The Year in Review

This Year of 2015 had a different flavor for our association. We promoted the work of Connor Kelly in Auckland (authentic movement), Josie Scott in Northland (rhythm) and of Brigitte Puls in Coromandel (dance and movement therapy). We concentrated on updating the CTAA Constitution and looking at our direction for the next few years and we thought about how to increase our connections and organisation of events with other associations like NZAC and possibly the Music Therapists. Still a work in progress... ANZATA (Northern Regional Branch) has this year been really active in providing workshops in the region; in total four workshops were organized in conjunction with CTAA.

Drama therapy with Adrian Lania in April 2015.

Adrian draws on the work of Jones’ living theatre. As a dramatherapist he uses a therapeutic technique that applies dramatic methods to the process of healing. The theatrical achievements are brought into play in order to shape and transform clients’ psychological realities, lives, and social contexts. The workshop aimed to develop interpersonal skills using pair work, small groups, and games. The embodiment work, dramatic projection and role taking were shaped through group improvisational skills and story-making... all valuable skills as a clinician to extract the essence of a client’s story or narrative and assist them to express the main emotional material in a productive symbolic form.

Making the visible invisible: using arts therapy in supervision with Tania Blomfield in June 2015 ; An exercise originally designed by Sandra Drabant presented in Orlando by Tania.

There was a very brief introduction to the transference/counter transference process, a psychoanalytic concept where the client feelings for one person from their past are transferred to the therapist; in return the therapist may have a counter transference reaction to her client and needs to be aware of the origin of her own feelings in order to help the client.

With an abundance of paper and diverse art materials, we created successively a representation of our client internal world, our internal response in relation to our client followed by our logical response; and secondly we focused on creating how they present to us and how we present to them or how they see us. Then we created an image that represented their environment; physical space, relationships, strengths and difficulties. The exercise finished with an invitation to make a three-dimensional sculpture about our creative
expression and reflections on what this may mean with regards to our relationship with our client.

I thoroughly enjoyed the exercise and gained some new insight into the depth of the process of the therapeutic relationship.

“Rebirth of Spring” with Amanda Levey, Rachel Grimwood and Janet McLeod

In August, Amanda Levey, Rachel Grimwood and Janet McLeod led a full day workshop named Rebirth of Spring in the beautiful newly opened Te Henga Studios, Eco-Arts / Retreat Centre, generously provided by Sally Legg. The day was filled with movement in relation to the environment and the making of a totemic object from natural and manmade material. We were invited to work in silence so as to enhance the spiritual dimension of the activity and reflect on the origins of the materials: seeds from Europe coupled with dry leaves of native trees, fabrics from our grandmothers intertwined within the natural cycle of birth and death and rebirth. The totems were based on a practice by aboriginal people: Tjanpi desert weavers from Alice Spring called Paarpakani. It was really amazing at the end of the day to see the diversity of the totemic creations come to life and the powerful meaning they held for the participants.

“Eco-Arts Therapy” with Louise Taylor and Bettina Evans

The last workshop of the year, Eco-Arts Therapy, took place at Te Henga Studios once more and was organized in parallel with Open Studios Waitakare. Louise Taylor (Tamalpa Art process) facilitated a series of movement workshops throughout the weekend and Bettina Evans from Christchurch initiated the construction of an open air Mandala that visitors could contribute to. It was a great way to engage the public in an arts therapy initiated process and spread the word about the richness and possibilities of creative work and art therapy.

Agnes Sigley
CTAA Chair

Purposeful Changes

It has been two years and some months since it was put to our AGM that it was time to review and amend our Constitution. There are several drivers for this.

The Creative Therapies Association of Aotearoa (New Zealand) was Incorporated as a friendly society in April 2000 and thus registered as a non-profit organisation. However, due to fraud in the non-profit sector, the New Zealand Government brought in some law changes in 2006. To continue receiving non-profit tax exemption societies had to obtain a Tax Exemption Certificate from the IRD and to do this they had to register with the Charities Commission. The CTAA amended their constitution at the time to include ‘remuneration and winding up clauses’ which prevent members from directly taking funds from the non-profit entity. Yet when we applied to the Charities Commission the CTAA was declined on account of clauses pertaining to Professional Registration. The Charities Commission viewed our purposes as vested in professional and, therefore, business interests. We did not receive Charities status with the Commission and therefore we did not obtain a Tax Exemption Certificate from the IRD. We are thus potentially liable for taxes unpaid since 2007.

These law changes brought significant changes into banking and tax requirements. Our situation is an odd one as the banks have not policed the required changes. We have one bank account set up as a non-profit organisation account with no fees which today holds $7,830.00 while the second account we have is a bearing interest account which does have bank fees and holds a more fluctuating balance around $5,000. In some ways these accounts are like two opposite personalities: one a charity and the other a business, and as a business we have many obligations we are not meeting.

In 2014, following advice from our accountant about getting the bank to drop their bank charges on the interest bearing account
because we are a non-profit organisation, I was alerted to the problem as treasurer. To fix this problem the bank requires from us a Tax Exemption Certificate and so we return to the 2006 legal changes. I followed up and applied to IRD and they required amendment to our constitution, in particular tightening up our ‘remuneration and winding up clauses’ tighter than the amendments made in 2007 and including a clause that prevents us from ever changing the amended clauses pertaining to our purposes and remuneration. The IRD might accept the remuneration clause changes but may still not supply the Tax-Exemption Certificate if the Charities Commission has not registered us. Therefore we also need to consider our constitutional clauses pertaining to professional registration and ask ourselves if these are redundant.

The Health Practitioners Competence Assurance Act (HPCA) has stimulated a lot of work on behalf of professionals represented by the CTAA, much of that now stifled by the New Zealand Ministry of Health’s position suspending what had begun as a promising avenue for other successful allied professionals - for instance, psychotherapists and physiotherapists, experienced shifts in recognition and professional registration that Creative Therapists and Counselling Professionals have only partially or laterally achieved. In the meantime ANZATA emerged as a trans-Tasman entity and established a New Zealand based associated registration for Arts therapists.

Throughout these developments the CTAA has operated as a network for New Zealand based Creative Therapists from diverse modalities and also other interested non-professional persons. We have offered workshops and we have partnered with ANZATA in Symposiums and, through our operational Memorandum of Understanding (MoU), strengthened our relationship.

Our CTAA Constitution includes many clauses pertaining to professional registration which have not been implemented; now with ANZATA and the stifled HPCA these clauses seem somewhat redundant. Through much discussion the Steering Committee agreed that it was appropriate to amend the constitution in a way that complements our role as a network but does not attempt to either compete with ANZATA’s associated registration process or pursue avenues that might exclude members and disrupt what is our current strength – we are an association that is accessible.

The changes to our purposes, registration, and remuneration clauses were taken to our 2015 AGM for ratification. This stimulated some good discussion and a few further amendments, so it was therefore not ratified at the AGM, allowing time for members to review all changes before voting. We hope to ratify the changes at the 2016 AGM, both to energise our purposes and also move to tidy our non-profit status. The original constitution as it stands today is available on our website. We will also make the amended constitution available on the website for you to view and offer feedback about it before it returns to the 2016 AGM to be ratified.

Jacqueline Brand-Holt
CTAA Treasurer

NEWS FLASH !!!!!

Arts Therapists in Multidisciplinary Settings Working Together for Better Outcomes

A new publication from Jessica Kingsley Publishers, coming out in December or January.

This will be available at The Women’s Bookshop in Ponsonby Auckland, and on the Jessica Kingsley website.

Writers include arts therapists, dramatherapists, dance movement therapists and music therapists. A number of current or past CTAA members, Whitecliffe College and Massey University
Compassionate Careers-Making a Living by Making a Difference in a neat way tells the stories of how many people achieve work / life balance (and imbalance!) and purpose, that so many of us seek, and the important things that they have done along the way to achieve it.

Along with the personal stories the authors provide a wide ranging look at making a living by making a difference, that includes a practical step by step guide to evaluating where you are at now with your career and where you want to be, by exploring such topics as: checking with your core; knowing your style; considering what's holding you back; finding your true north; exploring your options; path with a heart; navigating your way forward , and starting your own venture.

A good read for people looking for inspiration and a pathway to fulfilling compassionate careers.

John Butters  
November 2015

Dancing with Len Lye’s Fountains  
E. Connor Kelly, MA, BC-DMT, LPC  
New Plymouth

One of the gifts of living in New Plymouth is the Govett Brewster Gallery and the new Len Lye Centre. Biographer Rogers Horrocks describes Lye:

The word dance is also a word that sums up Len because if you look at his sculptures, that’s what they do--they dance. If you look at his films he uses dance music and the films themselves dance. And when you look at kids at an exhibition of his sculptures, when they seem them move, they wiggle and dance.

Yes, dance is a word that sums up the spirit of Len. Taranaki Daily News 25 July 2015

Friends and colleagues in creative therapies employment and lifestyles came to mind while listening to Jeff and Alex discuss their work and the book. The CTAA not only has members interested in creative therapies but most of us also have the reality of having to make a living. And what the presentation and the book did was to reinforce what most of us know that life's too short for us not to play and work in our areas of strength. That is to endeavour to work where we have the interest and passion along with our abilities and gifts.

In early November two educationalists from Colorado were hosted by the New Zealand Leadership Institute at an event at The University of Auckland. Jeffrey Pryor and Alexandra Mitchell were visiting to promote and workshop for their new book Compassionate Careers-Making a Living by Making a Difference, (Career Press Publisher).

Catch up with exciting and groundbreaking work being done right on your doorstep!
My experience in viewing Len Lye’s sculptures is that I always dance in response to them. I first became inspired by Trilogy and, later, his work called The Universe. When I happened to see the former programme director over the summer we began discussing workshop ideas. She and I collaborated and developed an idea of a drawing workshop which would include dancers moving with the Len Lye fountains currently on exhibit through November 2015. Working with two other dancers, (the third dancer being a last minute replacement due to an injury) we created a dance score that began slowly with simple movements and developed through different sections culminating in a final performance of fifteen minutes while the artists created their final art piece.
The dancers first joined the fountains in stillness to allow the drawers to adjust to bodies in the space. We then offered a section with slow walking, and each dancer created three different movements that lead to three different shapes in space holding in stillness. This offered those drawing slow movement as well as repeated shapes so that their eyes could adjust. As this score developed the dancers came together in the centre, after rolling with rising and falling movements around the largest of fountains which was just built for this new exhibit. As the dancers came to the centre we created our own fountain between all the sculptures. Here we danced through contact with each other to create group shapes which we held in stillness.

Eventually individual dancers left the centre to move short solos with the fountains while the others remained in the centre. Later we added a rocking side to side together in formation in different directions, while a dancer would follow a body part and dance a solo with another fountain and return to the centre. At each stage I would share with the artists the structure of our dance.

The workshop was the most well attended workshop ever at the gallery and the feedback we received was very positive. As a result of our success we have been asked to return for a final performance on the 29th of November before the exhibit is taken down. We will perform several times over a two hour period.

A Holiday with a Difference

Greece, July 18 to 28 2015

Gwen Mann

In 2015 I participated in the “Evros Project” organized by Kyriakos Moisidis in Greece. An excerpt from his CV taken from the website:

“Kyriakos Moisidis was born in the village of Prohoma, Thessaloniki, Greece, in the year 1968. Learning dance at an early age, he was instructor for two groups in Prohoma before leaving to pursue a career in business and to focus more intensely on his dance research. Throughout this period Kyriakos organized and participated in hundreds of performances both in Greece and abroad while continuing his research into village traditions and dances. Currently he is teaching four dance groups all over the region of Thessaloniki. He is also teaching dances at the University of Macedonia of Thessaloniki (depar. of music arts).
Teaching many seminars at home and abroad, Kyriakos is in high demand for his expertise, especially

Arriving in Alexandroupolis
in the areas of Pontos, Cappadokia, Asia Minor and North Greece (Macedonia and Thrace). He also knows very well the traditions of the rest of Greece. He holds an annual 10-day summer dance conference Greece which is well attended by dancers from around the world.”

I had heard about Kyriakos from friends in my International Folk dancing circle who had attended several of his seminars in recent years and decided I would like to take the opportunity to experience one of his seminars.

In 2014 I decided to attend a seminar with Kyriakos in Papa Nero, Pilion; this was Kyriakos’ 15th Seminar in an idyllic setting by the Aegean Sea. We had lessons in the morning for two and half hours and another two in the evening. There was time to go to the beach or for walks in the afternoons. Accommodation was at the lovely “Katerina” hostel. Dinner was at a local restaurant on half the nights and at the hostel the remaining nights, often with music and dancing after a late dinner.

This year I decided to attend the Evros Project which was an opportunity to learn the dances, and about the traditions, music and songs of the Thracian Greeks of Evros/West Thrace. In the ten days of the seminar we visited nine villages in the Northern and Southern parts of Evros.

We learned their dances and participated in their festivals in the evening. We were invited to the village hall prior to the celebration, and local people, including ethnologists, musicians and village elders informed us about the history, music, songs, dances, costumes and village life of their village in West Thrace. We would then take a tour around the village, often including the local church or museum. This was followed by food and drink at tables surrounding the village square. We were entertained by musicians and dancers from the village as well as visiting groups. We were invited to join in the dancing until after midnight when the festivities continued. On the final evening members from our group were invited to participate in performing a few dances in costume before we all joined in dancing, with sometimes up to 600 guests.

Dance lessons, lectures, presentations and exhibitions took place in a hotel and halls in the towns of Orestiada and Alexandroupolis. We participated in a gaida festival where we watched nine gaida players. Each night we visited different villages learning about their own traditions and history.

There were 45 participants, including ethnic Greeks who are currently living in European cities such as Luxembourg and Belgium. Other participants were from Germany, Czech Republic, Austria, Brazil, Italy, Israel, USA, Switzerland and myself from New Zealand. It was a privilege to be a witness to and share in the joy of dance and music which plays such an essential role in the lives of the people we encountered, young and old. It was enlightening to hear from those who were researching and documenting the history of their culture, particularly with reference to their music and dance traditions which reflect their history and values. It was for me a truly authentic experience that I will cherish.

Here is a link to the Evros Project Final Night
https://www.youtube.com/watch?v=wnW1m57dnCM
Nicola McMeikan

Sue Jennings' Masterclasses on “Neuro-dramatic play” and “Shakespeare’s emotional intelligence and the seething brain”.

I went off to Sydney over Labour weekend for an adventure of masterclasses with Sue Jennings, Play and Dramatherapist. Having been inspired by Sue's writings throughout my studies I was keen to seize the opportunity to be an active ingredient in these workshops and be reinvigorated by her skill and perspective. She was hosted by the Dramatherapy Centre and I was able to stay at the workshop venue (The Centre in Randwick), something that helped maximise my interaction with fellow course attendees and make the weekend stimulating and refreshing.

On the first day, in small group activities, we traversed the territory of certain key developmental stages of play, in alignment with her EPR (Embodiment, Projection, Role) model: messy play, use of a transitional object and story / role. Within each broad stage we also explored the range of stages, in a fractal kind of way. For example, in our messy play we started off with our hands in varieties of wet and fragrant sand and clay – this moved to playing with shapes, and then making a scene from these shapes with a group, then creating a story that went with the scene, then telling the story to another group. Symbols glimmered amongst the playful humour and glowed brighter and fuller at each transition and each translation.

The second day was dedicated to an exploration of Shakespeare’s “A Midsummer Night's Dream” and our in depth investigation of one character of our choice. The dramatic attendees ripped into each activity with gusto, revelling in such an opportunity to play in this place where poetry meets human nature meets outrageous comedy meets ... all the universals found in Shakespeare. A notable visual memory I have was when our characters got into key groups (e.g. tradesmen, fairies, court people) and with brightly coloured wool wound and bound and explored the relationships within and between the groups, with brilliant loops and trails showing yearnings and fixations, loyalties and magic spells, securities and unforeseen encounters. Of course, these participants didn't wait to be asked to do this all in role and so a mad, beautiful, farcical, shifting tableaux played out beneath the thickening multi-coloured jungle.

Sue Jennings' love for storymaking and the multi-modal possibilities that myths provide peeked through the weekend in various places. Each day ended with a “bedtime story”, when we wrapped ourselves in our blankets and listened to a legend. A rather gorgeous series of activities revolving around the South African Star Woman legend made up the story / role section of the first day, and constituted one of the highpoints of the workshops for me. Star Woman is trapped on earth by the man who gets hold of her and her uniquely woven tight-lidded basket. She will stay as long as he never opens her basket. We draw the basket, we write letters home to the star people and then we get to the part of the story where the man, of course, opens the basket. She starts walking away and gets as far as the gate, then turns back. In groups we enact what happens next. The extraordinary variety of responses offers that experience of opening up the world to me.

What a treat! How to apply these experiences to various client groups was sometimes left to course attendees to figure out. I thought, but I was very happy with my weekend, and perhaps pleased that I had something for my brain to chew on - on the plane home and into the future. Thanks, Sue Jennings, for all the fun and inspiration.
**winter Supervision Gallimaufrys in the Wairarapa**

**Gaye Sutton**

The Winter has been cold and dark in the Wairarapa, so Janie Nott, an Art Therapist in Greytown, and Gaye Sutton, a Storyteller Counsellor in Carterton, came together to provide workshops for people (all of whom of course, turned out to be women) in helping professions. We wanted to nourish and encourage therapists and others to value what they are doing and to share their work, triumphs and challenges, in the interest of becoming creative about how they might move forward in their work. To this end we used poems, stories and art therapy.

Because we were offering an assortment of modalities and ideas we called each session **A Winter Supervision Gallimaufry**. Fifteen women enrolled for the workshops and applied themselves to our blend of Storytelling, Yoga Poses and Art Therapy with enthusiasm. They said they learned a lot about themselves, their work and life. We also learned about working with each other, and how much words and images add to the creative process. Many wonderful creations were made based on a poem found by Gaye Sutton in a wonderful small book of the same name (see below).

From tiny seeds blossoms were created. Thanks to all our willing and creative participants!

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**I Will Not Die an Unlived Life**

_by Dawna Markova_

I will not die an unlived life.
I will not live in fear
of falling or catching fire.
I choose to inhabit my days,
to allow my living to open me,
to make me less afraid,
more accessible;
to loosen my heart
until it becomes a wing,
a torch, a promise.
I choose to risk my significance,
to live so that which came to me
as seed
goes to the next as blossom,
and that which came to me
as blossom goes on as fruit.

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If you’d like to know more about us and our workshops you can contact us at

Gaye@storyweaver.co.nz www.storyweaver.co.nz
or JanieNott@slingshot.co.nz
Anne Hurst

On the 5th of September 2015, Connor Kelly, very experienced and knowledgeable dance therapist (originally from U.S.A but living and working for a long time in New Zealand) presented a workshop for CTAA, in the form of Authentic Movement, at Youthline House in Ponsonby, Auckland. A month later Connor led our first residential weekend retreat in New Zealand in this form. Connor trained at New York University and has worked and studied in different locations. Connor has a great passion and extensive knowledge in this wonderful form of Authentic Movement, that combines dance/movement from the inside out, witnessing, reflective art making and structured shared dialogue.

It is a privilege to know and learn from Connor who first introduced me to Authentic Movement at a Mind Body conference in Auckland in 2006. I felt an immediate enjoyment and connection with creative process, group ritual, inner immersion and Connor's warm presence and knowledgeable guidance as she facilitated us through the process. It was intriguing and yet somehow familiar, like coming home and being understood. I remember, after having one of those moments where something “clicks” and you feel an inner guidance/voice speaking, “This is important, this is a thread/direction to follow, pay attention!”

Connor’s great passion for this form is contagious and she warmly and generously encouraged my interest immediately and even lent me her precious Janet Adler book, “Offering from the Conscious Body”. I found the book a little mystifying, however I knew I wanted to learn and study more of this form.

Fast forward exactly 9 years... and I have studied and practised and talked the form with Connor many times, always enjoying and learning more with each experience. We are lucky enough to still have Connor living in New Plymouth and coming to Auckland to teach. Connor provided a nourishing, creative, deep workshop in three hours, which was a wonderful introduction to the retreat the following month. Connor structured and held us in her witnessing presence, for two “rounds” of movement. That gave plenty of time to focus inward as movers. The main guideline/technique as mover is to have closed eyes, listen and follow any movement impulses; this allows us to slowly enter the unconscious. It is an unfolding exploration of the inner landscape, as we move and explore feelings, thoughts, images, sensate awarenesses, sound and stillness. A precious space and time for self exploration and nourishment emerges as we listen and allow our bodies to guide us, following the path that unfolds with each impulse. At the end of each timed round of movement, we had time for art making or writing, then verbal sharing and reflections on our experience. Connor provided “re-call” to each of us, echoing back, in words and movements, that which she saw and resonated with, which also felt very enriching and honouring of each participant’s authenticity. Connor created a safe and creative container for very personal creative processes to unfold and there was also a felt sense of
sharing and connecting with others through this movement ritual.

Fast forward one month... it was an exciting dream come to fruition to share a whole weekend of Authentic Movement in the idyllic natural bush setting of Te Moata retreat centre. We were fully nourished through all senses and catered for in such a caring warm way by the retreat hosts, Jessie and Dave. This was a wonderful opportunity to relax and deepen further into the personal, creative and collective process, with Connor expertly guiding. A wonderful group of movers came together - most had some or much experience in the form - to learn and practise and develop together. Connor led the group to develop as movers into deeper listening and to learn the non judgemental “witnessing” practice. In groups of two or three we explored how to give more presence, care and attention as witness to our mover - a compassionate honouring of the unconscious made visible through the practice. The retreat culminated in the creative collective ritual of the “long circle” where people come in and out of moving and witnessing as they feel drawn, creating a divine organic dynamic ritual process. This felt like a moving collective prayer, an honouring of the body wisdom of each psyche and soul, and deep respect for the collective wisdom of the whole. A wonderful start to an annual retreat event; we are already booked for same time next year ... won’t you come join the dance!!
E. Connor Kelly, MA, DMT-BC, ADTR

On Saturday 20th June I agreed once again to participate in the Global Water Dance project. This is a biannual event which began in 2011 and I first participated in in 2013. I was reluctant to join because in many places in the world it is summer solstice and here in Taranaki it is winter and weather can include, wind, rain and cold. Not the best conditions for a public dance performance outside. The joy and success in 2013 encouraged me to again join in 2015.

The website GlobalWaterDances.org says:

Global Water Dances was created by a team of Laban Movement Analysts who wanted to help the environment. Begun in 2011, this is the third biennial event, incorporating over 60 cities around the world. By participating in Global Water Dances, you are joining together with thousands of people around the world to highlight the urgent need for access to safe and clean drinking water and sanitation.

Each Global Water Dances location has its own professional choreographer who creates their local portion and also directs the global portion. The local dances focus on a particular local water issue chosen by the community, with movements created especially for the individual outdoor locations. In the global section, all dancers worldwide are performing the same dance, to music written by prominent global musicians.

Global Water Dances is a model of how to use participatory art to raise consciousness about water-related environmental issues. Global Water Dances raises the awareness of participants and observers about the importance of water, and provides a model for empowering local communities to take action. The Global Water Dances event brings local environmental experts and organizations, artists and members of the community together in a process that can build ongoing collaborations.

I gathered a few dancers who helped me create costumes from some fabric. Generally the dance involves three parts: a choreographed performance; a six minute dance that all the dancers do around the world; and a short and simple four movements and word phrase for audience and dancers. I chose a site by the Huatoki River near Puki Ariki museum that also has an under-road passage to the walkway and sea, imagining that if we did have rain we could perform under cover.

Saturday 20th of June arrived and I had planned a meeting with an interested student who contacted me through the CTAA website. The rains were coming down, so after the meeting I decided to check the site. The river was flooding the performance site. I arrived home to receive texts that informed me that not only did we have flooding but sewage was leaking so central New Plymouth area had been closed off!! I sent an email to the organizer to say I would try and make alternative plans. My dancers were still happy to participate so we chose to move the event upstream to a bridge near most of the other dancers’ homes. My lovely husband Steve came with the camera and all of us wore our rain coats and boots and performed in the rain on the bridge upstream! We only did the group section and the last simple section with several children running through but no other audience members. Essentially the worst imaginal weather happened and we still danced! Now any other performance will be a piece of cake or a walk in the park!
Josie Scott MA, MNZAC
I’ve just facilitated the two day “Creative Ways to Explore Grief and Loss” from my workspace at Baylys Beach. We had a beautiful two days full of sunshine and creativity - the picture is the group of six participants (my maximum number), five therapists and one student therapist who travelled to Baylys to experience a range of creative possibilities, including a group piece shown here.

I hope to travel more around New Zealand in 2016 - if anyone would like me to bring a workshop to their place I’d be happy to hear from them and have a conversation about the options available.  E mail josie.scott@xtra.co.nz  www.josiescott.org

Healing Dance - with Anne (AthR, Arts/Dance therapist ) and Maree (PG Dip expressive therapies) alternating facilitation.
Fridays 7:15-9pm. St Columba Church Hall, 92 Surrey Cres, Grey Lynn. Parking outside hall. Mainly music led, free style dance inspired by the elements. A free, safe space guided by gorgeous multi genre music cycle inspired by elements of earth, water, fire, air, ether/spirit. Fortnightly Anne also leads Authentic Movement meditation practice in the second hour. We simply close our eyes, listen inwardly, sense and following natural body impulses into movement or stillness. Simply being, following what arises, you can re-discover your natural rhythms.

Yoga Meets Dance
Saturdays 1-230pm. Yoga Ground, 56 Surrey Cres, Grey Lynn, Auckland. Fun, freeing yoga and dance. Therapeutic, creative, connecting dance and movement on every Saturday. Easy to do connecting yoga flow, followed by guided and expressive dance movement. Go at your own pace. No experience necessary. Creates a healing flow of energy through body and mind. Leave uplifted and energised. $15 cash per group.

Contact Anne for further info
Ph 027 29 5516 ahurst2020@gmail.com

See advertisement next page.
Healing Dance
2015

7.15 - 9.00pm
Friday nights
St Columba church hall
92 Surrey Cres
Grey lynn

Alternately facilitated by
Anne Hurst and Maree Walker

For details
facebook.com/groups/communitydance
meetup.com/fridayhealingdance

text 021485903 Maree
0272095516 Anne
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.

2016 dates:
May 6th & 7th Introduction to Sandplay
Sept 23rd & 24th Creative Ways to Explore Grief and Loss

Cost per person is $350 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:
021 0223 8621, josie.scott@xtra.co.nz or check out her website www.josiescott.org