

Creative Arts in Counselling and Psychotherapy Chapter

CANADIAN COUNSELLING AND PSYCHOTHERAPY ASSOCIATION

Greetings

WELCOME TO THE CACP CHAPTER'S
ANNUAL NEWSLETTER!

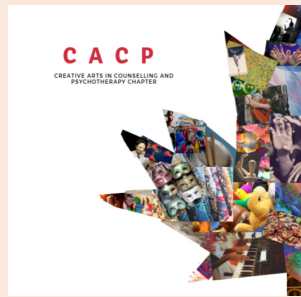
In this issue we will highlight several of our chapter's ventures, from May 2019 to April 2020, that include upcoming initiatives as well as information surrounding the COVID-19 pandemic and its impact on the creative arts therapies (CATS) community. We are excited to hear diverse experiences on CATS interventions, challenges, and advocacy from chapter members. We will also be taking a look back at recipients of our 2019 funding initiatives and the projects they completed!



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CACP Chapter President's Note



Dear CCPA conference delegates and Members of the Creative Arts in Counselling and Psychotherapy (CACP) Chapter,

The Chapter executive team and I are extremely proud to present this year's annual newsletter. Our chapter serves as a vehicle to engage in open dialogue, advocacy, and visibility on research, training, and practice in the creative arts therapies. This year, we have seen a growing number of chapter members across the country, paired with an unbridled dedication for change. Our chapter's mission is to expand the credibility and power of our shared respect for the creative arts.

Having completed my first year as Chapter president, I am incredibly grateful for the support of the CCPA, and our chapter executive, especially during these unprecedented times. We know that many of our members are facing challenges related to family, finances, training, vocation, and more. Please read on to see whether you are eligible for support through our CACP Chapter's COVID-19 Support Fund (pg. 4).

I would like to extend my heartfelt thanks to our members for your meaningful contribution, wisdom and resilience. I would also like to thank our executive team composed of Cassandra Brennan, Lorelei Dietz, Audrey-Anne Frenette, Gabrielle Gingras, Leah Lewis, Melody Newcomb, and Stephanie Sing for their ongoing hard work and dedication to the functioning of our chapter. Your effort and energy keeps this chapter alive.

In this annual newsletter we highlight survey results, special projects, new and ongoing initiatives, member articles and upcoming developments specific to creative arts therapists.

This year, the actions taken by the executive have focused on: (1) Advocating for the creative arts therapies profession by funding and sharing professional development opportunities, (2) Expanding our chapter's presence over social media, (3) Actively working with the CCPA to produce the first creative arts therapy research journal, (4) Building on ways to incorporate neuroscience and the creative arts, and (5) Uncovering ways to support members through the COVID-19 pandemic.

We have many more projects planned for the upcoming year and welcome volunteers to contribute to these endeavours. We hope this publication will offer insight into the unique practices and talents of our Creative Arts in Counselling and Psychotherapy community.

I would like to close my message by sharing a passage that I have been holding onto, especially on days where I feel my spirit dip.

"There is never time in the future in which we will work out our salvation. The challenge is in the moment; the time is always now."- James Baldwin



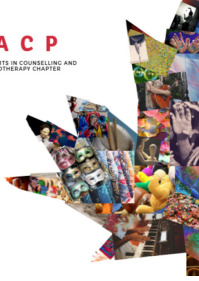
Take care of yourselves, virtually connect with your loved ones, and remember that we are human beings, not human doings.

Wishing you and your loved ones good health, safety, connection, and sunny days. We hope you enjoy reading this publication!

Creatively yours,
Rowena Tam

Meet the Team

CACP Chapter Board of Executives



Rowena Tam
PRESIDENT



Gabrielle Gingras
PAST-PRESIDENT



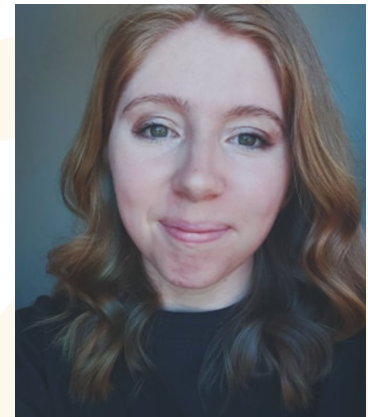
Audrey-Anne Frennete
TREASURER



Cassandra Brennan
SECRETARY



Melody Newcomb
SPECIAL PROJECTS COORDINATOR



Lorelei Dietz
COMMUNICATIONS DIRECTOR



Stephanie Sing
COMMUNICATIONS SPECIALIST



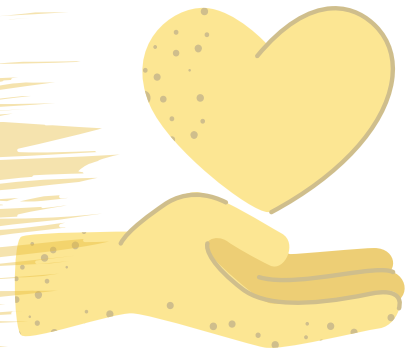
Leah Lewis
BOARD LIAISON



STUDENT REPRESENTATIVE
VACANT POSITION!
FOR DETAILS, SEE PG. 20

For biographies and more information on our team, checkout our [website!](#)

COVID-19 and the Creative Arts Therapies



We recognize that many mental health practitioners and creative arts therapists are working incredibly hard during these trying times. Mental health and community care are extremely vital right now, for us, our loved ones, and our clients.

We want to support creative arts therapists involved in projects at this moment. If you are a CACP Chapter Member AND Creative Arts Therapist or Creative Arts Therapy Student (art therapist, drama therapist, dance/movement

therapist, music therapist, expressive arts therapist, play therapist) involved in a project during this time, we encourage you to fill out the survey below. We will be disbursing \$200 to support 10 projects. This initiative is subject to continue past May 15th pending our Chapter's funding.

The survey can be found [here](#) and will remain open until May 15th at 11:59pm EDT.

The French version of the survey can be found [here](#).

La version française de l'enquête peut être trouver [ici](#).



CACP Chapter COVID-19 Support Fund Survey

Enquête sur le fonds de soutien COVID-19 de la Section des arts créatifs en counseling et psychothérapie

Please note that our executive team voluntarily meets once a month and will review submissions mid-May. Applicants will be notified of their result by May 26, 2020. For further inquiries, please e-mail Rowena Tam, CACP Chapter President, at cac.chapter@gmail.com.

Veillez noter que notre équipe de direction se rencontre une fois par mois et examinera les demandes à la mi-mai. Les demandeurs seront avisés des résultats d'ici le 26 mai 2020. Pour plus de détails, veuillez envoyer un courriel à Rowena Tam, présidente de la Section des arts créatifs en counseling et psychothérapie à cac.chapter@gmail.com.

COVID-19 and the Creative Arts Therapies



The CACP Chapter has put together a COVID-19 Resource List! This document is a compilation of articles, research and interventions about the changes in the practice of the Creative Arts Therapies in the midst of COVID-19. We have also included numerous mental health resources because self-care is now more important than ever. This resource list is what we call a “living document,” meaning we update and add to it daily.

We hope that this list is helpful and as always, we encourage you to contact us with any resources that should be added to the list.

The COVID-19 Resource List can be found [here](#). We would also like to send a big thank you to Victoria Shulman, our Volunteer Researcher, who has helped gather resources and bring this list to life.

Creative Arts Therapy Related Resources

Creative Arts in Counselling and Psychotherapy Chapter COVID-19 Resources

CACP Chapter COVID-19 Resources Document

<https://docs.google.com/document/d/1UJkNHLola88rmsgsen389rhrPoRgA9tEYYaPzmEq1ko/edit#>

Art Therapy

The Canadian Art Therapy Association has compiled a list of resources for Art Therapists, as well as general resources for mental-health practitioners. Their list is accessible to all and [can be found here](#).

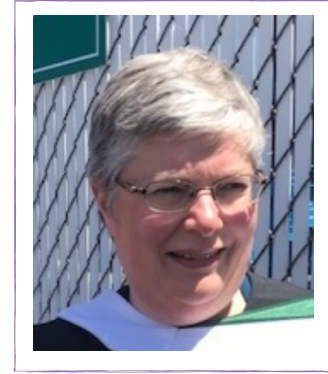
Art Therapy Coloring is a website that provides art therapy anti-stress colouring books for purchase. They can be explored [here](#). More information can be found [here](#).

Sick Kids is a children's hospital that provides [resources and information](#) regarding art therapy for children. They can be contacted at the following email address: creativearts.therapy@sickkids.ca

Music Therapy

Our Resource List can also be accessed through CCPA [website](#).

An Update from our *Special Projects Coordinator*



As Special Projects Coordinator, Melody Newcomb has been leading the "Special Project" of the CACP Chapter to guest edit a special issue of the Canadian Journal of Counselling and Psychotherapy devoted to research in the Creative Arts Therapies. In April 2019 we sent out the Call for Manuscripts to associations and educational institutions across Canada, the United States and internationally. In June 2019 we sifted through 24 proposals and invited the authors of 12 to complete manuscripts. Ten of these manuscripts were submitted to blind peer review by two to four reviewers. As of the end of April 2020, all but one of the 10 articles have been sent to the Senior Editor for approval or rejection.

Thanks to the tireless and patient support of

Kevin Alderson, Senior Editor, and Heather Zabawski, Editorial Assistant, as well as Ingrid Wissink for her efforts early in the process. We are grateful for the many reviewers, more than 30, who gave their time and expertise to review the manuscripts and offered thoughtful and insightful suggestions. The authors found these comments very helpful. Lastly, thanks to Isabel Centeno who has been a faithful and insightful co-guest editor through this learning process. We look forward to the publication of this edition mid-summer.

Melody Newcomb,
CACP Special Projects Coordinator

CACP Membership Survey *Results*



In October 2019, our chapter conducted a member-wide survey to gather data to understand what our members know, expect, and hope to see from our chapter's initiatives. We received 62 responses from members living in British Columbia, Alberta, Saskatchewan, Manitoba, Ontario, Quebec, Nova Scotia, New Brunswick, Northwest Territories and Yukon. Majority of our responses came from those residing in Toronto, Edmonton and Montreal.

There are three main areas that members have deemed most important and/or why they decided to join our chapter. (1) Advocacy, (2) Continuing Education opportunities, and (3) Networking.

Members have strongly requested that our chapter work on differentiating the creative arts therapies from mental health clinicians who employ the arts in their practice.

We continue to address these needs by offering funding to students, professionals and researchers in the creative arts therapy field.

In the past, we have worked with the Quebec Counselling Association to hold a joint QCA-CACP Chapter social networking event, which has garnered positive responses. We are looking to expand this into other parts of Canada. Let us know where we should host our Chapter's next social networking event!

Other areas of focus include:

- (1) Creating opportunities for networking,
- (2) Education/Training, and
- (3) Research. Our chapter is also striving to create ways to gain a more public presence through social media.

Creative Arts Panel

Creative Arts Therapies x Neuroscience

Though we are unable to join together in-person for the Creative Arts Panel, our lovely panelists have contributed articles to our Annual Newsletter. The CCPA has postponed their conference for May 2021, please note that this will not apply to the CACP Chapter Panel. We will be re-applying for a new panel, so keep an eye out for details! Below, you will find reflections on moving practices to an online format, a re-examination the "mirror intervention," as well as a discussion on art therapy for hospital volunteers.

MEET THE *Authors*



NICOLA SHERWIN-ROLLER, M.A., C.C.C., RCAT.

Nicola Sherwin-Roller (she/her/hers) graduated in 1994 from Concordia University with a master's in art psychotherapy. Nicola has been in private practice since 1997, prior to that she worked in second level health services with a First Nation Government organization. Nicola is the Saskatchewan Director for CCPA, on the steering committee for FACT-SK and is a member of the advocacy committee with CATA. Nicola acknowledges that she is a settler on the lands of the Treaty Six Nations and homeland of the Metis people. She works in Kistapininihk (The Gathering Place) Prince Albert, Saskatchewan and resides in the countryside nearby.

CAYLEY MCCONAGHY, MA, CCC, RDT

Cayley is a Registered Drama Therapist and Certified Canadian Counsellor. Graduating with a Master's degree from Concordia's Creative Arts Therapies program (specialization Drama Therapy) in 2017 Cayley now lives in Edmonton, Alberta. She works primarily with parents and caregivers now, after spending her first two years out of school working in elementary schools. Working as a theatre artist before graduate school Cayley has long believed in the therapeutic qualities of drama and is continually amazed by the power it brings to her practice and her clients.



JANET STALENHOEF, MPS, ART THERAPIST, CCC

Coming from the belief that creativity exists within everyone and serves as an innate and natural resource for self-exploration and healing, Janet brings a neurobiological approach to her work as a certified counsellor using the therapeutic processes of Creative Arts Therapies along with Self-Regulation Therapy, SRT. Janet integrates the therapeutic process of art making with body based therapeutic approaches to help clients uncover, understand and release the unresolved energy trauma has left in the body. Janet is a certified member of the Canadian Art Therapy Association, the Canadian Counselling and Psychotherapy Association, and the Association of Counselling Therapy of Alberta. She is qualified as a practitioner of Self-Regulation Therapy, SRT. Janet has a small private art therapy practice in Edmonton, Alberta (The Artist Well), and also resides in the Okanagan region in B.C.



Moving to Online Counselling

An Art Therapist's Journey

NICOLA SHERWIN-ROLLER, M.A., C.C.C., RCAT.

“Hc Svnt Dracones” or “Here there be Dragons” used to be placed on the edges of ancient sea faring maps to describe unexplored territories. These uncharted areas were thought to be dangerous and full of sea monsters. Going on-line is not necessarily uncharted waters (there has been some phenomenal research in the area, especially in Australia over the last 30 years) but the COVID-19 pandemic certainly is. That so many of us are having to transition from regular in-office work to online formats is also uncharted and not a practice many of us felt we would ever move into on such a profound scale. Pre-COVID, I had done some video and telephone work, generally with clients who had moved away and needed a check in or maintenance session, or had been unable to physically attend due to bad weather and poor road conditions but were in crisis and still needed support. These sessions were the exceptions, not the norm and provided me with just enough insight to know that online work is different and required some further exploration and training in order to practice ethically in more than just a limited basis. Added to this is the fact that we are not only supporting others but in this with them. As I moved on-line three main areas of focus to me were; 1) framing the sessions, 2) taking inventory, figuring out what supplies and supports were available to the client and 3) acknowledging the wounded healer and making sure my selfcare and supports were in place.

Framing Sessions

Taking time to frame with the client and, if a minor, their caregiver how on-line will work; camera being still, confidentiality limitations especially around artwork, who is in the room at their end, how they can be proactive in keeping their artwork confidential and safe, positives and negatives of working on-line, the limitations of technology (glitches and internet speed).

This took time and felt laborious at first especially in the initial session(s) as clients and therapist transitioned over to working in a different medium. Laying that foundation became imperative though and there was a lot of learning in those first few weeks and it felt tiring. On reflecting back there were several positives that emerged within setting up the on-line space, the first being the opportunity to be collaborative and develop a co-agreement rather than a consent form, which can be really empowering for clients. The second was discussions around If I am not hearing or seeing ie. the image “correctly” please let me know. Nice things can develop in this ‘understanding mistakes can happen’ space and that the client is able to correct them, its empowering for the client, provides permission for them to take charge a little more and gives a framing of co-compassion.

I found that sessions changed and became more strength based, framing the positive in each session, making sure sessions ended on positive note, with lots of resiliency building. Identifying supports, going over coping strategies for in between sessions. I also found that when I could not see a drawing, I could ask the client how it felt in their body to make it and that brings them into themselves, into present place, sensory integration and mindfulness. This has been helpful for both client and therapist to gain a better understanding of where they are at.

The most difficult decision/mental transition with framing has been how keep a record of the artwork, made outside of the office, on the client file or if it was even necessary to do so. It is difficult to screenshot with video conference unless you pay for a service. The client can send a copy via scan or email making sure it is in a password protected format, if they have that technology, most do not. I have decided that I can place a description on my notes and that again by going to the sense the client had while making the piece or noting their description that this is enough.

Determining Supplies on Hand

Making an "Inventory List," what is available supply wise, paper, pens, markers crayons etc was helpful. Exploring materials on hand, wrappers, recycling, craft supplies, make supplies-salt water dough, play-dough, slime also allowed for sensory and mindfulness activities. Utilizing Parental / caregiver involvement in finding materials or helping the child to make them, whilst being mindful not to add to their work as parents are often feeling overwhelmed enough at present, allowed for discussions with both client and caregiver around how everyone within the home was coping with the COVID-19 pandemic and normalize some of the trauma reactions people were having. Because I am finding that sessions are more directive through on-line and telephone having a clear understanding of materials at hand allows me to plan for sessions and keep things on track. It can become a bit like a scavenger hunt. I also found that we can become really creative and generate a lot of ideas as to what can be used for different projects like, decorating an envelope or shoe box to keep their artwork in, which helps work on safety and containment.

The Wounded Healer

Generally, we step away from work that we are also doing ourselves. However, in this instance that's just not an available option for many of us. We are all in this together. It's important to pace yourself and have grace regarding your own feelings on a day to day basis. As I was transitioning over, I found online work to be more tiring than in person and was thankful for the online communities I participated in: they provided information through articles and personal experiences that it is normal to feel more tired working online. Which makes sense we are using different senses, for example hearing what is being drawn as much as seeing what is being drawn. Being on screen and telephone for the better part of a day is tiring body wise, posture, the light from the screen, eye strain and fatigue. I find I have to pace myself differently, more body breaks, move between video and audio calls, change the lighting in the office to softer when on audio, or even turn it off altogether. Acknowledging that generally I would have a mix of client issues, age groups and move between individuals and groups/couples within a day, now everyone is coming in with basically the same issue COVID-19 related concerns.

The Dance of Distancing

My Self-care practice also changed up a bit. I am making sure to connect more with educational and professional support groups and our Saskatchewan Creative Arts Therapy group is meeting more frequently on-line to talk about changes in work patterns, the opening up strategies, feelings, sharing ideas and making sure we are not isolated. I also belong to an on-line Facebook group with trainers and therapists from all over the world specifically talking about moving from in person to on-line. I am working hard to practice self-compassion, making sure I go out in nature and breathe as much as possible. My phone camera has been coming on walks with me again and I have been immersed in the colours, sights and sounds of spring after 7 months of snow. My Instagram account is being flooded with these photographs and videos, it feels great to put something forth that is just about the simple beauty of life and the seasons and nature and to share that with those who perhaps do not have access to that right now because of being in quarantine. Reminds me to not take the gifts that I have on my doorstep for granted. I pulled out the biggest canvas I have (which has been sitting for about a year) and am working on a large painting, taking my time allowing it to develop and unfold in its own time, with no pressure of completion.

The idea of moving on-line felt rather overwhelming I was really uncertain about how it would look and how effective it would be or that I would be taking further education and making sure I was up to speed was imperative.

There were two quotes I took away from the webinars that I found really helpful;

"You have all been therapists for years, the format may have changed but you still were trained in the skills of being therapists. You've got this."
- Christine Korol

"Pause, take a breath and think what would I do if we were in person".
- Robert Murphy
in our recent webinar through CCPA

The Dance of Distancing
3'x4' Acrylic on canvas- work in progress



ARTICLE BY NICOLA SHERWIN-ROLLER, M.A., C.C.C., RCAT.

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Re-examining a classic: exploring trauma through the mirror intervention

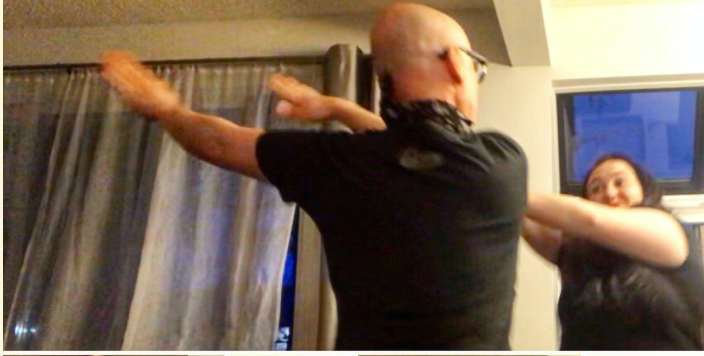
CAYLEY MCCONAGHY, MA, CCC, RDT

The mirror exercise can be considered a foundational staple in many fields including theatre, dance, and, as will be explored here, drama therapy (Emunah, 1994). Although it may seem simple in nature I posit there is a reason why this is such a well-known exercise, and such a well utilized intervention within Drama Therapy (Emunah, 1994, Johnson, 2009, Landy, 2009), as well as related fields such as Theatre of the Oppressed (Boal, 1974) and Psychodrama (Garcia and Buchanan, 2009). Although this intervention has been used widely and with a large range of populations there is little research examining how the mirror intervention could be a useful tool in the treatment of trauma. I believe that by examining this further we can breathe new understanding into an intervention that has proved its worth time and again, and yet still has more to give.

To put it simply the mirror intervention is when an individuals' movements, emotions, and affect are reflected and imitated by one or multiple people. In group therapy this can be done either with the whole group mirroring one person or with the group splitting into pairs. In individual therapy the therapist would be the mirroring partner. Generally it begins with everyone facing one another and the designated leader starting to move slowly, in order to make it easy to follow. Eventually, either through direction from the therapist or through impulse, the leader will pass the leadership on to the other partner or to another group member. If the group/partners are in sync enough the therapist may introduce the phase of this intervention where there is no designated leader; it feels unknown who is starting, propelling, or ending the movements. Through this intensely focused experience synchronization and intimacy are

cultivated, which can lead to a profound sense of understanding and empathy for the other participants (Emunah, 1994, p 151). One can also feel a sense of being outwardly accepted, validated, and connected, through having a person or group unconditionally accept and explore any expressed movement or emotion. This may in turn sow the seeds for inner acceptance, validation, and connectedness.

On trauma Johnson (2014) states, "It is understood that trauma is a relational experience between the victim and his or her perpetrator, and thus all trauma schemas serve to stabilize perceived risk within current interpersonal relationships." (p 68). This may lead one to suggest that an intervention such as this can be a perfect starting point to work towards interpersonal healing with a traumatized individual. It does not require immediate intimacy or even strong emotional investment from the start, instead easing the client in to all of these things. This relationship allows the traumatized individual to explore an interpersonal connection that is safe in how it reflects and holds as much or as little as they express. They can also maintain a feeling of control, often so important to individuals who have experienced trauma, as they are able to pull back if they are feeling too close or vulnerable with the other person. So often in the world people shy away from trauma narratives because they are overwhelming, but in the safety of the mirror intervention everything is accepted and mirrored. This can help one to begin to heal their beliefs around interpersonal relationships, relearning that not all relationships are bad or dangerous, unaccepting or judgemental. The mirror intervention allows for slowly moving from the shallow end of the pool into the deep, before fully diving in.



It is important to note if someone is unable to find firm boundaries between themselves and others this intervention will have to be explored carefully, perhaps never even broaching on the third phase where there is no designated leader. Saying that, I do believe that the two main points I've touched on regarding how the mirroring intervention could be an important tool in the treatment of trauma are important to consider. There are still many other avenues to be explored with this intervention and with others, and I am excited about how we can utilize creative arts therapies to further aid the wide world of trauma.

ARTICLE BY
CAYLEY MCCONAGHY, MA, CCC, RDT

Van der Kolk (2014) posits that dissociation, the feeling of being separate and disjointed from one's own body, is the core trauma feature. He continues to say that theatre processes are distinctly the opposite of dissociation noting, "Our sense of agency, how we feel in control, is defined by our relationship with our bodies and its rhythms... acting is an experience of using your body to take your place in life." (p 333). Again, it is important to note that jumping straight into the deep end could feel unsafe and overwhelming for someone who has experienced dissociation on a regular basis. Most likely experiencing dissociation as a safety mechanism to keep their trauma from overwhelming them. Having someone, a mirroring partner, there to help them explore this reconnection to their body could add a level of safety; they don't have to do this alone. It may in fact be the most distanced they can get, starting in the shallowest part of the shallow end, to experience their body by seeing it reflected by someone else's body. This distance could be vitally important for someone who has spent a lifetime trying not to feel the chaos within themselves. This distance means that they do not need to feel it immediately, instead they can watch how someone else deals with it first before accepting it back into themselves.

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Volunteering; A Professional Art Therapist's Conundrum

Workshop for Volunteers Offering Art Making in A Hospital

JANET STALENHOF, MPS, ART THERAPIST, CCC

Making the choice to volunteer as an artist who would be offering art invitations to potentially vulnerable populations, while also being a certified art therapist, resulted in my need to reflect carefully on my actions and intentions. As part of moving to a new community I was looking for like minded people that I could build connection with. I was introduced to a small group of people who were committed to promoting group art making as a means of connection and personal wellness. These entrepreneurial spirits had managed as one of their projects to develop a program at the local hospital. They were companioning through art making with patients and coordinating with staff and administration to provide a volunteer lead and facilitated art practice. I wanted to get involved. I passed the requirements to be allowed to participate as a volunteer, and although the administration knew I was an art therapist it was clear that I was not there in this capacity. I could justify that I was contributing to my new community.

I was sharing my passion and belief that gathering in the creation of art is a meaningful way to connect and build community and that I as well believe it can be a means to promote wellness. To be sure, I was not providing therapy and my offering was not to be confused as such. I was showing up with my artist apron on, to join in the fundamental right of all, to create.

Alas, here is where the conflict arose. I was witnessing well intentioned, intelligent and highly educated and experienced people having

a difficult time distinguishing the difference between art making as a therapeutic wellness engagement and art therapy. For credentialed creative arts therapists, this has been a constant challenge and often a cause of frustration, a perceived lack of respect and validation of our profession. In fact, as professional psychotherapists and counsellors, creative arts therapists are sometimes pressured to work for little or no pay to promote the work. I suspect there are art therapists working as artist volunteers and those working as therapists on a volunteer basis in various communities. I wonder how we promote or at times discredit our profession when we find ourselves working in environments which have yet to embrace and acknowledge, creative arts therapy as a valid and specific therapeutic process. I felt my options were either to show up in some way, or I could walk away and contribute nothing.

*Art technique that presents as,
'no technique,' can take
someone who believes they
have no artist talent to a world
of line, colour, shape and story.*

I chose to continue to maneuver my way through what could be a sensitive circumstance. I was volunteering as an artist attempting to separate my identity of artist from that of art therapist. To be honest, I was recognizing a need for art therapy in a hospital that had none. The

fact was; they were not hiring. Was it possible to be solely a volunteer who knew some things about art materials? Would those that were benefiting from the existing art station be negatively effected if I raised opposition?

I witnessed the joy and laughter being shared at the makeshift art studio of converted tables in a designated shared gathering area. I heard from patients how they felt uplifted after joining the art making table, and their innate inner artist selves were being awakened to continue working on their own art creations independently. I witnessed a woman recovering from a stroke gain greater dexterity and verbal communication skills over several months while gathering in art making as part of her hospital care. Some patients were asking to either borrow or have visitors bring art materials in for them as a result of their renewed enthusiasm in art making. As well, staff were seeing the positive results and were excited.

I was also however, witnessing the gaps in some of the volunteer's understanding of how emotionally impactful the influence of expressive art making can be. I also began to realize that there was a promotion encouraging more volunteers to join in this crusade, to bring art making to the wards and bedsides. I began to see that volunteers who were being drawn to connecting with patients using art materials needed more knowledge and awareness of how to be with vulnerable people working intimately as a result of engaging in the creative process.

I decided to offer workshops for the volunteers. I could offer a group creative arts experience for those who might be open to increasing their awareness of how self-expression through the creative process of art making can possibly stir and shift emotional affect within themselves and in others. The intention of the workshop was to give these volunteers an expressive arts experience and impress upon them the opportunities and limitations of entering into the creative process with someone who is dealing with a hospital stay and perhaps experiencing personal difficulty. It was hoped that the volunteers would gain some



Photo (above) Participants were invited to select a small portion, or vignette from the whole and cut it out to take it away to their own workspace. These expanded works were then returned and integrated back in to where they were cut from. Time was allowed for the art making and the room settled into a soft melodic energy, which was palpable in the room and evidenced in the postures of the participants. People seemed relaxed, and at the same time some emotional response was also witnessed. Although not necessarily sought after, emotions can and did surface while the group was engaged in mindful and focused creative processing.

insight from this experience into how even subtle psychophysiological state shifts can result when a person immerses themselves into a deep and sustained engagement with the creative arts process. This is incredibly important to understand when working with people find themselves in circumstances revolving around the hospital care.

I designed the workshop invitation to accommodate for low skill, high sensitivity approach to art making. This hopefully accommodated for various backgrounds and beliefs around art practices. Art technique that presents as, 'no technique,' can take someone who believes they have no artist talent to a world of line, colour, shape and story. It can provide a springboard for communication, for verbal and non-verbal expression relevant to their present circumstances. The participants described how when they reflected on their observed art pieces and the process of mindful engagement in the creative process, serious personal insights and

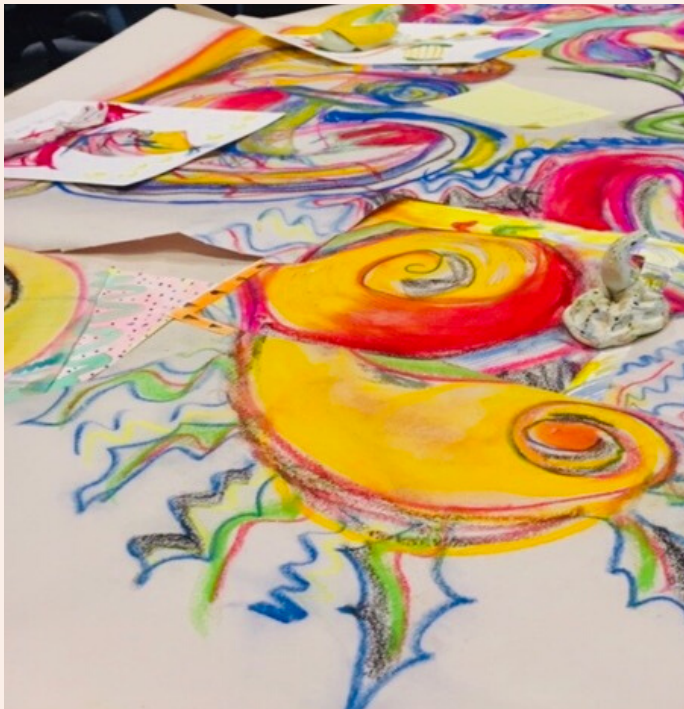


Photo (above): Notice the dance of hands of people who have for the most part just met minutes prior to being invited to join the exploration of mark making on paper. The paper is a utility brown paper. Using lower grade materials can help to take away some of the intimidation and preconceived contracts around who has the right to make art and what art is. This way we can open the conversation around what is 'the process,' in art creation versus another objective, that of working with art as 'the product.' They are related and separate. I have witnessed that while engaging the 'creative process,' there is often an observed shift in mental and emotional state, and thus a shift of affect. A change in mood.

emotions were evoked that were both expected and also, to some, came as a surprise. The group discussed the process and their personal response to it while being held in a safe circle of confidentiality and containment.

Working as an art therapist I have witnessed people who when engaged in self-expression through the therapeutic creative arts process can as a result exhibit observable shifts in their state of affect. People have described feelings such as; lighter, more upbeat, even hopeful. While self-expressive engagement in the creative process can facilitate transition into a relaxed state; calming the activation of the nervous system it is important to note, that tuning in to this shift in state can also lead to activation of the fight, flight and freeze response of the ANS, a result of past and recent traumas still residing in the body (Hass-Cohan, 2008, Lusebrink, 2011, Malchiodi, 2012). I have observed clients connect and express emotions, images, thoughts and physical

sensations connected to implicit and explicit memories still attached to past traumatic events and current difficulty in their lives. This therapeutic release and transforming outcome can be a result of creative arts therapy. (Stalenhoef, J., 2014).

It must be stated that due to the volunteer status of this program it must stay within the realm of **art as activity**, and although engaging in art can be therapeutic this program must ensure it does not cross the line in trying to provide therapy. Thus, the job description of these volunteers needs to be strictly spelled out as that of offering companionship in art making. Stating this to volunteers will also support and identify their role, which should put to rest fears of not being good enough, or artist enough to enter into this work. The invitation to gather in creative activity is an ancient and essential practice. It is a defining ability of being human and of being included in a community.

The name of the community, hospital and participants are withheld to provide for confidentiality. It is my intention in this writing to solely share my experience and self-reflection following the workshop I gave and my role in this group.

ARTICLE BY
JANET STALENHOEF,
MPS, ART THERAPIST, CCC

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Interested in having your research, project, or other writing published? Submit your work for next year's newsletter!

For more information, send an email to cac.chapter@gmail.com



Research Mondays

*Creative Arts in Counselling and
Psychotherapy Chapter*

Every Monday, we publish research articles that highlight new developments in the field of Creative Arts Therapies.

If you would like your research to be featured in a CACP Chapter #ResearchMonday post, send us an email for more information.

Member's Playlist

What are you listening to at the moment? We'd love to know! Email cac.chapter@gmail.com with your song(s) to add to our CACP Chapter Members Playlist! Link will be posted on our social media pages.

Our "Membership Spotlight" series aims to keep up with wonderful work our members are doing. If you would like to be featured "in the Spotlight," we would love to hear from you!



Membership Spotlight

Congratulations to our Special Funding Recipients!

On an ongoing basis, our chapter offers its members funding for special projects carried out across the nation to support their efforts in expanding the field of creative arts therapies. Projects can take place in the form of networking, research, and community events. We are flexible with these categories and accept submissions on a rolling basis. This year we are pleased to award funding to two special projects:



Creative Self Expression for Stress Management for Post-Secondary Students

The Mental Health and Wellness Department at Yorkville University will offer creative arts and wellness groups on campus to promote wellness and mitigate stress. We are supporting Yorkville University's initiative by funding their Vancouver Art Therapy Institute (VATI) group facilitators.

Edmonton Creative Arts Therapist Continuing Education Collective

Created to address the needs of professional creative arts therapists working in the area, the Edmonton Creative Arts Therapist Collective is the second project selected to receive CACP Chapter's Special Projects Funding. This project aims to create an opportunity to have open conversation and share professional knowledge on issues pertaining to the use of creative arts in therapy. By uniting together every 2 months, this group intends to create a forum to practice skills, share resources and information about the profession. These meetings have the seek to reduce feelings of isolation as creative arts therapists in Edmonton. The Collective supports each other through these meetings and continuing education workshops.



We look forward to seeing how these projects unfold!

2019

CACP CHAPTER BURSARY RECIPIENTS

Student Bursary Recipient:

Kristina Parker

"I am grateful for the support of the CACP Chapter's student bursary towards accessing professional development and specialized trainings. This bursary in part went towards attending the Ontario Art Therapy Associations 2019 conference, The Versatile Art Therapist: Filling your Toolkit. Alongside my fantastic colleagues Marissa Cytryn and Jillian Bagan, I presented a workshop entitled "Personal In-Queer-y: Better understanding therapeutic relationships with the queer community". This workshop was well received, and the participants created an open and vulnerable space for sharing personal experiences and reflections. Alongside presenting history, current research and language for working with 2SLGBTQ+ clients and colleagues, we guided art making to deepen introspection on these topics.



Image: response art created during Trauma Therapy and Intersectionality



Left to right: Kristina Parker, Marissa Cytryn, Jillian Bagan at OATA 2019.

Furthering my own learning in the area of working with clients having experienced trauma, I also used the bursary to attend the Trauma Therapy & Intersectionality training at the Summer Program in Social and Cultural Psychiatry at McGill University. During this dynamic training facilitated by six professionals based in Montreal and Toronto, principles of trauma-informed care, different approaches to therapy with trauma, and tools to invite reflection on intersectionality and diverse identities in group work were discussed. In particular, I was excited by the inclusion of an art therapist on this team inviting all participants to create artwork throughout the training as a way of capturing different reflections and responses to the material being presented. We each wove paper and thread through a square of wide jute mesh we were provided with. Creating and sharing about response work with other participants from fields like psychiatry was a strong reminder to me of the power of creative arts in counselling across mental health disciplines, including in training."

Professional Bursary Recipient: **DvT Montreal**



"On November 16, 2019, thanks to the CACP Professional Bursary, we were able to celebrate our 10th anniversary of the Montreal DvT Institute. We were pleased to use these funds to support our celebration, which included welcoming back the creator of DvT Montreal Dr. Jason D. Butler. We had a great day full of play with more than 30 attendees. We also had an evening party to celebrate the history of our Institute."

DYNAMIC EQUILIBRIUM THROUGH PLAY

DVTMTL

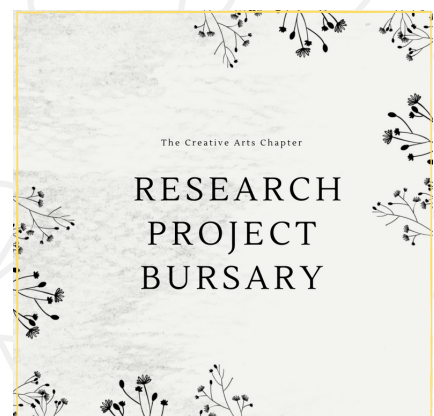
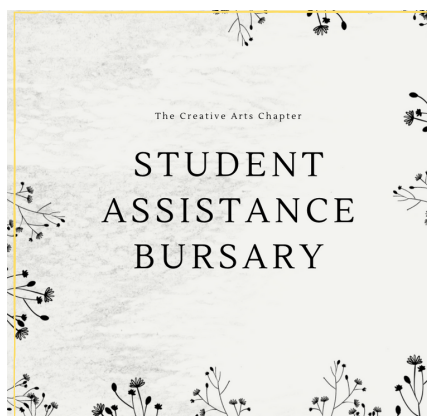
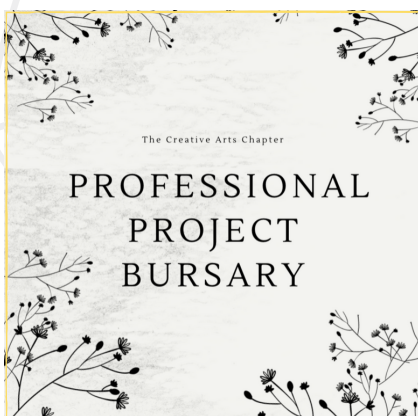
DvT Montreal is a satellite of the Institute for Developmental Transformations in New Haven, Connecticut and New York City. Developmental Transformations (DvT) is a playful, embodied method that increases spontaneity and creativity as well as improving one's ability to relate with others. DvT is based on the principle that all life is unstable and instead of trying to create a false impression of stability, we practice going with the flow and embrace the instability of being. DvT can be used for both therapeutic and life practice purposes. Established in 2010, DvT Montreal has expanded to include a number of activities including monthly trainings, seminars, workshops, supervision, and DvT therapy – both group and individual.

Information from <https://www.dvtmontreal.com/>

2020 Bursary Applications are still open!

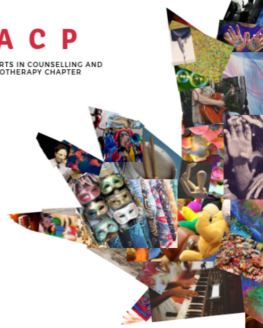
Interested in funding for your professional, research,
or academic projects?

To apply, click the picture of whichever bursary you're interested in!



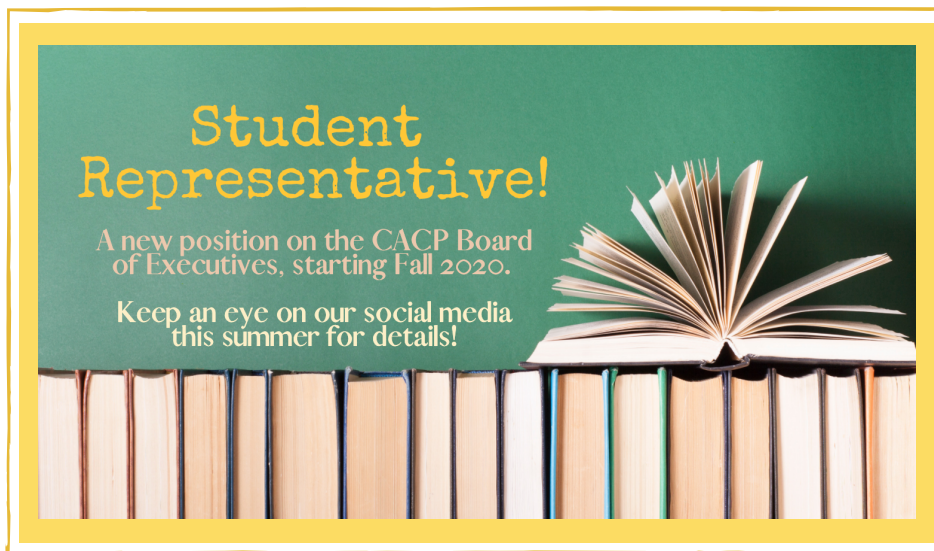
All applications must be submitted by 11:59pm EST on May 15th in order to be considered.

Events & Networking



CACP Chapter at CATSGA

On February 20, 2020, Rowena Tam was invited by CATSGA (Creative Arts Therapy Student Graduate Association) to present about the CACP Chapter to Concordia University's master's candidates in the Department of Creative Arts Therapies. Rowena was joined by the CCPA's Quebec Provincial Anglophone Director Carrie Foster, and two CCPA-QCA Student Representatives, Hanieh Tohidi and Airin Finkelstein.



AMERICAN PSYCHOLOGICAL ASSOCIATION

The APA (American Psychological Association) has a call out for papers! They are calling for a papers discussing the effects and implications of the COVID-19 pandemic. The subject criteria appear to broad:

"There are many potential applications of psychological theory, practice, and research that can contribute to the public good at this time of national and international crisis."

More information can be found on [the APA website](#).

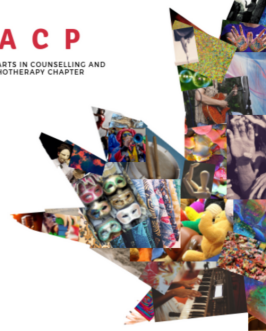
Papers will be accepted until August 31, 2020.



Stay connected with us!



Events & Networking



Canadian Art Therapy Association Conference: *Call for Proposals!*

The CATA is accepting proposals for their upcoming conference *Ebb & Flow: Tides of Change through Art Therapy*.

Proposals will be accepted until May 31st! More information can be found [here](#).



Special Call for Reflective Essays on COVID-19 & Drama Therapy for Drama Therapy Review!

You are invited to submit a brief self-reflexive essay or commentary between 1500-2000 words on the impact of COVID-19 on your work as a drama therapist.

Essays will go through an accelerated review process and a selection will be considered for publication. Submissions are due June 1, 2020. Please submit your essay or any questions to Drama Therapy Review at: dramatherapyreview@gmail.com

NORTH AMERICAN
DRAMA THERAPY
ASSOCIATION



The NADTA has also created a COVID-19 [Resource List](#) packed with self-care tips with the hope of inspiring you to be creative and expressive during this difficult time. Kindly note this is a LIVE google document that will be updated weekly!



Calling all
Edmonton-area
creative psychotherapists!



Calling Edmonton Creative Arts Therapists!

Edmonton-area creative psychotherapists are invited to inquire about joining a continuing education collective - peer learning model. The next session will take place on Saturday, May 30 virtually.

For more details please email marie.muggeridge@gmail.com.



Call for Survey Participants!

Researchers at the University of Haifa, Israel, New York University and Lesley University in the US, are conducting a study entitled "**Arts Therapists in the Corona Crisis: Present and Future**"

The goal of the survey is to understand the impact of the COVID-19 pandemic on the creative arts therapies professions and to inform policy. It will only take a few minutes of your time!

http://HaifaCATRC.eu.qualtrics.com/jfe/form/SV_ba2rFY6eLg4k3it

Note: If you are using your smartphone, the survey visibility is better in wide /landscape view.

Stay connected with us!



Stronger Together Mandala

Print off the mandala below and colour away. We'd love to see your creations, so take a picture and tag us on social media!

