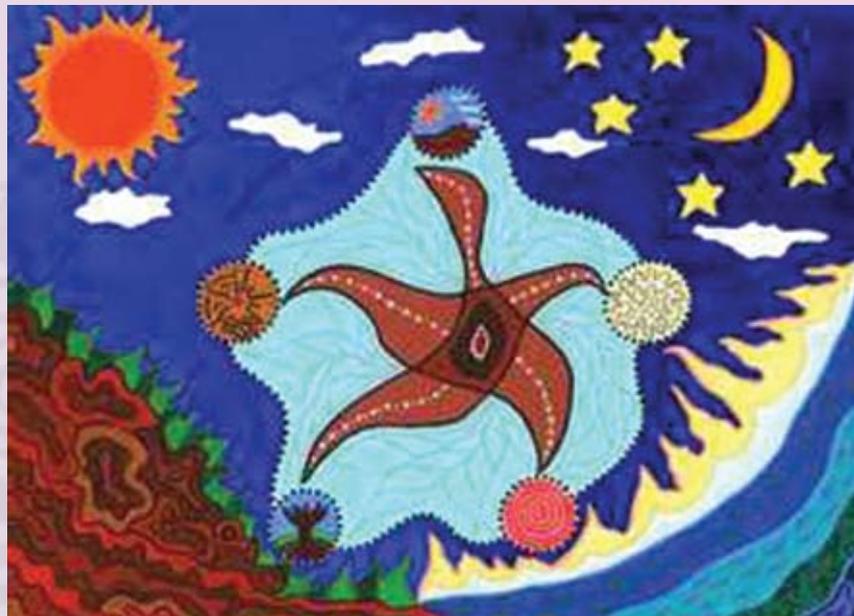


Impressions from the 'World Dreaming' World Congress of Psychotherapy



In August this year I attended, partly supported by CTA, the sixth World Congress of Psychotherapy intriguingly named "World Dreaming", which took place in Sydney's Darling Harbour. This was the biggest event of its kind that I have ever attended,



'The Dance Of Life' by Professor Helen Milroy

with around 800 delegates from over 40 countries and numerous presentations over five days. I found it fascinating, overwhelming and sometimes frustrating, mostly since such conferences are composed of many short 15 minute presentations that often feel more like tasters (the programme can be viewed on www.wcp2011.org).

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What drove me to go to this conference was the opportunity to get an overall picture of modules in psychotherapy with a special focus on indigenous cultures, mostly Australian Aboriginal and Maori, which suggested an interesting mix of mainstream psychotherapy with more alternative approaches. Also, the Art Therapies had quite a good representation, and I was curious to see how well they would be presented and accepted.

The first plenary presentation from Prof. Helen Milroy of Western Australia - "Healing images, healing stories: A new dreaming" - already confirmed my expectations. Prof. Milroy gave a personal account of how Aboriginal stories and myths that she grew up with shaped her world view about Health as a feeling of being connected and inspired her paintings, which are her way of integrating and reflecting on the healing process. She relates to health and healing as a journey, and to mental health as a sense of connectedness. Her way of dealing with the historic trauma that fragmented her people on so many levels and caused such loss and despair is to

Continued over



World Dreaming Continued

look at the survival strength of Indigenous communities in Australia and their systems of traditional healers and healing methods that have been used for thousand of years and are the means of enhancing trust, connection, meaningfulness and collective consciousness. Her approach is very spiritual and it was very inspiring to listen to her and witness her belief that we can use imagination, dreams, stories, land, culture and spiritual healers as a way of reconnecting.

Following this was a presentation from Prof. Mason Durie of Massey University, New Zealand, who has done pioneering work in community mental health with Maori communities. His lecture 'Indigenety and Global Horizons: Grounded identities, universality and the search for a place' talked about the loss of identity that Maori, as well as other indigenous cultures, experienced as a result of colonialism, and offered his model of therapeutic process on all four levels, from nation to tribe, family and individuals, using three concepts: Restoration, Reconciliation and Realisation of potential. He spoke about the programme "Whanau Ora" (well family) that was successfully introduced in New Zealand.

Radical as it might seem, I could not help thinking that now in the 21st century it is time to bring something more inclusive to this line of thought which will look at both sides of colonialism as still suffering consequences, because division can sometimes delay a real healing process. I kept thinking about how many individuals in Western cultures, me included, are on a constant existential search and have an unfulfilled desire for something they feel deprived of, turning to look for answers within indigenous cultures. I think maybe there is now a readiness to acknowledge that deprivation and understand that the trauma "belongs" to both sides, oppressed and oppressors alike. Until we are willing to share the trauma we might not be able to share the healing on genuine common grounds.

A much anticipated presentation was that of Dr. Phil Jones, a well known Art and Drama Therapist from Leeds University in the United Kingdom, and author of some important books in the field (among them "The Art Therapies" (2005), "Drama as Therapy", and "Rethinking Childhood") who was invited to the WCP thanks to the co-sponsoring of ANZATA. He described the Art Therapies as "Awakened" or "Witnessed" Dreaming. The title of his lecture was "Witnessed dreaming - A history and review of the Arts Therapies: Dream, image, action and relation". As an illustration of his view of experiencing art as an awakened dream, he showed a YouTube clip of himself moving inside a huge outdoor sculpture. He spoke about four principles in art therapy:

- 1) It is an active interaction - the objects are physically present (and therefore are a legitimate source of knowledge).
- 2) It is an expression of things that are not easily accessed directly (mediating between internal and external worlds).
- 3) It creates new helpful combinations.
- 4) It allows processing of material difficult to engage with cognitively and verbally.

Dr. Phil Jones gave a review of the developments in research of the different modalities of the art therapies, and the commonalities versus differences in using art, music, narrative, dance and drama therapies.

Of special interest to me was the presentation of Dr. Connie Leporetti from the Family Therapy Institute of Florence, Italy. As an art lover, she used to have in her clinic hundreds of art books with photos of paintings. At some point she started to ask her clients to find a painting that would best express their inner state and feelings. From this, she developed a system of work which sounded to me quite similar to the Jungian method of Sand Tray or Sand Play, except, instead of small figurines, she offers clients a pool of hundreds of images from art masterpieces, which resemble life scenes. The clients go through the art catalogues, and are asked to choose an image that represents themselves, or their mental state. The pictures are classified in categories, such as: Childhood, Family, Home, Couples, Good, Evil, Friendship,

Registration Update

Food, Father, Mother, Gender identity, Work etc. The images are used not as diagnostic tools but as projections supporting the clinical work, and the clinical relationship.

The work evolves around feelings that resonate with the images from the pictures. This form of work is also very effective when working with couples, each choosing pictures for themselves and alternatively choosing pictures for their partners, then interpreting each other's pictures.

One of the highlights for me was when, following a long day of intense lectures, about 30 of us found ourselves in the 6pm "Soul play through the Sesame approach" - a Jungian based drama therapy workshop. The heart of the Sesame approach is metaphor and the use of symbolic, inner language. It uses drama, movement, touch, story enactment, improvisation, voice and play as the resources for healing in the way the ancient legend uses the phrase 'Open Sesame' to open the cave door and find the treasure. Twenty minutes later I could see different people around me, shiny eyes and soft faces, connecting and smiling, and clearly declaring how good and refreshing it was to do this kind of work after an exhausting day of overusing our brains. I thought to myself how reassuring it is for us as Creative Therapists to allow those deep connective processes to happen.

In conclusion, I believe there was a consensus among delegates that was best phrased by Jill Gordon who said: "There are more than 250 modalities of psychotherapy; if one was working significantly better than the others we would all be there". Based on research, the most important aspect in therapy has proved time and time again to be the therapeutic relationship, which confirms to me the simple truth in what I like to say: It is not so much the "what" as it is the "how" that matters.

if I won't remember anything else from this intensive Congress, I will still remember all of us singing, to the music of "Quantalamera", the simple words: "One Human being, we are all One Human being!"

Developments are on hold pending a General Election, but there is plenty of activity behind the scenes with NZAC, acting on behalf of CCANZ, approaching DHBs to establish employment opportunities with education about what therapists and counsellors offer clients and looking at acceptance of NZAC membership as proxy registration status, at least until a new government is in place and the next review of the HPPCA Act is held. In the meantime a number of psychotherapists who have concerns about the impact on their profession of being registered under the Act are also looking at alternatives.

CTAA is still part of CCANZ, and working to obtain acceptance of arts therapists along with counsellor colleagues and psychotherapists. Arts therapists now have an open door to membership of NZAC, and all of the proxy registration benefits this may bring. Currently, it is in the best interests of arts therapists in NZ to become members of NZAC to benefit from developments through CCANZ. Recently CTAA have had some discussions with some ANZATA committee members about the possibility of our two organisations working more closely together in New Zealand. This would greatly strengthen our work in New Zealand, and presenting a united front would increase our professional credibility, where our current fragmentation threatens to decrease this credibility. We are tentatively looking at developing a Memorandum of Understanding between our two organisations, and would appreciate your views on how this might work and what it should include. CTAA is still the only organisation in New Zealand representing NZ arts therapists in the registration process (now in its 9th year), and definitely sees this as being for all arts therapists, not just CTAA members. CTAA also provides certificates for continuing professional development through regular workshops, a close relationship with NZAC through CCANZ, liaison with DHBs and other providers through CCANZ and NZAC, and a library of books for members to borrow.

Please send me any ideas about our professional relationships with other organisations, especially CCANZ and ANZATA.

European Consortium for Arts Therapies Education (ECArTE) 11th European Arts Therapies Conference, Lucca Tuscany 21-24 September 2011



The ECArTE Conference is held every two years in different European cities. ECArTE is a consortium of Universities, whose purpose is 'to represent and encourage the development of the Arts Therapies...in particular courses offering nationally-validated and professionally recognised education for arts therapists.' The Conference attracts the attendance of those who are well known in the arts therapies field through teaching and publications, as well as many who are therapists or student therapists in training. There is a rich programme of arts activities, paper presentations, performances, and workshops, with opportunities to network with a wide variety of practitioners. Just over three hundred participants attended this Conference, which had the theme Arts Therapies and the Intelligence of Feeling. Some famous names offering input to the Lucca Conference were Judith Rubin, Robert Landy, Shaun McNiff, Ditty Doktor, Anna Seymour, Marian Liebman, Brenda Meldrum, Salvo Pitruzella, Penelope Best.....

Being in Lucca was like entering a work of art. It's a beautiful, small, walled city, with something eye-catching on the turn of every

corner. The Conference venues were ornate ducal palaces, elegant and simple convents, and stately schools of learning.

Some highlights for me were the large group exercises - one, a master class, facilitated by Robert Landy with about 100 hundred people working with the loose frame of a heroes journey, utilising emotion states. Another with Kevin Jones and Sally Skaife took a similar number of people through a group art therapy experience. Of the performances Butoh aesthetic: intelligence of body-mind chaos (Mika Takeuchi and Itto Morita), Papusza (Rachel Porter), and How do you think I feel? (Alyson Coleman and Kate McCormack) were profound and beautiful. I enjoyed Brenda Meldrum and working with part of the text of The Duchess of Malfi, as well as the presentation of papers by Ditty Doktor on self harm, Henry Dunn, working as a music therapist with autistic children, and Daniel Stolfi working with life size puppets and the restricted emotional expression associated with many men.



The next Conference will be held in 2013, possibly in The Netherlands. Start saving now for a very stimulating experience!

Caroline Miller



Josie Scott

Exploring Creative Arts Therapy

**Josie Scott MA, MNZAC
Baylys Beach, Northland**

Josie works as a Creative Arts Therapist, Counsellor, Facilitator and Trainer. She offers counsellors/therapists the opportunity to recharge, realise their creative potential and add new techniques to their toolkit in the unique setting of Baylys Beach.

2012 dates:

March 30th & 31st Creative Ways to Explore Grief and Loss

June 22nd & 23rd Visual Arts Mediums and Creative Writing

November 2nd & 3rd Introduction to Sandplay

Cost per person is \$325 which includes 2 nights' accommodation (Thursday/Friday) at the beach.

Workshop numbers are limited to six participants.

A deposit of \$100 is required to secure your place.

Creative Arts Therapy (also known as Expressive Therapies) offers a multi modal approach using Visual Arts, Dramatherapy, Music, Creative Writing, Storytelling, Movement and Sandplay.

Josie has conducted training programs in Sandplay and Creative Arts Therapy in Australia, England and New Zealand since 1998.

Contact Josie directly for more information on:

021 0223 8621, josie.scott@xtra.co.nz or check out her website

www.josiescott.org

Embodied Encounters in the Playspace



Authentic Movement Retreat in Taranaki

A two-day 'Developmental Transformations' workshop with David Read Johnson in Sydney.

When I did my Master of Arts in Arts Therapy degree at Whitecliffe College of Arts and Design it felt like I had arrived home. By the end of my two days in Sydney doing Developmental Transformations with David Read Johnson I felt I had found my family (though more mad than dysfunctional!).

David was a dynamic presenter, giving us a full overview of the method through explanation and demonstrating with groups and individuals. He explained that Developmental Transformations is based on the premise that life is unstable and requires constant adaptation. Relationships are sources of risk and challenges. DvT responds to this by being a diverging process that aims to increase people's tolerance to change and uncertainty which results in greater flexibility. Therefore the emphasis in sessions is on risk rather than safety. The therapist's role is to increase instability and create an unstable space. Improvising in the play space together the therapist becomes the client's play object and the client becomes the therapist's text.

It is a powerful drama therapy practice that can be used with most client populations. I'm hooked and am now plotting how I can get to New York for a full week's worth of training!

Angie Richardson

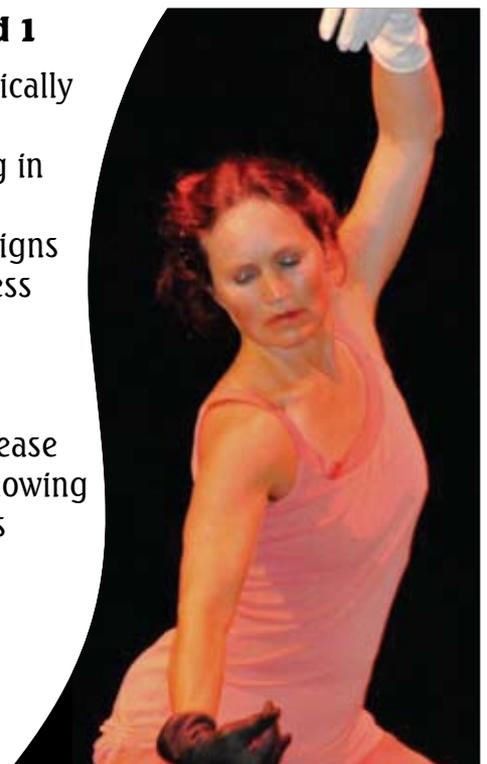
On Labour weekend four committed movers travelled to New Plymouth, Taranaki to participate in an authentic movement retreat in the beautiful Waimanu Studio. Authentic Movement is a developmental practice, so we began the Saturday with two rounds of all the participants moving, with time in between each episode to process in stillness, drawing or journaling. I was the witness. I share my writings:

Round 1

Aesthetically
Dance
Unfolding in
beauty
Harmony aligns
Gentle softness
permeates
Our womanly
vastness
To soften and release
To deepen into knowing
All is perfect in this
moment

Round 2

Cross pollination
Mixing blending
All is one
Beauty in all relatedness
Sensitizing to all that is within
All that is around moves through us
Creating various shades of dark and light
Brilliance Magnified
Radiance in each being
Radiance in the whole



After an individual moving round we participated in a dyadic process. Normally in the form we do triads next so that each person can take on three roles - mover, silent witness, speaking





Round 2

The seed
 The gold
 The gem
 The jewel
 Awaits
 Gestates
 Articulates
 States
 Comes out of the closet
 Takes a stand
 Unfurls
 In fits of laughter
 Celebrates the ludicrousness of living
 The polarities dichotomies exist
 But live in us all so why not just laugh



witness. Because of the numbers we had a dyad of a mover and witness practice. In this practice we learn different levels of witnessing, beginning with recall. Recall is when a mover speaks and the witness listens to the mover's words and reflects those words that resonate within the witness back to the mover. The second task is to help the mover describe her pools of movement to bring awareness to the total moving experience. The third level is the witness describing a movement the mover speaks about and then adding how she feels, what she imagines or what her story is in relationship with that movement. When speaking we use present tense language to develop one of the most salient points of the process, living in the present moment. My writings after each round:

Round 1

Sum of the parts
 No one can cure us
 Must be our own



Sometimes we can not see
 What is right there for us to hold
 Sometimes we need our own pain
 To be in our own pain fully
 No one can take that away
 Only generosity of being with
 Love and support is always there
RIGHT BEFORE US
 If we can only SEE

After the dyad process we were able to move into the breath circle which is a more fluid process. The group is divided into two groups and half the group moves and half witness and then roles are reversed, with bells to mark the transitions. By following the developmental nature of the form we are able to move deeper and into the organic nature of the form.

On Saturday evening we met for a shared dinner at a beautiful bach in Oakura, a gorgeous beach town outside of New Plymouth. We headed into town for a real Finnish sauna!!!! It was beautiful to sit in heat and darkness to gestate the themes and material that was emerging within group members, between group members, as well as the transpersonal. On Sunday morning the plan was the Long Circle. To begin, we integrated gifts from other group members. We danced a dance from Dances of Universal Peace and then spent quiet time in visual art work before we began an hour of Long Circle. Long Circle is the fluid part of the form where the group decides how many



witnesses are present at all times and individuals can go into movement and witnessing as they feel moved. The beauty is the organic unfolding that emerges. We spent quite some time in a witness circle afterwards because so much emerged in the Long Circle. My writings before and after:

Before the Long Circle;
May the Joy the grace
Bring peace and love
All living Being
Joy and grace
Flow to those in need
May we open our hearts to receive
That which we may be unaware we need
May we offer with the deepest gratitude and
humbleness our gifts
So that all we may encounter and bless
Know and receive us fully as we know and receive
them fully

After the Long Circle:
Utter acts of loving kindness
Straight from the heart
Pulsating through arteries and veins
To nourish deeply
Down to our bone marrow
We know in our bones
Totality of humanity
We know in our soul
Our deepest unity with ALL THAT IS

I felt nourished, refreshed, full and whole. It is a privilege to witness and hold the circle in authentic movement and the Long Circle is always magic.

We ended the day with some nourishment with partner work in Bartenieff Fundamentals (a total body connectivity system within the Laban Movement Analysis Framework). We had another shared meal at the bach and of course watched the Rugby game (I think I finally learned the game a bit) and New Zealand triumphed.

The weekend continues to resonate deeply

within me and I am deeply grateful for the participants' willingness to travel to Taranaki to drink deeply from the well of authentic movement. What a privilege to witness such honest and willing movers exploring our depths, our shared humanity!

E Connor Kelly



CTAA Workshops In Review

Making Solid Feelings into Form

I particularly recall the activity where we sculpted our blob of clay into a form to reflect a feeling state or experience



suggested to us. When we were then asked to pass the sculpture on to the person beside us for them to re-form it in response to a new suggested feeling state, there was some internal conflict! How was it to pass on 'our feeling' and allow someone else to take it over, possibly 'destroy it' or potentially grow or transform it? How was it to take on someone else's 'feeling form' and be invited to change it - did it bring up excitement - to be inspired by the new form, or possibly guilt or responsibility in changing someone's creation?

Some of us 'conflicted ones' found that, given time to relax into the process, it became easier and more flowing, and at times even reminded me of a kind of intriguing, slightly sticky, 3-D version of 'Chinese Whispers'!

It was lovely that Lydia shaped the session to have the warm-up activities that brought out our creativity and flexibility, but she also allowed the time for us to work on our own piece



and form something satisfying and potentially meaningful to us personally. I really enjoyed watching the others around me as they shaped and sculpted, and adapted and de-constructed and re-formed and fine-tuned... and then in the final sharing time, getting some glimpse of what that process had been for them on the inside.

An intriguing, valuable and 'productive' workshop.

Beth St Claire



3D Doodle Heads

I was really delighted that I got to attend the DoodleHeads workshop. I had seen Jenny's students' work at a big Youth Conference and been really impressed with the concepts. For me, there was more to these wild-haired profiles than just light-hearted 'doodle'-ing. It was as if the desires and dreams and reflections of each mind were magically visible and expanding out from the boundaries of their heads... which was quite an inspiring idea!

The workshop was a lovely mixture of discussions on creative concepts and what is being done in art in high schools now;

constructing our three-dimensional 'heads', and a lot of chatting, idea-sharing and laughter.

We got to look around the Art Department and see both the students' work and the teaching materials on display to motivate them. It was really exciting and inspiring to see what a passionate art teacher can bring to her students, and the dynamic forward-looking approach being used - gleaning new ideas from alternative art forms currently emerging around the world (including tattooing) with more mainstream contemporary ideas, such as New Zealander Richard Killeen's nature-themed silhouettes.. (I found myself very envious of those getting to hang out in this creatively fertile context on a regular basis!).



Culture at Coxs' Bay

Ethnicity, nationality, culture – integral threads of the tapestry that we are as people. Caroline's "Cultural Weavings" workshop in November asked us to tease out some of these threads and I found myself energised by the process.

Caroline began by asking us how we might describe our ethnicity on official documents, and this quickly stimulated a round of sharing, in which lively personal detail enriched our knowledge of each other. Of everyone in the varied group, both those from overseas and those born in New Zealand, there was no-one who fitted a generic mould; we were all individuals who contained some measure of a mixture of cultures and subcultures, and we all seemed to be enthusiastic in voicing our various points of resonance with these, whether it was a practice, a language or a love for the land. In speaking of such matters it seemed to be about the where and what, the who and the why of what the heart finds its home to be. It was a process of identifying and assembling that knowledge and placing it alongside that of others.

Caroline led the group in some work with the physical representation of stereotypical styles of movement of ethnic groups and then, through writing, images and discussion in a look at what our culture might say about such things as relationships, work, religion and death through words and images.

From my perspective it was a valuable reminder of the healthy practice of externalising group beliefs and values, so that I can identify the threads, and not become caught in them, but see the colours clearly and choose my own pattern consciously.



It was highly enjoyable to 'get my fingers dirty' with paper mache, a medium I have not used for a long time, and that I think evokes memories of childhood for me. This may have been somewhat mutual as some playful competition seemed to emerge to see who could invent the most outrageously shaped head/head-dress, and who could work their way around the winding contours with their gluey fingers and torn paper bits the fastest!

I'd like to thank Jenny for being so welcoming and 'allowing' and stimulating; and also the women I shared this time with... I hope we'll meet again one day; I'll get to see 'inside your heads' and what wonderful doodles were allowed to fill the space.

So now, my 'DoodleHead' catches my eye every now and then, gazing off in its seemingly disinterested way but unable to hide its intricate, swirling contents... reminding me of the vast original potential of my creative mind and that it all wants to get out!

Beth St Claire



Nicola McMeikan

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On The Horizon

Upcoming Events in 2012

Jennifer de Leon - Dance Workshop

Angie Richardson - Drama/Improvisation Workshop

Agnes Sigley - Creative Therapies in the Park

Beth St Claire - Creative Techniques in Supervision Workshop

followed by 'Sharing Practice Time'

Thanks again

Thank you to all those who have actively contributed to the CTAA and the Newsletter over the past year. Members of the Steering Committee take this opportunity to wish you and your loved ones a Happy Festive Season and much Joy and Creativity in the coming year.

We would be delighted if all CTAA members felt free to send in their contributions to the newsletters that reflect their interests and activities around the country and abroad. Your e-mails will find a warm welcome at nicolamcm@xtra.co.nz or torkington@xtra.co.nz

Remember our Website - www.ctaa.org.nz