she has investigated aspects of therapeutic, recuperative and commemorative writing relating to the First World War.
**sunday: time slot G**

**Ice-breaker-a-thon**

**Manuela Macri**

In many groups we depend on the humble Ice breaker to relieve tension and inhibitions between and within participants. In classic Dramatherapy structure we call it Warmups, preparing the group for upcoming work. But what if we stay in the warm up phase? What if we just kept breaking ice? Come and Converge with Manuela in this experiential and experimental group journey of Ice breakers – including some classic activities you know and love, some from around the world and across disciplines. How do ice breakers shift our relationships, our feelings and our sense of Cohesion? Come dressed and prepared to move! The session will be interactive physically, vocally and emotionally. What happens when 20 people break ice for 90 mins? I don’t know, let’s find out!

**Reclaiming messy-mudpies and magic through poiesis in education and arts therapy**

**Deborah Green**

I am a multi-modal, enthusiastic, embodied, experiential and experimental arts therapist... and my praxis as educator mirrors this. During this workshop, we will contemplate this potentially fertile convergence between arts-based therapeutic and educational processes. I shall tell stories of some teaching/learning experiences I’ve facilitated as senior lecturer for Whitecliffe College of Arts and Design (New Zealand). Using themes such as poiesis, presence, process, partnership, pixellation and playfulness, we will dive into creative explorations of these tales (and any stories you may share of your own teaching/learning experiences), to delve into how being ‘arts-based’ can enhance education (and therapy).
The body as primary instrument for transformation/transmutation through the therapeutic relationship

Agnes Desombiaux-Sigley
How to find safety within the body and embrace life? The experience of enough compassion, trust and safety by deeply traumatised human being in therapeutic settings are the premises for healing to occur. This presentation (through case studies) will be an exploration of the way deeply traumatised clients express their conscious and unconscious fears and longing through their body (and creative arts) and how the therapist can make sense of these processes as vital information for transformation and transmutation including through the transference and counter-transference process. The presentation will be followed by an experiential learning opportunity in pairs.

Agnes Desombiaux-Sigley
PGDip Health Science (Expressive Therapies), BA Communications
Agné works with children, youth, and adults recovering from severe trauma. She specialises in integrative methods such as: mindfulness, creative arts therapies and psychosomatic integration to respond to her client’s needs. Agnés works full time in private practice (in English and French) in central Auckland. She gets referrals from a number of health professionals and contracts for ACC, a government Agency which funds counselling services for survivors of sexual abuse. Agnés is a published author and has presented in international conferences. Agnés has been Chair of CTAA since 2014.

End of life and creative art therapy within multidisciplinary team

Svetlana Bykovec & Caroline Eshak-Liuzzi
A child experiencing end of life has a traumatic impact on the lives of every member of the family including the sick, dying child. This presentation will offer real stories highlighting the work being done by the Art Cabriolet in this area and the impact creative art therapy is making. Creative art therapy enables families and individuals to process grief, minimize additional trauma and encourages emotional expression. For families, being able to create art with and about their loved one, facilitates the healing process, creates precious memories and begins the process of post traumatic growth for those involved. For the dying child, creative art therapy can give them some locus of control in a world out of their control, enhancing their sense of empowerment and self-efficacy during palliative care.

Svetlana Bykovec
BA (Psych/Media), Dip.Transpersonal Art Therapy, B.Holistic Psychotherapy; Grad Dip. Therapeutic Arts Practice
Svetlana is the Art Cabriolet’s senior art therapist and is responsible for researching, creating and facilitating programs that support children and adolescents enduring trauma. She works across a broad range of organisations including hospitals, hospices, youth centres, schools as well as outreach support. Some of the most sacred work is with end of life children and their families. Svetlana engages with children/adolescent both individually and in small groups, providing a person-centred, creative and holistic approach. She combines her knowledge, skills and training in the field of art therapy and psychology to effectively support a diverse populations with a variety of needs.

Caroline Eshak-Liuzzi
BA(Hons) Architecture, MA Design and Planning
Caroline is an established Visual Artist who has a great compassion and understanding of children facing and enduring trauma set in motion the founding of the charity and philanthropic journey. Able to communicate with a paintbrush and engage children enduring various levels of hardship has meant that Caroline has been able to emotively move and inspire children to express and communicate through art. “Children rising above adversity” is not only The Art Cabriolet’s source of fuel and motivation, but also its driving force. Caroline has invested relentless commitment, passion, dedication and loyalty to serve her mission to give back to the community through children.
Gates and doors: An exploration of personal boundaries

Maya Fraser

Experiential exploration of internal and external boundaries through the use of image work, using the metaphor gates and doors. Trauma combined with alcohol and other drugs abuse create an internal state of dissonance, this session will explore one way of working towards the creation of an internal sense of balance and cohesion, while maintaining healthy boundaries. Culminating in an interactive discussion on the therapeutic use of this tool with clients working on issues of trauma, drug and alcohol abuse or addiction.

Doing data differently

Dr Joy Paton and A/Prof Sheridan Linnell

The growing acceptance of qualitative arts-based research holds out the promise of cohesion between our substantive areas of enquiry in the arts therapies and the arts-based methodological approaches sometimes used to design, conduct and disseminate such research. By way of example, this workshop will provide the space for a collaborative arts-based autoethnography of the conference experience. Participants will consider and work with their experience of cohesion and diversity, distilling this ‘convergence’ into poetry, art and/or performance to reflect and contribute to the ongoing conversations at the conference. This workshop also aims to spark ideas that translate to participants’ research/teaching/clinical practice.

Maya Fraser

MA ATh, AThR, Grad Cert Community Development, BA SSC, Ass Dip Social Welfare

Maya Fraser completed her Masters in Art therapy in 2013. She is currently working for Latrobe Community Health Service as an Alcohol & Other Drugs and Palliative Care counsellor. Maya has 5 years trauma counselling and an extensive background in community based mental health services. Her art therapy skills have been utilised in all roles as well as in private practice. Maya is passionate about art therapy, supports the community arts sector and has worked with all age groups.

Joy Paton

PhD, MAT, BEC (Soc Sci) Hons, AThR

Joy is Lecturer in Art Therapy and (joint) Academic Course Advisor for the Master of Art Therapy at Western Sydney University. Her recent research has involved projects with peak body service providers investigating mental health recovery through arts-based methodologies. She is enthusiastic about the role of art and nature in personal and collective wellbeing and has curated and participated in a number of exhibitions related to these themes and to issues of social and environmental justice.

Sheridan Linnell

PhD, MA (Art Therapy), BA (Eng Lit) Hons, AThR

Sheridan is Associate Professor of Art Therapy at Western Sydney University where she is also the Director of Academic Program for Clinical Psychology and Therapy Studies. Her work has included collaborative, arts based narrative research partnerships in the areas of mental health recovery; risk discourse; and arts therapies. Sheridan is Chief Editor of the Australian and New Zealand Journal of Arts Therapy. She is a practicing poet and is passionate about socially just art therapy for a postcolonial, diverse world.
The organisational mind

Rose Williams

The impacts on professionals of their working environments and collegial relationships are a key component to sustainability of ourselves and our work with vulnerable people. This workshop will provide participants the opportunity to explore the concept of the Organisational Mind to enable individual practitioners to feel better equipped to undertake organisational relationships with increasing clinical effect. Using mandala and live action methods, we will explore the layers of our experiences interacting with institutions and organisations and what learning we can apply to our current settings.

Rose Williams
PhD Visual Arts (Art Psychotherapy), MA Dramatherapy

Rose completed her PhD in Visual Arts (Art Psychotherapy) at Edith Cowan University in 2003 followed by the two year full time clinical training in Masters of Dramatherapy (2004). She has worked in Child and Adolescent mental health specialising in developing therapeutic responses for children, young people and their families to address the impacts of trauma, neglect and abuse using creative arts therapies. She has worked as an academic at Curtin University of Technology and Edith Cowan University and has experience in managing clinical teams and establishing clinical services for children and families.
Dramatherapy in traditional therapeutic and psycho-educational settings

Russya Connor

This interactive workshop explores and strategizes the implementation of rhythm, creativity, drama and movement to underpin social and emotional learning and enrich CBT based programs. Drawing on a decade of service provision to Corrective Services and the AOD (Addictions) sector, I have found creativity, experiential learning and playfulness the key to facilitate insight, develop leadership, increase communication skills and enhance resilience. Play is essential to human nature across the lifespan and playfulness, when offered in a safe contained environment, supports authentic self-expression and insightfulness.

We can paint puddles

Leah Van Lieshout

A playful workshop using flowing colour, where you can experience open-eyed meditation and mindfulness through the use of paint puddles. Developed specifically for clients who present with controlling behaviours, this painting technique has proved beneficial across the lifespan in both group and individual art therapy sessions. Therapeutically it is particularly useful as a way of resettling and grounding clients when difficult material has surfaced in the therapy session. Therapists also report finding this simple activity personally useful as self-care.

Russya Connor

ATiR, PhD, MA (DT), BA
Presenter, lecturer and creative arts therapist, Russya is an award winning international performer with a diverse background. Passionate about the transformative potential of arts therapies she is a service provider to Corrective Services, Indigenous communities and Alcohol and other Drug services. Russya lectures at WAAPA, Edith Cowan University and is on staff at Murdoch University in the Graduate Diploma in Creative Arts Therapies. She also trains executive leadership teams in creative thinking, innovation and implementation in the private sector.

Leah Van Lieshout

MA (Art Therapy), Graduate Certificate Mental Health Practice, Graduate Certificate Child Protection Practice, BA (Visual Art)
In her eighteen years of clinical practice Leah has worked in the AOD sector, Corrective Services and is currently at CECAT part of NMHS MH, where she provides Art Psychotherapy to adults. In private practice Leah works with adults, children and couples and provides training to NGOs and Government agencies, lectures at tertiary and post graduate level, and is clinical supervisor to individual and groups of mental health practitioners. She is also a felt maker, print maker and painter.
Convergence of diversity: Forming identity through art (in children)

Liana Berry

This presentation explores research, current discussion and experiential prompts to study how art can help children to unify diverse and embodied concepts of self and identity. Functioning as the "canvas mirror" art has the potential to transcend multifaceted aspects of perception culminating esteem, schemas, culture and fantasy into a physical representation. For children, art provides a strong tool to unify, rehearse and reflect on identity, during a time of rapid growth, development and change. This presentation aims to get creative therapists and other professional alike thinking about the relationship between what children create and who they are.

Liana Berry
BContempArts, MA(Ath), AThR
Liana Berry is an art therapist from Perth, holding a Master of Art Therapy from Latrobe University, Melbourne. Liana is passionate about art therapy and specialises in working with children and adolescents. Liana divides her time between her private practice Sunflower and Ivy and work in the child health sector. She has a background in complex trauma and has additional interests in pain, chronic illness, anxiety and self-esteem.

Group art therapy in a psychiatric facility

Jennifer Seniuk

The presentation will address art therapy groups within an American acute, adult, psychiatric hospital. The presentation will discuss how Art Therapy changes a physical space when clients make art, regardless of their age, demographic or diagnosis. In addition, the presentation will discuss how Art Therapy is used within group sessions when being considerate and mindful of several diagnosis' comorbid disorders within a 1 hour session. Lastly, the presentation will also look at the presenter’s personal growth, struggles and learnings in comparison to two case studies.

Jennifer Seniuk
BA, MA Art Therapy
Jennifer is a 28 year old Canadian who graduated from the Seton Hill Masters Art Therapy Program in Greensburg, Pennsylvania, USA, December 2016. She currently holds a Masters in Counseling with a specialisation in art therapy. For the last year Jennifer has been travelling around Australia. Her travels have inspired her to start her own art therapy project called Belly Eye Art Therapy. Belly Eye has allowed Jennifer to connect and collaborate with other art therapists, mental health practitioners and inspiring individuals around Australia and the world.
# Sunday: Time Slot H

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### Art therapy on display: Community mural

**Tessa Wylde**

A presentation describing the journey of a mural project with people diagnosed with a mental health disorder, discussing the importance of social engagement, challenges, boundaries, compromises and the building of confidence. Bringing a diverse group of individuals to work together as a team to engage with the community.

### Art therapy with individuals who are Deafblind

**Emily Walters**

This workshop will aim to explore the art making experience of people who are Deafblind and individuals with complex communication needs. Together the group will have the opportunity to explore through art making and then discuss: The visual aspects of art making and the therapeutic relationship with individuals who are blind or have a vision impairment; Communication considerations when working with Deaf and hard of hearing individuals including unique culture, Auslan (Australian Sign Language), haptics and working with interpreters; The unique combination of dual sensory loss; Other non-verbal communication including presence and body language with individuals with complex disability.

### Seven year evaluation of the use of art therapy in a CAMHS Unit

**Fran Nielsen**

The Walker High Severity Adolescent Unit in Sydney provides mental health care for adolescents who are experiencing severe mental illness and who have not yet responded to standard medical and psychological treatments elsewhere. Images and feedback have been collected as a mechanism of evaluation and service improvement, and will be used to demonstrate how art therapy has contributed to patient outcomes. This research has been supported by NSW Child Adolescent Mental Health Services.

### Tessa Wylde

MA (Art Therapy), BA (Visual Art) Cert IV (Performing Art) Cert IV (Transpersonal Counselling), Cert IV Training and Assessment.

During her time as an Art Therapist Tessa has lectured in Art Therapy for the Ikon Institute, worked as the Studio Co-coordinator for CATA and managed her own private practice. Currently Tessa is employed as an Art Therapist with the Creative Expression Centre for Arts Therapy, and until recently worked with Partners in Recovery with “The Doors to Recovery” exhibition project, and with The City of Mandurah managing the “Big Draw” for the Stretch Festival.

### Emily Walters

Emily Walters is a registered art therapist and the Creative Arts Therapist Coordinator of Able Australia where she works with individuals who are Deafblind and those who have a complex disability. Emily is passionate about working in a way that increases accessibility of art making and mental health services to people who have alternative communication needs.
Create a zine
Claudia Richards

Write, Cut, Paint, Copy! Zine’s (short for magazines and pronounced ‘zeens’) are an amazing platform to document, express a viewpoint and share our creativity. Part magazine, part artwork, zines are independently published (usually photocopied) works combining text and/or image. This workshop is about discovering what zines are through creating one. Participants will be guided through the process and invited to draw inspiration from everyday art materials like magazines, paper, pens and pencils. Several different formats will be explored and incomplete zines and creative prompts will be available to help facilitate fun and creativity.

Claudia Richards
MAT, BA (Psych and Anthro)
Claudia graduated with a Masters of Art Therapy from La Trobe University in 2015 and a bachelors degree in Psychology and Anthropology at The University of Sydney in 2010. Claudia has worked as an art therapist in various mental health and community settings. She currently works with families impacted by drug and alcohol in Holyoake’s Art and Play program and in private practice seeing individuals and groups.

Perth Playback Theatre

Perth Playback Theatre was founded in 1982 and continues to perform in Perth and tour regional WA. The Company is a member of the International Playback Theatre Network which fosters training, research and new developments in interactive theatre.

Playback Theatre works because the best stories of joy, struggle, achievement, conflict can’t be made up - they come from real experience. The conductor poses a question or asks for a moment, the teller shares their story, the musician leads the playback, the actors spring forth and bring the story to life. And so it goes.....