



NEWSLETTER

A Rich Exchange

What has emerged as a strong theme in this newsletter is an affirmation of the riches of the sharing of creativity and creative moments.

We have glimpses into some of the rich, thought-provoking workshops that were on offer in 2014. In the spirit of the MOU we have increased collaboration with ANZATA, and that is reflected in the joint workshops. We learn what's HOT in Christchurch. Rona

Abbott generously shares with us what creative therapies have offered her and her husband, who is suffering from dementia.

New Zealanders have been getting around the globe in a rich exchange of creative ideas and new forms of practice. We hear about Insight-Focused Therapy, now internationally known but developed in New Zealand. Marion

Gordon-Flower went to Singapore in the lead-up to embarking on the next phase of her research. Josie Scott travelled to Africa and brought back some creative riches.

We look forward to the fruits of more creative exchange in 2015!

Nicola McMeikan



Women creating a collage at the Breast Cancer Retreat, Mangawhai



Scenes from Lasalle/ANZATA Singapore Symposium



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AOTEAROA creative therapies association

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OFFICIAL NEWSLETTER OF THE CREATIVE THERAPIES ASSOCIATION OF AOTEAROA
NEWSLETTER

Presenting in Singapore: Five Point Star Research

Marion Gordon-Flower

I recently had the privilege of presenting at LASALLE/ ANZATA Singapore Symposium “Embracing Ripples of Growth: An International Critical Reflection on the Discourses of Contemporary Art(s) Therapy Research and Practice”. LASALLE University provided a venue that is, in itself, a creative feat, having won an international architectural award. The buildings shout loudly that this is an international hub for academic and creative thinking and excellence. Through a combination of locality, hospitality by the students and staff and the focuses of the symposium, I returned to Auckland with a whole new perspective.

The two key note addresses, by Dr Lynn Kapitan of Mt Mary University USA and Dr Patricia Fenner of La Trobe University Melbourne, shared a common theme of embracing diversity, and of fostering networks that support knowledge and research within the field of the arts therapies. Lynn Kapitan posited the idea that, as therapists, we are each situated to have particular knowledge and view points. By the sharing of stories and the appreciation of difference and diversity, we can be enhanced through a continuous process identifying and aligning within the collectively created landscape. Patricia Fenner provided the notion of “conversation partners”, forming groups with allied professionals and stakeholders within different contexts to generate particular types of knowledge, to broaden understanding and strengthen relationships. This brought about a strong sense of connectivity to the event and planted the seeds of thought, that fostering diverse relationships is a key to thriving within the field.

My presentation “Research and assessment in person-centred arts therapy”, took place in a ‘pod’, an oval shaped room and ideal space in which to share the outcomes of a pilot research study



in the Arts Therapy 5-Pt Star Assessment. Participants also found this conducive to making art responses and for discussions about assessment. I was struck by the wealth and diversity of academic, cultural and practice backgrounds of the participants, and inspired by the depth of inquiry and interest towards both research and assessment that was expressed. It was great to be able to share the positive indicators towards the usefulness and adaptability of the 5-Pt Star Assessment from the pilot study, and to gain interest from the participants at the Singapore symposium towards the next stage. Continuing the research with a greater number of therapists will strengthen the contribution that can be made within the realms of practice based research for the benefit of the profession.

I also discovered that our recent publication, “Assessment and Outcomes in the Arts Therapies: a person-centred approach. 2014. C. Miller (Ed). London: Jessica Kingsley Publishers” is well utilised in the Masters programme at LASALLE University. The book provides assessment approaches in each of the modalities with different client groups, and includes two chapters on the use of the Arts Therapy 5-Pt Star Assessment in practice. (See review by Dr Joanna Jaaniste: ANZJAT, Vol. 9, No. 1, p.p. 85-87). The opportunity to participate in the next stage of research is still open.

Please contact: Marion Gordon-Flower,
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Supervising Arts Therapists

An ANZATA workshop in conjunction with CTAA

Agnes Sigley

Last spring I had the privilege to attend Vicky Nicholls' workshop on the theme of Supervising Art Therapists, an interactive presentation she had previously taught at La Trobe University. Vicky is a Senior Art Therapist who currently works at VACCA (Victorian Aboriginal Child Care Agency), in private practice and as a lecturer at La Trobe University, Melbourne. She specializes in child and adolescent mental health.

The workshop ran from 10am to 4pm on the 14th of September. Vicky's sound knowledge and experience of the subject complemented by opportunities for self-reflection and group discussion, made the experience very worthwhile. Participants were asked throughout the workshop to reflect on their own experience of being supervised using the creative process, and on what supervision means for them as practitioners. Art Therapy Supervision, initially assimilated from social work, psychology and emerging psychotherapies, is nowadays growing into a more elaborate and specific form of clinical practice including conceptualisation, treatment planning and examination of the therapeutic relationship. Clients bring their own culture and values into their art work and the images are full of potential, meanings and subtleties that can be hard to articulate verbally, as they express both conscious and unconscious thoughts.

Vicky emphasised the necessity of good professional supervision with a quote from Lisa Aasheim: "Few aspects of the mental health profession are as illogical, inherently risky, and anxiety provoking as clinical supervision. Ironically the absence of clinical supervision is also illogical, inherently risky and ought to be

anxiety provoking for all involved. Clinical supervision protects client welfare and enhances professional functioning and competence. It increases skills levels, decreases risks to clients and facilitates professional development and ethical functioning. It provides an avenue for support, challenge, reflections, training, objective feedback and professional discourse. When performed ineffectively, supervision is unimpactful and in some cases traumatic and hindering. Ineffective supervision may result in stagnation or in decrease in skill development, potential ethical and legal violations and ultimately increased risks of harm to clients."

We agreed that supervision ought to provide a container that holds the therapist's work and identity and the importance of developing one's own internal supervisor as opposed to an internalised supervisor. Vicky brought the image of the gardener tending his garden as a metaphor for the supervisor/supervisee relationship (M. Carpendale). We discussed arts making possibilities during supervision sessions and questions to ask the supervisee to support the reflection process around transference difficulties, challenges from both sides and possible ethical dilemmas (for example, around sexual issues), and we worked through some scenarios in groups (L. Furman). Vicky had prepared a lively and complete handout as support for her presentation, with some references for us to explore further on the challenges of being a supervisor.

Thank you, Vicky and ANZATA, for organising this very thought-provoking workshop.

In 2015 the ANZATA team in New Zealand plans to offer supervision training all throughout the year to support Arts Therapists who would like to follow that path. I am looking forward to the New Year's program and we will keep you informed of this development.

Getting HOT in Christchurch

Deborah Green

On Sunday, the fifth of December, theCTAA/ANZATA Hands-on-Therapists met for our final 2014 workshop. Despite several festive season-induced apologies the group conveners, Bettina and Deborah, welcomed Jan and newcomers Megan, Nilguen and Glenda to Bettina's home high above Lyttelton Harbour Bay.

Bettina had hoped to run a nature-connected arts therapy session, but a howling Southerly wind shredded that plan. Warmly inside, we shared cake, tea and introductions before Bettina invited us to contemplate chaos and control by encouraging us to allow the ever-presence of gravity to guide our art creation.

We selected paper and various items, including nuts, pebbles, leaves, petals, grasses, fabric scraps and string. Some challenged their own tendency towards control by closing their eyes and allowing chance to guide their choices. We stood over our pages and dropped the items, letting them fall where they may. We then used art materials to create from this. The silence filled with swirling music, the wild howling of the wind, and the subtle scratching of pastels and chalks on paper. Once done, we gathered to share. We all had, in different ways, opened new creative conversations with the self who likes to control. Communal thoughts included recognition of how exhausting and often futile the struggle to take charge can become, and how healing can come from leaning into the larger patterns evident in nature and trusting that order and disorder will find their own balance.



Following this creative adventure, we discussed 2015. We will facilitate eight sessions during the year and plan a weekend away to include others on the South Island. Dates include: 15 February, 29 March, 10 May, 21 June, 2 August, 13 September, 25 October, and 6 December.

Please contact Bettina at Bettina.nz@gmail.com or Deborah at kreativekatgreen@gmail.com if you are interested.



International Dance/Movement Therapy Guest comes to New Zealand

In October CTAA organised a joint workshop with ANZATA and DTNZ to welcome David Allan Harris, A Dance Movement Therapist from America who specialises in helping survivors of human rights abuse. David facilitated a powerful presentation and experiential full day workshop based on his work in West Africa with child combatants. For more information: www.global-wellbeing.org

Gratitude for Creative Therapies: A Personal Story

Rona Abbott

I can say without equivocation that the creative therapies have maximised my husband's quality of life during his battle with dementia and safeguarded my own as his sole caregiver.

For us, creative therapies ...

mitigated the symptoms of Alzheimers,
gave the sufferer joy of life,
enabled the caregiver to manage stress and
grieving, and maintain a sense of identity,
and provided a precious opportunity for a
loving couple to share quality time

Background

Approximately three years ago my husband exhibited reduced cognition and personality changes. This had been an extremely happy twenty eight year marriage, the second for each of us, despite a nineteen year age difference. He was a retired journalist, author and internationally-employed university professor with an ultra-Type A personality who never adjusted to retirement and resettlement back in his New Zealand home. He never seemed aware of his condition but only became increasingly agitated about finding part-time editing/teaching work. His lifelong interests in music and arts continued.

In spite of traditional and alternative medical treatment he succumbed to worsening dementia, with continual delusions about

having to leave to go to his job, plus the usual accompanying dynamics of anger, extreme agitation, wandering and so on, including sundowning. His only correct response during the final assessment

for Alzheimers was his ability to perfectly spell "world" backwards. This well-honed interest in words proved to be a godsend.

I used my communications work experience and counselling training to brainstorm. Having lived in Asia for years before the marriage and worked as a crisis counsellor in Tokyo and earlier in the United States, I was familiar with creative therapies. I had embraced deep breathing meditation and Asian philosophy, perhaps thanks to a Type B personality. We had moved to Nelson from overseas and we were living on our own without much social support, so the creative options were my open door. Fortunately, I was able to devise a plan which enabled us to function productively, and make the most of each day.

However, in September last year, the move to permanent care was unavoidable. He is now at Flaxmore Care Home in Nelson, where they encourage creative therapies.

The therapies used

Writing, music and dance/movement were daily activities for my husband. My own included dance/movement, journal keeping, deep breathing and meditation, yoga and horticulture. Each afternoon we danced together to music with a strong rhythm.

Writing, which had been his career, became his means to a surrogate "profession" that absorbed and validated him and, importantly, mitigated his worsening symptoms. It has been fascinating to see how this has continued through all dementia stages, up to the present, with the linguistic complexity diminishing from ersatz project and lesson plans to memos to simple sentences and now, to single printed words, as his disease has progressed. He also has enjoyed reading aloud his and others' writings as well as signs, license

plates, newspaper headlines and so on. As in healthy times, this interest is for the factual rather than for creative writing or journaling.

Music also has been useful for easing tension, e.g. while travelling to/from day care in the past, to easing symptoms while in care. He shows true rapture when listening to favourite pieces of music through his headphones. While he was at home we would delight in seeking CDs and tapes at op shops and now I bring CDs when visiting him. It is lovely to sit in the Flaxmore garden together, one earpiece apiece. Although his dancing is less frequent now, I fondly remember our daily activity. I would start the music and he would be captivated, coming into the room, clapping his hands to the beat and smiling. This sometimes occurs at Flaxmore when musicians visit. Recently, he led me to the garden where a series of hollow metal poles support a sail shade. He then showed me with great pride, how he could tap out rhythms on the poles.

My own daily creative therapies helped profoundly as our home became ever more chaotic. Each morning I would sit in our living room and meditate before preparing breakfast. Deep breathing and exercise/dance helped me stay calm during the day. Horticulture provided spiritual as well as physical benefits, and journal keeping gave me an emotional outlet and greater perspective at the end of the day. I forced myself to finish with words of gratitude, even when I didn't want to.

Amazingly, all this centring helped me keep to a healthy diet and for the first time in my life I didn't crave comfort foods. I lost stubborn kilos and keeping to this regime became my own means of exercising control over my life. This brought increased self-efficacy and self-esteem which have helped me put one foot in front of the other through this latest stage.

I remember reading how when Matisse became bed-ridden, unable to paint, he devised a means of working with coloured paper cut-outs on an overhead support.

This essence of being is something I see in my husband's continuing expression through creative therapies. In the end, are the physical arrangements of written words or another sufferer's urge to dance or nurture a garden merely momentary activities of a ravaged brain or a lovely expression of a loved and loving one's enduring soul? Who of us would choose anything but the latter?



Westland / West Coast CTAA Representative Report

Madeline

I joined CTAA last year after not being a member for some years, with the aim of eventually moving towards work with art therapy. I agreed to be the regional rep for this area, and joined the steering committee. My intention was to feel my way slowly, and see if it was possible for me to contribute from afar.

Being able to participate in a Skype committee meeting recently was great, though this was the only meeting I was able to 'be at' this year.

Early this year I mentioned to a friend, Anne Tacon, the Associate Director of Nursing and Mental Health at the West Coast DHB that I was ready to start 'putting out feelers' for possible connections / work in art therapy. On July 11th I met with Rachelle Hunt after Anne referred her to me. Rachelle is an occupational therapist who works in mental health, as well as other roles, at the West Coast DHB, and is connected to the inpatient unit at Grey Base Hospital in Greymouth. Rachelle was looking for an art therapist to work for an hour or two either once a week or once a fortnight, with patients in the unit. She is vastly experienced in mental health in the New Zealand setting. This role would be a paid one, and she was also able to offer me supervision and support moving into this role if I was interested. The next step

is up to me - they are keen to have me if and when I'm ready. The challenge for me at this point is that work in my current role in education has become somewhat overloaded with the arrival of a new principal to my school.

My school, Westland High School in Hokitika, (where I am teacher in charge of visual arts, among other roles), allowed me to run a trimester course exploring 'art as expression', with senior students - 2 hours a week for 13 weeks, with Year 11 and 12 students. This was a small class of six regularly attending students. I was interested in creating a space where students could use art to explore ideas around identity, without necessarily creating a therapeutic group - more a creative studio situation with an emphasis on self. I facilitated the students to share their expectations for the work that would happen in the class, and rules or tikanga for how they would work together on their own projects. I introduced students to collage and mandala exercises, which they used as stimulus to 'bounce off' into their own ideas. I'll briefly outline the work and experience of two Year 12 students:

One female student chose to investigate her dyslexia through imagery - her condition is Irlen Syndrome. She quickly decided that she could use this investigation for her NCEA painting and printmaking work too, and seemed to gain confidence to share her work and her personal journey with other students. She described the health and self-esteem issues to me that she has experienced throughout her schooling life, and what it was like to have Irlen's - how she saw and experienced the world differently, and her frustrations. This work also gave her the chance or confidence to research her condition in much more depth, and she described being more open to engaging her parents in her experience.

One male student revealed his interest for writing song lyrics that read like spoken word

poems. He describes viewing himself as very different to other students, and that he liked his difference, a deep thinker who is quite cynical of the world, politics and religion. He listened to quite intense metal / thrash metal music on his iPod while he wrote his lyrics. His lyrics were quite confronting, though he had the confidence to share them with me, after his initial worries they might be 'too much / not appropriate' for school. He went on to be quite open to discussing his ideas and beliefs. I noted that he would arrive in class quite agitated, fidgety, tense, so I'd leave him to get himself settled, then gently encourage him to write about what was on his mind, when he was ready. Once he had completed some writing, his agitation levels reduced dramatically. He appreciated having a class to go to where he felt that there was space for him to be himself and express his ideas, and that he and his ideas were treated respectfully. He doesn't share this side of himself in other classes.



CTAA/ANZATA Canterbury Regional Group Report

Deborah Green

On Sunday, the 29th of June 2014, we held the inaugural meeting of the CTAA / ANZATA Regional Group for the Canterbury region at the Lyttelton Primary school hall. Five therapists, students and counsellors attended the two hour workshop, with Simi's young son being a delightful addition to the team! Jan led us through some dance/movement exercises as well as art making to explore our identity as therapists/counsellors. The sharing of artworks afterwards was a way to get to know each other a bit better. We spent some time exploring everyone's expectations of the group. One future idea is to run a two day / overnight retreat/symposium, to make it worthwhile to attend for interested people from further

away in the South Island.

On Sunday, 28 September 2014, we held our second regional workshop/meeting (with an open invitation to all in the South Island) at the church hall in Redcliffs. Eight arts therapists, students, counsellors and artists attended a two-hour workshop run by Pip. We used creative writing, dance/movement and art making to contemplate our emergence from winter. The process was rich and rewarding, with plenty of laughter and tears shared.

Please contact either Debi at kreativekatgreen@gmail.com or Bettina at bettinanz@gmail.com for further information.



CTAA Dunedin Regional Group Report

Rose Stanton

Earlier in the year I met with Ngaire Tigear and planned a meeting for local arts therapists. A small group of six got together on a chilly Saturday in June. From that meeting we agreed that we could have another group meeting that was more experiential. That happened in a lovely circular dome space at Waitati (for any of you who are familiar with the Dunedin geography) with more introductions to three new people, some drumming and some visual art work and processing. Another meeting was arranged for November 2014. Ngaire and I met to provide a little more structure to our intentions and clarify the purpose of the group. These are early days but we are hopeful that it will provide a better network here in Dunedin.

I have asked Ngaire if she would like to be regional rep. In the meantime I am willing to remain as the contact person.



Relational Weaving

with Jenny Manuera and Wī Turei Waikari

Te Whaariki Hou - Weaving a New Mat workshop was a warm bicultural weaving. Following traditional Maori theoretical protocols we were invited by Jenny Manuera and Wī Turei Waikari to introduce ourselves, our place and our profession. Bringing our lineage, our stories of migration and our sense of connection to the place created an instant depth and dimension to the group connection.

Jenny, Wī and their team directed us through a series of experiences, starting with some dramatic play in which we enacted the separation myth of Papatuanuku (earth mother) and Rangī (sky father). This story has layers of separation - darkness and light, belonging and individualisation - these universals all opening potentials for personal reflection, but also a cultural thread which could be an advantage.

We followed with a visualisation of our Turangawaewae, a Maori concept translated as our "place of standing". Troy Carkeek, who facilitated this part, used "a future", "safe haven", "ideal perspective" to prompt us and we used drawing to articulate our ideas. The sharing conversation that emerged and touched on layers of belief, knowing and matters beyond the death veil, Wī told us was akin to the deeper korero of "moemoea" - conversations of dreams and visions.

Hine-nui-te-Po 'the great lady of darkness' - her story is a creation myth that describes how she crushed Maui between her legs preventing his immortality and thus the balance of life and death was achieved. Jenny showed how using potent mythology as the entry point for exploring dark and challenging content can create safety with a cultural sensitivity.

Manuera Life Development, Jenny's organisation, aims to bring old theoretical concepts into a contemporary setting which enables tauīwi (non-Maori) to find similarities in culture rather than differences. The multifaceted day included intermittent, enthusiastic Waiata (songs), and some Tai-Chi for refreshment - this was a lesson in balance for relational weaving.

Jacqueline Brand-Holt



Playing among the ruins

Mindfulness and play in arts therapy during the Canterbury quakes with Deborah Green

On the 19th July 2014 a group of creative women gathered to participate in a workshop facilitated by Deborah Green, based around the outcomes of her PhD study working with quake-affected clients in Christchurch. The key concepts that we explored through discussion and hands on experiential activities were those around the capacity to be 'limber' in 'liminality'. This is a person's ability to go from a state of stillness /calm to one of being playful/wild and then how this capacity is weakened in times of stress and trauma.

Deborah has developed a multi modal approach in her arts therapy practice combining two seemingly contradictory strands to help her clients recover their capacity to move between these different states. Firstly we experienced the practice of being 'mindful' through relaxation and a visualisation to bring us into our current felt-sense and foster a focused attitude. She then set up art activities that invited us to create and play through visual art, movement, creative writing and drama. These exercises gradually built to a momentum that had us being loud and theatrical.

Deborah's highly skilful facilitation created a safe space where she responded to the energy and dynamics of our group, enabling

me to have an embodied experience of how it is to move between the two states of being 'mindful' and 'playful'. This workshop demonstrated to me the powerful relationship between the two and how carefully constructed art interventions provide a means for clients to become more limber in an unstable world. I wish Deborah every success with her doctorate studies at The University of Auckland.

Angela Richardson



Body Mapping Through Dance and Art Therapies

with **E. Connor Kelly**

I was a little nervous about attending this.

I loved the environment and Connor really made me feel comfortable straight away, as did the other participants. I had not really used my body too much in dancing to music or in art therapy.

I loved how the whole day was a mixture of music, art exercises, one to one work, partnering and group work. Each stage connected me more and more to myself and to freedom!

I had taken a series of photos of my Body Map and I can see clearly the stages of development and connection, which inspired some incredible insights for me that I continued to reflect on with my husband during the journey back



to Whangarei. I was so energized. I have been developing a Body Positive Coaching programme for some time and this enhanced my ideas - I may call on such a practitioner for a retreat I plan to do at some point.

It is so cool to know that Connor is out there and using dance, movement and creativity to encourage this connection, this experience of being physically and emotionally aware of the body. Thank you.

Liz Gow

Experiential Workshop with Illustrated Therapeutic Cards

with Noa Gross

I found this workshop fascinating and really enjoyed how Noa introduced us to a number of cards that could be used in counselling conversations. I appreciated how she demonstrated the use of them in practice, both on a one to one basis and in groups for young people and adults.

As part of an example I volunteered using the 'River Cards' and found them fascinating. I have since followed up with a one to one session with Noa out of curiosity and to experience psychodrama, which she uses alongside the cards. I now have a set of OH Cards and cannot wait to use them with clients.

I really enjoyed being introduced to other practices and modalities.

Liz Gow



Insight Focused Therapy (IFT)

with Sandy Fabrin and Pauline Skeates

I came to know Insight Focused Therapy this year through NZAC and discovered a unique

New Zealand initiated practice that I am pleased to share with CTAA members. But before I tell you about the model, I would like to describe my personal encounter.

I arrived at a nice villa in Kingsland, Auckland after making contact with Sandy Fabrin, who told me about IFT International and its founder Pauline Skeates, therapist and trainer from Auckland. Several people were already sitting in a circle of couches, and I was greeted by Sandy and then by Pauline, a humble yet impressive woman, who is now presenting in several cities worldwide. She told us how she came up with IFT and the basic premise of it, and while we were all listening to the scientific rationale that drove Pauline to develop her model, and to the research that went into it, her lovely husband was busy behind the counter in the back making us a scrumptious banquet for lunch. Somehow the feeling of family, which also blended with Pauline's stories about herself and her life experiences leading to the development of this therapy, resonated well with the material we were introduced to, so it was not removed from real life but rather connected us with all the senses - sights, sounds, smells, and tastes.

Indeed, mindfulness and acceptance are the basis of this integrative model of counselling, which draws from neuroscience research and principles of neuroplasticity combined with psychological theories - Attachment, Coherence and Clean Language, Developmental and Polyvagal Theories. It is easily applied and, like other mindfulness based models, goes hand in hand with what we as expressive therapists believe work therapeutically to 'rewire' the brain, create shifts and new understandings and allow less stressful and more conscious living. In the process of practicing IFT, using intentional attention to be Curious, Loving, Open, Accepting and Kind (CLOAK), the reactivity of the fight and flight response dissipates and other compassionate ways of being in the present moment emerge.

Pauline uses art and art materials in her exercises to open new trails of awareness

(neurological links), and through these exercises dissociated parts are gathered, collected, organized and welcomed, creating a new inner dialogue.

The course structure has ten Seminar Days offered over one year and is intended for professionals - therapists, coaches, people helpers, advisers and those wishing to extend their personal development. There are other ways to experience this work, such as through booking a session with an IFT practitioner, online courses and IFT retreats.

Check out the website [www.http://insight-international.org](http://www.insight-international.org)

Edna Heled



Creative Energy

Josie Scott

What a creative year 2014 has been for me! It began with six weeks of drum, song and dance in West Africa (Ghana and Burkina Faso), where I travelled and learnt from highly talented and patient teachers. My goal was to bring back new rhythms and ideas to share at home in New Zealand, which is precisely what has happened. I've facilitated groups in schools, our local community (and further afield) and last month with the Clinical Team at The Problem Gambling Association, as well as at a retreat for women going through their treatment for breast cancer. I also had the pleasure of facilitating a workshop for our Te Tai Tokerau NZAC and CTA branch members - we began by putting our personal weather report on a page, then drummed for an hour before returning to our weather report. No surprises really to note that everyone's weather had improved!

At my lovely Baylys Beach workspace I continue to offer two day workshops/retreats for therapists, all three of them this year have been full and a joy to be part of. Next year I'm offering only two, as my work is taking me further afield. I was in Christchurch earlier in the year facilitating a Sandplay workshop for the SAFE team. (If you would like to host a workshop in your area I am happy to discuss options.) As the end of the year approached I found myself brimming with energy. I truly believe this is from all the creativity that surrounds me in both my professional and personal life. Thank you to all of you who have attended my workshops and been part of my drumming world. I look forward to sharing more with you in 2015.

www.josiescott.org



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 and social workers the opportunity to recharge, realise their creative potential and add new techniques to their toolkit in the unique setting of Baylys Beach.

2015 dates:

March 20th & 21st Introduction to Sandplay

November 6th & 7th Creative Ways to Explore Grief and Loss

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.

If you are interested in hosting a workshop in your area please enquire.

**Contact Josie directly for more information on:
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website www.josiescott.org**