



WORLD ART THERAPY CONFERENCE

Online, February 4-5, 11-12, 18-19, 2023





WORLD ART THERAPY CONFERENCE

CONFERENCE PROGRAM (All the hours are in EST time zone)

SECTION 1: CREATIVE APPROACHES FOR TRAUMA

Day 1: February 4, 2023

- 10:00-10:10** CONFERENCE OPENING
Fyre Jean Graveline and Jean Tait (Canada)
- 10:15-11:40** TRAUMA AND EXPRESSIVE ARTS THERAPY: RESTORING THE SELF THROUGH MULTIPLE SENSES
Cathy Malchiodi (United States of America)
- 11:45-12:55** EXPRESSIVE ARTS THERAPY FOR TRAUMATIZED CHILDREN & ADOLESCENTS: THE FOUR-PHASE MODEL
Carmen Richardson (Canada)
- 13:00-13:55** SENSORIMOTOR® ART THERAPY: THEORY AND PRACTICE
Cornelia Elbrecht (Australia)
- 14:15-15:35** BY THE PEOPLE & FOR THE PEOPLE: NEUROSCIENCE-INFORMED ART THERAPY
Juliet L. King (United States of America)
- 15:40-16:30** LINKING BODY AND MIND: SOMATIC ART THERAPY AND DEAM WORK
Johanne Hamel (Canada)
- 16:35-17:55** A THAI CULTURAL ELEMENT AND ITS APPLICATION IN ART THERAPY
Patcharin Sughondhabirrom (Thailand)

Day 2: February 5, 2023

- 10:00-10:55** INSTINCTUAL TRAUMA RESPONSE®: A REVOLUTIONARY APPROACH TO TRAUMA
Linda Gantt (US)
- 11:00-12:00** THE EFFECTIVENESS OF TRAUMA-FOCUSED ART THERAPY
Karin Alice Schouten, Suzanne Haeyen and Jackie Heijman (Netherlands)



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- 12:05-12:55** NEW ART THERAPY TRAUMA PROTOCOL TRAILED IN BOTSWANA AND THE UK
Emma Mills (UK)
- 13:15-14:15** ART THERAPY IN VIETNAMESE CULTURAL CONTEXT
Linh Nguyen (Vietnam)
- 14:20-15:30** TRAUMA WORK - A WINDOW INTO THE INNER WORLD
Bee Tin Teoh (Malaysia)
- 15:35-16:50** DEVELOPING CULTURAL SENSITIVITY WHEN WORKING WITH RACIAL TRAUMA
Olatunde Spence (UK)

SECTION 2: ART THERAPY FOR WELL-BEING

Day 1: February 11, 2023

- 10:00-11:10** INTEREST, ENABLEMENT, JOY, AND MEANING: LIFE-ENHANCING QUALITIES OF SHARING OUR STORIES THROUGH ART
Carla van Laar (Australia)
- 11:15-12:15** PERSON-CENTERED ART THERAPY.
FROM LIESL SILVERSTONE TO NOW
Ani de la Prida (UK)
- 12:20-13:40** THE COMPETENCE OF THINGS: A PHENOMENOLOGICAL APPROACH TO ART THERAPY
Alexandra Hopf (Germany)
- 14:00-15:10** ART THERAPY WITH ADOLESCENTS IN SECONDARY EDUCATION
Alicia Expósito (Spain)
- 15:15-16:30** BEHAVIOURAL-ACTIVATION PHOTO-THERAPY, AN ACCESSIBLE METHOD FOR YOUNG PEOPLE AND FAMILIES
Mark Wheeler (United Kingdom)
- 16:35-17:50** CLINICAL PROCESSES IN "ZONA DE ARTE"
Elsa Scanio (Argentina)



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Day 2: February 12, 2023

- 10:00-11:00** LOST AND SEEKING: REVERSE CULTURE SHOCK OF ART THERAPISTS' CHALLENGES IN JAPAN
Akiko Kuraishi, Reiko Fujisawa, Sue Lee (Japan)
- 11:05-12:05** A CREATIVE CONNECTION BEYOND CULTURAL DIFFERENCES
IN ART THERAPY
Sunhee Kim (South Korea)
- 12:10-12:40** THE IMPACT OF PROGRESSING THE PRACTICE AND EDUCATION OF ART THERAPY IN
SOUTHEAST ASIA
Ronald PMH Lay (Singapore)
- 13:00-14:00** EXPRESSIVE THERAPIST SELF-INQUIRY (ETSI) FOR SELF-CARE AND COMMUNITY CARE
Maria Riccardi (Canada)
- 14:05-15:00** JOY AND HEALING: GROUP ART THERAPY WITH CHILDREN
Mavis Osei (Ghana)
- 15:05-16:05** PERSON PICKING AN APPLE FROM A TREE AND FORMAL ELEMENTS ART THERAPY SCALE
Linda Gantt and Annie Mc Farland (United States)

SECTION 3: PUBLIC PRACTICE ART THERAPY

Day 1: February 18, 2023

- 10:00-11:10** ART HIVES: GRASSROOTS NETWORKS OF CARE PREPARING FOR UNKNOWN FUTURES
Janis Timm-Bottos (Canada)
- 11:15-12:20** USING A VIRTUAL ART THERAPY STUDIO TO ENHANCE WELLNESS
Carolyn Treadon and Sheila Lorenzo de la Peña (United States)
- 12:25-13:30** THE COMMUNITY TABLE
Bobby Lloyds, Miriam Usiskin, Naomi Press, and Kate France (United Kingdom)



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- 13:55-15:00** DECOLONIZING AND INDIGENISING ART THERAPY PRACTICE: LEARNING FROM THE COMMUNITY
Oihika Chakrabarti (India)
- 15:05-16:05** ART THERAPY IS STILL A MEETING PLACE
Chris Wood (United Kingdom)
- 16:10-17:40** MUSEUM ART THERAPY ROUND TABLE
Susan Ainlay Anand, Helen Jury, Sara Thoisy, Elisabeth Ioannides, Mitra Ghadim, and Stephen Legari

Day 2: February 19, 2023

- 10:00-11:10** FIBER CRAFTS: CARE PEDAGOGY AND PUBLIC ART THERAPY
Savneet Talwar, Shelley Goebel-Parker, Lauren Leone (United States)
- 11:15-12:15** MAKING SPACE FOR MUTUAL CARE: HOW TO START AND SUSTAIN A PUBLIC PRACTICE IN THE CREATIVE ARTS THERAPIES
Rachel Chainey (Canada)
- 12:20-13:25** COMMUNITY ART THERAPY: THEORY AND PRACTICE
Emily Nolan (United States)
- 13:45-14:50** THE PORTABLE WELLBEING STUDIO: BRINGING ART THERAPY WHERE IT IS NEEDED
Ella Bryant and Alex Burr (United Kingdom)
- 14:55-16:00** EXPRESSIVE ARTS FOR SUSTAINABLE ACTIVISM: SELF-CARE, SELF-AWARENESS AND SELF-EMPOWERMENT WITH ART THERAPY AND SOMATIC EXPERIENCING
Atira Tan (Singapore)
- 16:05-17:20** LIFE AS MEDICINE: CIRCLE OF INDIGENOUS HEALING ARTS
Fyre Jean Graveline, Chris Larsen, Jean Tait, Louisa Lamothe (Canada)
- 17:25-17:45** CONFERENCE CLOSING
Fyre Jean Graveline, Chris Larsen, Jean Tait, Louisa Lamothe (Canada)



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ABSTRACTS AND PRESENTERS' BIOS

SECTION 1: CREATIVE APPROACHES FOR TRAUMA

KEY CONCEPTS IN TRAUMA-INFORMED EXPRESSIVE ARTS THERAPY

Expressive approaches capitalize on a variety of reparative factors including implicit communication, active participation, and sensory-based experiences. Expressive arts therapy, by definition, is an integrative psychotherapeutic process including movement, sound, enactment, imagery, storytelling, imagination, and play.

Movement is a foundation for almost all expressive arts and healing practices and is central to cultures throughout history. It has numerous sociocultural and anthropological explanations that support its importance to strengthening not just the individual, but also social bonds.

Music and music-making are arts-based wellness practices across cultures, but they also fall into the broader category of sound. Singing (whether individually or in a group) and playing musical instruments are core expressive arts approaches. The larger realm of sound reaches beyond music to include chanting, praying and recital of verses or stories, sound vibrations and listening.

Storytelling is often perceived as a language-driven activity, such as written or oral storytelling, but stories are communicated in many ways through expressive arts and play-based experiences. Visual art (drawing, painting, clay work, collage, photography, and film) are forms of graphic or symbolic storytelling through images; play and particularly sand tray work with miniatures conveys narratives.

The final category—silence—emphasizes the way many expressive arts can quiet the mind and regulate the body. Arrien (2013) identified silence as an important health-giving experience; we most often think of this in the form of contemplative practices such as mindfulness and meditation.

The presentation ends with a short workshop exploring a few sensations in the body and the power of sigh.

Learning objectives:

1. Describe the components of expressive arts therapy and their associated benefits.
2. Understand the role of four of the key elements in expressive arts therapy.
3. Demonstrate how to explore sensations in the body and the power of sigh.

Cathy Malchiodi Ph.D., LPCC, LPAT, ATR-BC, REAT is the executive director of the Trauma-Informed Practices and Expressive Arts Therapy Institute, works as a consultant to the Department of Defense, and an investigator on a five-year grant with the US Department of Education, integrating trauma-informed expressive arts into classrooms.

A popular presenter and workshop leader, she has given over 700 invited keynotes and workshops throughout the US, Canada, Asia, Europe, the Middle East, and Australia. She has authored 20 books, including the bestselling *Trauma and Expressive Arts Therapy: Brain, Body, and Imagination in the Healing*



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Process and Understanding Children's Drawings. Her publications have been translated into over 20 languages.

Presenter's site: www.cathymalchiodi.com

EXPRESSIVE ARTS THERAPY FOR TRAUMATIZED CHILDREN AND ADOLESCENTS: A FOUR-PHASE MODEL

Carmen will highlight the four phases of treatment when working with children and adolescents who have experienced trauma. She will share each phase and provide examples and images of what can be done with clients during the four-phases intervention. Her presentation will help illustrate the importance of including resourcing as part of treatment as well as ways to include a focus on healing children's relationship to their body.

Learning Objectives:

1. Describe the four phases of treatment for working with children and adolescents who have experienced trauma.
2. Analyze how resourcing can be included in treatment.
3. Demonstrate how to focus on healing children's relationship to their body.

Carmen Richardson, MSW, RSW, RCAT, REAT is founder and director of the Prairie Institute of Expressive Arts Therapy. Carmen is a registered clinical social worker, an expressive arts therapist, and a registered art therapist. She is an Advanced Certified Trauma Practitioner with the National Institute for Trauma and Loss in Children offering training both nationally and internationally in trauma-informed expressive arts therapy for children and adolescents.

Carmen is also trained in Internal Family Systems, Deep Brain Reorienting, Accelerated Resolution Therapy, CBT, attachment-focused EMDR, and a range of body-focused psychotherapies including IBP, Sensorimotor Psychotherapy, and Focusing.

Carmen brings over 35 years experience to her full time private practise providing treatment for children, families, and adults in the Calgary area. Carmen also provides supervision/consultation to professionals and offers trainings for professionals in expressive arts and more specialized training based on her book entitled: "Expressive Arts Therapy for Traumatized Children and Adolescents: A Four-Phase Model."

Presenter's site: www.pieat.ca

SENSORIMOTOR® ART THERAPY: THEORY AND PRACTICE

Sensorimotor Art Therapy® has emerged in recent years as a term to describe body focused psychotherapies that use a bottom-up approach. Instead of a cognitive top-down strategy, such as intentionally creating an image and then talking about it, Sensorimotor Art Therapy® encourages the awareness of the implicit felt sense; how the muscles and viscera, the heart-rate and breath shape our



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sense of being. With this heightened awareness of the embodied self, as you touch the clay, for example, it touches you. As you move your body, it moves you. Motor impulses and their sensory feedback define the core relationship of ourselves with the world. This is how infants learn to interact with their surroundings; they touch objects and they receive instant sensory feedback from the texture, the temperature or else about the pleasurable or dangerous potential of this object or person. Love and safety, but also violence and abuse are communicated through touch in this sensorimotor feedback loop.

Cornelia will explain how early childhood experiences, but also accidents, medical and sexual trauma are embodied in this way. Such memories can often not be reached with words, because the cognitive function of the brain was not online or insufficiently developed, when events happened. As a consequence, telling the trauma story is frequently distorted or frustratingly inaccessible. In a safe and trusting environment, the sensorimotor art-making process taps into these learnt, painful or dissociated structures of the past, but then also encourages new sensorimotor experiences that are capable of communicating a felt sense of self-value, self-esteem and empowerment.

At the end of the presentation, Cornelia will do a short workshop to introduce us in the rhythmic bilateral drawing that supports an immediate feedback loop of interaction with the world at hand and its resonance within the individual. The use of this technique is to foster the development of new neurological pathways that can bypass traumatic memories to restore wholeness and wellbeing.

Learning Objectives:

1. Describe the core relationship of ourselves with the world using a Sensorimotor Art Therapy® approach.
2. Demonstrate how rhythmic bilateral drawing can foster the development of new neurological pathways.
3. Demonstrate how to explore sensations in the body and through one of the exercises from the Sensorimotor Art Therapy® approach

Cornelia Elbrecht MA (Art Ed), AThR, SEP is an art therapist with over 40 years of experience. She is a renowned author, educator, founder, and director of the Institute for Sensorimotor Art Therapy. She studied at the School for Initiatic Therapy in the Black Forest, Germany and holds degrees in fine arts and arts education along with extensive postgraduate training in Jungian and Gestalt Therapy, Bioenergetics and at the Somatic Experiencing Training Institute (SETI).

Best known for her cutting-edge work with Guided Drawing and Clay Field Therapy, she holds regular workshops around the world and at Claerwen Retreat in Apollo Bay, Australia - an internationally respected arts therapy education facility.

Author of numerous books, she runs accredited online courses for art therapists, educators and mental health professionals looking to understand a body-focused art therapy approach to trauma therapy.

Presenter's site: www.sensorimotorarttherapy.com.au



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BY THE PEOPLE & FOR THE PEOPLE: NEUROSCIENCE-INFORMED ART THERAPY FOR THE TREATMENT OF PSYCHOLOGICAL TRAUMA

Understanding the factors that account for changes associated with art therapy is necessary for supporting the profession and requires a range of methodological approaches to capture what constitutes the 'evidence' of best practices. Neuroscience-informed art therapy helps to articulate and understand how perceptual, cognitive, emotional, and motor systems may underly the mechanisms by which art therapy exerts its effects. While the biological mechanisms that explain the value of art therapy are not yet known, advanced technology helps transcend traditional inquiry's limitations. It centers our work in a larger socio-cultural context. This presentation focuses on the needs of practicing art therapists and the relevant neuroscience that contributes to the evolution of art therapy theory, practice and research.

Learning Objectives:

1. Describe the translational sciences and how neuroscience informs art therapy.
2. Analyze how perceptual, cognitive, emotional, and motor systems explained by neuroscience may underlie the mechanisms by which art therapy exerts its effects.
3. Explain how advanced technology helps to transcend traditional inquiry's limitations and centers our work in a larger socio-cultural context.

Juliet L. King, MA (Ph.D.c), ATR-BC, LPC, LMHC is an Associate Professor of Art Therapy at The George Washington University and an Adjunct Associate Professor of Neurology at the Indiana University School of Medicine. Professor King received her MA in Art Therapy from Hahnemann University (now Drexel University) and has over two decades as a clinician, administrator, and educator. She developed and implemented the graduate art therapy program at Herron School of Art & Design-IUPUI, where her leadership spearheaded over 30 graduate student internships in the Indianapolis community and throughout the state. She developed and continues to oversee the Art Therapy in Neuroscience and Medicine program at the Indiana University Neuroscience Center, which provides clinical support and research activities for people with Neurodegenerative Disease and Trauma. Professor King's research explores the systematic integration of art therapy and neuroscience with a particular focus on neuroaesthetics and Mobile Brain/Body Imaging (MoBI) as instrumentation to explore and test the psychological mechanisms of change in creative arts therapies. In 2016 she wrote and edited *Art Therapy, Neuroscience and Trauma: Theoretical and Practical Perspectives* and is currently working on a second edition, set for publication in June 2023.

LINKING BODY AND MIND: THE FOUR-QUADRANT PROCESS IN SOMATIC ART THERAPY AND DREAM WORK



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This presentation focuses on somatic art therapy for treating acute or chronic pain, especially resulting from physical and/or psychological trauma. It discusses the role of the psyche in physical healing and encourages combining of traditional medicine and holistic perspectives in treatment.

This presentation introduces somatic art therapy methods from the presenter's art psychotherapy practice of 40 years, including the four-quadrants method, explained through one case study. The presentation exposes the underlying rationale of somatic art therapy, covering art therapy effectiveness, Levine's somatic dissociation, van der Kolk's somatic memory, and Scaer's procedural memory concepts. The presentation also touches an important subject in trauma, dreams and nightmares. This part briefly synthesizes Johanne's practice and research in dream work, and offers methods to work with one's dreams through art therapy. She will introduce the audience to brief creative methods, Gestalt and Jungian experiential methods, and research on lucid dreaming and dream re-entry.

Learning Objectives:

1. Describe the four-quadrants method of somatic art therapy.
2. Explain the underlying rationale of somatic art therapy, including art therapy effectiveness and theories that sustain its efficacy
3. Identify methods to work with one's dreams through art therapy

Dr. Johanne Hamel, Psy.D., OPQ, author, psychologist, and art psychotherapist, has been teaching art therapy for 20 years at Université du Québec en Abitibi-Témiscamingue, Québec, Canada and is now retired from the University. She is currently an international lecturer at IPATT in Thailand, at ECArTE in Europe and at the International Association for the Study of Dreams (IASD) in USA. She has maintained an art therapy practice since 1984 and still does.

She is a visual artist working with mixed media: collage, acrylics, and watercolour.

Dreams have always been an important part of her art therapy practice as well as her expertise in somatic art therapy. She successfully had her two books on art therapy and dreams, translated from French to English and published at Routledge in 2021: Art Therapy, Dreams, and Healing: Beyond the Looking Glass and Dreams and Nightmares in Art Therapy. The Dream of the Jaguar. She has also published at Routledge Somatic Art Therapy. Alleviating Pain and Trauma through Art.

Presenter's site: johannehamel.com

A THAI CULTURAL ELEMENT AND ITS APPLICATION IN ART THERAPY

Before the solar calendar was introduced in the year 1888, Thai people used Lunar calendar. The lunar calendar system usually has 354 days in a year and November is often the 12th month. Like many cultures in



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other Asian countries, Thais wish for the cessation of undesirable experiences in the end of the calendar and wish to begin a new calendar with good fortune. A tradition in the full moon night of November called Loy Krathong has incorporated this idea. By creating a symbolic container to carry away components that we do not want to keep, away to the river and eventually to the sea. Thais ask the Goddess of Water (Khongkha) to hear their sufferings and their wishes to get rid of elements that contain sufferings. People sometimes cut their fingernails or hair and place the clippings on the Krathong as a symbol of letting go of past transgressions and negative thoughts (https://en.wikipedia.org/wiki/Loy_Krathong). Since the ancient time, the Krathong are made to resemble a lotus, the flower we use to worship Gods, Goddesses and Buddha. Every Thais learn how to make a Krathong from family and from school.

Since the idea of letting go in Loy Krathong tradition is well received and practiced in society, the presenter found it relevant to use in some contexts during the art therapy process. Clients who are traumatized by past experiences may discover new perspectives of the experience and let go of the aspects that cause suffering. Victims of sexual harassment who feel disgusted towards their bodies may contemplate the feeling of being contaminated and redirect the feeling to fingernails or the free end of their hair before these parts are trimmed. Cancer patients may imagine cancer cells gathering at the far end of their hair and cutting loose the distal part. Once the Krathong is done, the presenter turns the art therapy studio into a sacred space, surrounds it with plants or natural elements and creates a waterway artificially. This ritual helps the clients to connect to their beliefs and religion and also to let go of their feelings, unpleasant events, etc. The presenter observed that the result, which is a feeling of relief, is real and often satisfying to clients. The presentation will have an experiential part, where the audience is explained how to make a Krathong and will be invited to do one.

Learning Objectives:

1. Describe the Loy Krathong tradition and its significance in Thai culture.
2. Explain how this tradition can be used in art therapy contexts to help clients discover new perspectives and let go of the aspects that cause suffering.
3. Demonstrate how to create a Krathong in art therapy sessions

Patcharin Sughondhabirom, MD, RCAT or Dr. Jo, is the Executive Director of the International Program of Art Therapy in Thailand (IPATT), conceived in conjunction with the Canadian International Institute of Art Therapy (CiiAT). Jo has a special interest in palliative care. She has practiced art therapy with terminally ill children since the beginning of her art therapy career after graduating from CiiAT, BC, Canada. Her medical background has given her a holistic view of each child's life and their families. Aware of many limitations in life, Jo always offers space for people in her surrounding to express themselves regularly. She often improvises the process to respond to the different needs of her clients. Jo found herself enjoying the challenges in the limited time frame.



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INSTINCTUAL TRAUMA RESPONSE®: A REVOLUTIONARY APPROACH TO TRAUMA THERAPY

Instinctual Trauma Response® (ITR) is an evidence-supported trauma therapy model that has been used in hospitals and clinics to treat trauma for over 40 years. It was developed by Louis Tinnin, MD, and Linda Gantt, PhD, and is informed by art therapy, narrative therapy, and parts therapy. ITR works “*the way the brain works*” and relief of traumatic stress symptoms is found rapidly and sustained long-term. Years of practice-based evidence suggests that ITR techniques are highly effective across a range of clinical and nonclinical settings and with various populations. ITR has also been adapted to offer a non-clinical Peer Support Program.

Many people say that participating in ITR radically changed their lives and it was the only approach that worked. The trauma is now settled in the brain as past history and the associated triggers and symptoms are put to rest and are greatly reduced or completely eliminated. ITR Certified Trauma Therapists often say that ITR is the blueprint and instruction manual for trauma recovery, and the only approach they have used that really heals the core of the issue: the trauma. Dr. Gantt gives an overview of ITR in this session for art therapists.

Learning objectives:

1. Describe the Instinctual Trauma Response® theoretical concepts
2. Explain the rationale of this method and its applicability in therapy
3. Identify methods to work with Instinctual Trauma Response® in art therapy

Dr. Linda Gantt has had a distinguished 45-year career in art therapy. She is well known among art therapists, having served as President of the American Art Therapy Association (AATA), editor of the first issue of the association’s journal, and chair of the National Coalition of Art Therapies Associations. She has been awarded the Honorary Life Member citation, which is the highest accolade in art therapy. Dr. Gantt has a master’s degree in Art Therapy from George Washington University and a doctorate in Interdisciplinary Studies from the University of Pittsburgh. Dr. Gantt has taught in a number of graduate art therapy programs including the George Washington University, Vermont College, Notre Dame de Namur, and Florida State University.

Her Formal Elements Art Therapy Scale (FEATS), developed with Carmello Tabone, is used nationally and internationally and is helping revolutionize the assessment of psychological conditions. A paradigm shift toward utilizing art therapy in the mental health field is occurring and FEATS is instrumental in that process. On top of this, Dr. Gantt developed the revolutionary Instinctual Trauma Response® (ITR) together with her late husband, psychiatrist Dr. Louis Tinnin. ITR is a structured trauma therapy approach based on brain



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science, art therapy and parts therapy. It “finishes” trauma stories that are fragmented memories without words. Years of practice-based evidence has shown ITR greatly reduces or completely eliminates trauma symptoms long-term.

Presenter's site: www.itrtraining.com

THE EFFECTIVENESS OF TRAUMA-FOCUSED ART THERAPY

More than 30% of the clients with PTSD do not benefit from the most recommended trauma-focused treatments. These are patients with poor verbal memory or who cannot talk about their traumatic experiences. For these patients, art therapy may offer a suitable treatment, because the visual, tangible and experiential character of art therapy appears to be an appropriate approach to the often wordless and visual nature of traumatic memories.

Based on literature and preliminary research, a systematic review and qualitative analysis of expert interviews an art therapy protocol has been developed and described. Trauma Focused Art Therapy has been tested in a pilot study, and is considered acceptable, feasible and applicable as an individual treatment for adult traumatized clients.

Recently, follow-up research is launched with a Multiple Baseline Single Case Experimental Design (MBSCED) and Mixed Method Design.

The objective is to identify the effectiveness of Trauma-Focused Art Therapy in decreasing trauma symptom severity (avoidance, re-experiencing, and arousal) and depression as well as increasing positive psychological health: increase of self-esteem, self-expression and emotion regulation, resilience, and psychological well-being.

Learning Objectives:

1. Explain how art therapy can be used to treat adult traumatized clients.
2. Use the Trauma-focused art therapy intervention developed by the presenters
3. Analyze the effectiveness of trauma-focused art therapy in decreasing trauma symptom severity and depression, as well as increasing positive psychological health.

Karin Alice Schouten, MA, is a visual artist, registered art therapist and researcher.

She works as an art therapist at ARQ Centrum '45, the National Expertise Center for Diagnostics and Treatment of patients with complex trauma, and at Medical Centre Nijverheidswerf, outpatient treatment of psychological and physical disorders.

She is specialized in trauma and stressor-related disorders and (traumatic) grief and loss.

She is a researcher in Art Therapy and PTSD at KenVak (a national cooperative research group for



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knowledge development of arts therapies). The aim of her research is to increase knowledge and empirical evidence of characteristics, efficacy and effectiveness of art therapy in the treatment of adult traumatized patients. She regularly publishes and presents nationally and internationally.

Dr. Suzanne Haeyen is professor of the research group 'Arts & Psychomotor Therapies in Personality Disorders' at HAN University of Applied Sciences. She is coordinator of content of the Master programme. She also works as an art therapist and researcher at 'Scelta, Expert Centre for Personality Problems' and chair of the arts and psychomotor therapies, at mental health institution 'GGNet, Centre for Mental Health'. She is also member of KenVaK, national cooperative research group for knowledge development of arts therapies.

She has several publications about arts therapies in personality disorders and contributed to both the national multidisciplinary guidelines and standard of care for the treatment of personality disorders.

Jackie Heijman is an art therapist and junior researcher at the Arts Therapies for Personality Disorders Research Group. She is also studying for her masters in psychology. Jackie's main focus at the moment is the current research on Trauma Focused Art Therapy, in which she is responsible for the coordination. Presenter's publications are here.

NEW ART THERAPY TRAUMA PROTOCOL TRAILED IN BOTSWANA AND THE UK

Art Psychotherapists working in community mental health within the UK are increasingly dealing with complex cases of trauma whilst clients are waiting for NHS interventions ([NHS Activity Tracker 2022 \(nhsproviders.org\)](https://nhsproviders.org)). In Southern Africa, where access to psychotherapeutic support is inadequate, non-mental health professionals are asked to work with trauma with minimal or no training (Truter, 2022).

In 2020 in Tanzania, British trained Art Therapist Paola Luzzatto, collaborating with a group of Tanzanian mental health professionals, developed an art-therapy protocol ([Luzzatto et al., 2020](#)). This Trauma Treatment through Art Therapy (TT-AT) protocol was tested at Muhimbili National Hospital and the results showed feasibility and a decrease of symptoms in all participants. The protocol is brief, with six clearly structured sessions, to deal with patients' trauma as outlined by the International Society of Traumatic Stress Studies.

In this presentation I will report on facilitating the TT-AT protocol in two diverse cultural and social contexts: in the UK, within a community mental health project, and Botswana, within an NGO training for non-mental health professionals. I will describe the results in both countries and provide a case illustration. Initial conclusions indicate the brief TT-AT protocol, deals with patients' essential emotional needs, without asking for an explicit verbal trauma exposure. Along with Luzzatto, I conclude that TT-AT protocol may be a useful international tool, for individuals who have experienced trauma and who are without psychosocial



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support. The protocol may be especially relevant internationally where interest towards art therapy is growing.

Learning Objectives:

1. The increasing complexity of trauma cases being dealt with by art psychotherapists in community mental health within the UK.
2. The inadequacy of psychotherapeutic support in Southern Africa and the need for non-mental health professionals to work with trauma with minimal or no training.
3. The development and testing of a brief, six-session art therapy protocol for dealing with trauma, called the Trauma Treatment through Art Therapy (TT-AT) protocol, and its potential usefulness as an international tool for individuals who have experienced trauma and are without psychosocial support.

Emma Mills is an Art Psychotherapist and artist who has worked with men, women and children who have experienced trauma since 2005. Before retraining as an art psychotherapist Emma was an art teacher who spent 10 years working in a government school in Botswana, Africa. She returns to Botswana every few years to run art and drama therapeutic skills workshops training social workers and teachers for an NGO who work with vulnerable children and young people.

She was responsible for the writing and delivery of the Children's Module for the Understanding Domestic Violence & Sexual Abuse MA for Goldsmiths College, University of London for 7 years. Emma worked in a large Women's Domestic violence refuge for 16 years but now runs a community mental health project for an Arts Charity and local government authority and works as a private art therapist practitioner.

TRAUMA-INFORMED ART THERAPY IN VIETNAMESE CULTURAL CONTEXT

Linh's presentation explores the overall picture of creative arts therapies in Vietnam and her art therapy practice in the context of Vietnamese culture. Receiving art therapy training from the U.S and now practicing in her own country, Linh has gradually noticed and continued to navigate things in common that humanity share as a species as well as the differences regarding geography, culture, history and general way of life. Her presentation will provide some professional and personal observations regarding transgenerational trauma in Vietnam and how they manifest through her clients. She will also give examples of adaptation in her art therapy practice to be culturally competent.

Learning Objectives:

1. Understanding the overall picture of creative arts therapies in Vietnam and its cultural context.



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2. Recognizing the similarities and differences in transgenerational trauma across different cultures and how they manifest in clients.
3. Learning about the adaptations and cultural competency used in an art therapy practice in Vietnam.

Nguyen Huong Linh (She/Her) received the prestigious Fulbright scholarship in 2017 and graduated from the Master's program in Art Therapy at School of Visual Arts (New York, USA) in May 2020.

At SVA, she received specialized training in trauma and completed 960 hours of internship under supervision in Art Therapy. After graduation, she took further intensive courses on trauma treatment, trauma-informed expressive arts therapy, trauma-sensitive mindfulness, mindful self-compassion, affirmative counselling for LGBTIQ+ clients and recently, somatic experiencing and IFS.

Linh currently resides in Hoi An and meets clients in both Hoi An and online platforms. She has collaborated with renowned NGOs in Vietnam, such as HAGAR, CARE International, and World Vision Vietnam, to raise awareness of mental health and provide art therapy services to underprivileged communities.

TRAUMA WORK - A WINDOW INTO THE INNER WORLD

In this presentation, Bee Tin Teoh shares her clinical observations of using art therapy as an intervention for mental health professionals in Malaysia. Through her work, she found that many of the participants initially felt resistance and reluctance to share their traumatic experiences. However, through the therapeutic process, the majority of the participants found the experience informative and were able to connect with their traumatic experiences. The intervention enabled them to connect with personal trauma and become more aware of the baggage they carry in their practice with clients. The presentation concludes that art therapy can be a valuable tool for mental health professionals to address their own trauma and improve their practice. Bee will be conducting a workshop from this observation and invites the audience to participate and learn about the benefits of art therapy for mental health professionals.

Learning Objectives:

1. Understanding the benefits of using art therapy as an intervention for mental health professionals to address their own trauma.
2. Recognizing the initial resistance and reluctance among mental health professionals to share their traumatic experiences and the potential therapeutic value of working through this resistance.
3. Learning about the use of reflective practices in art therapy and the promotion of self-awareness and self-care for mental health professionals.

Bee Tin Teoh, AThR is a registered art therapist with ANZACATA and member of the European Federation of Art Therapy, registered counsellor as well as licensed practitioner in Malaysia. Founder of Art Therapy Academy in Malaysia, standing for 12 years and providing services to children, adolescents and adults who



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may be experiencing emotional, behavioural and spiritual distress in their lives. Trauma is the underlying contributor to much unspoken pain, loss and grief. As an international traveller, enthusiastic practitioner and researcher, living and teaching between East and West; she is amazed by how perceptions in one's mind are being built, which influences a person's life, and art speaks it all. She is a devoted reflective practitioner committed to the community's wellbeing. Awareness and reflective practices are at the core of what she promotes and cultivates in her professional and personal life.

DEVELOPING CULTURAL SENSITIVITY WHEN WORKING WITH RACIAL TRAUMA

Why Do Black Minds Matter? Following on from the Black Lives Matter Movement many promises were made to do better by many professions. How well did we rise to this challenge?

This conversation explores my journey in the UK as a Black art therapist, a trainee and an anti-oppressive practitioner. I will be sharing examples of racialized trauma, the impact of racialized trauma and how art therapy can provide the space to explore and express these experiences safely. I will be discussing ways we can make meaningful changes in the art therapy space and in our practice. This first World Art Therapy Conference will inspire and challenges us all to be better art therapists.

“If you’re going to live, leave a legacy. Make a mark on the world that can’t be erased.” Maya Angelou. By sharing my experience today, I hope to leave my mark and my legacy with you.

Learning Objectives:

1. Understanding the concept of cultural sensitivity in therapy and the importance of creating an inclusive environment for clients.
2. Recognizing the therapist's role in actively seeking knowledge and understanding of their clients' backgrounds, customs, and experiences.
3. Learning practical strategies for therapists to integrate cultural sensitivity into their practice, and to create a more inclusive and empowering environment for clients.

Olatunde Spence is a mother of two beautiful teenagers, an art psychotherapist, and community activist in United Kingdom. She has a lifelong commitment to tackling racism, oppression and inequality. She is currently working to raise issues about autism and the lack of recognition and support for autistic Black young people in education.

She is a trauma-informed Art Psychotherapist and EMDR therapist, trained to use Children’s Accelerated Trauma Treatment for PTSD and C-PTSD (CATT). She is working currently in private practice with adults and youth. Olatunde has solid experience in working with autistic children and adults and with Black and Asian groups and individuals, providing culturally sensitive therapy. She is specialised in working with the impact of traumatic events and with people impacted by childhood trauma.

She is currently working with the National Autistic Society to deliver Mandatory Autism Awareness Training



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to In Patient Mental Health Units.

Her aim is to support people to overcome traumatic events, reduce symptoms and find more balance in their life.

SECTION 2: ART THERAPY FOR WELL-BEING

INTEREST, ENABLEMENT, JOY AND MEANING: LIFE ENHANCING QUALITIES OF SHARING OUR STORIES THROUGH ART

By sharing our stories through art, we weave our stories together, creating ways of knowing that connect us through a web of meaning. The web of meaning is like our shared story world. When we weave our stories together into a web of meaning our shared stories become a world that we can co-create and live within. We can affirm and validate our ways of knowing, our values and life experiences. This is connecting, empowering and life enhancing.

In this presentation, I share some of the key findings of my Doctoral art-based research "Seeing Her Stories", in which I worked with a group of women participants to investigate what can happen when we share our stories through art. In particular, I focus on how listening deeply to participants revealed the ways in which sharing our stories through art was life enhancing, and why this is important in the current changing context of Australia's mental health service system.

Learning Objectives:

1. Understanding the power of sharing stories through art and how it can connect us through a web of meaning and create a shared story world.
2. Learning about the key findings of the presenter's doctoral art-based research "Seeing Her Stories" and how it explored the life-enhancing effects of sharing stories through art.
3. Investigating the importance of sharing stories through art in the context of the changing mental health service system in Australia, and how it can be a powerful tool for empowerment and connection.

Dr Carla van Laar, Ph.D. is an Australian born woman of European heritage, mother of two, artist and art therapist, who now lives and works in Boon Wurrung Country in Inverloch, South East Gippsland. With over 30 years' experience working in the arts for health and well-being in community organisations, justice, health and education contexts,

Carla is driven by a belief that the values underpinning arts based practice are essential for healing our troubled world. She has authored two books and multiple articles. Carla currently works with families affected by violence, provides online supervision and training for practitioners around Australia, and is the Convenor of the Psychotherapy and Counselling Federation of Australia (PACFA)'s College of Creative and



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Experiential Therapies (C.CET). Carla's new book "Seeing her stories" presents her research into making unseen stories visible through art.

Presenter's site: carlavanlaar.com

THE PERSON-CENTERED ART THERAPY. THE STORY CONTINUES: FROM LIESL SILVERSTONE TO NOW

Person-centred art therapy is a robust and vibrant approach, and yet one that has remained relatively unknown. In this session I tell the story of its development and struggles from the start with Liesl Silverstone to where we are now. The presentation highlights three key models of person-centred art therapy and their distinct features. I present key concepts of the approach and discuss how they promote therapeutic growth and change. I also describe key skills of reflecting and bridging and show how they work in practice. A case study example is presented to illustrate how the approach can promote relational depth, therapeutic growth, and insight. You will also be invited to engage in a short experiential art-based exercise to illustrate the potential of the approach to promote relational depth.

Learning Objectives:

1. Understanding the history, development and struggles of person-centred art therapy and its current standing in the field.
2. Learning about three key models of person-centred art therapy and their distinct features.
3. Identifying key concepts and skills of person-centred art therapy and how they promote therapeutic growth and change, through the examination of a case study and an experiential art-based exercise.

Ani de la Prida, MA, MBACP is a psychotherapist, creative arts counsellor, supervisor and author who brings a person-centred and pluralistic philosophy to her work. She is passionate about creative approaches to therapy with over twenty years' experience working with children, young people, adults and groups in a wide variety of settings.

Ani is co-founder of the Association for Person Centred Creative Arts (APCCA). She teaches at APCCA where she is course director, and occasionally lectures at the University of East London, and Roehampton University. Her research interests include creative arts and digital media in therapy. She is currently writing *Person Centred Creative Arts Therapy: contemporary theory and practice* (expected 2023) for Jessica Kingsley Publishers.

Presenter's sites: www.anidelaprida.com, Association for Person Centred Creative Arts

Recent work includes:

(2023) Person-Centred Creative Arts Therapies in The Handbook of Person-Centred Psychotherapy & Counselling. (Sage)

(2023) Demedicalised counselling and psychotherapy with children and young people in Demedicalising



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Therapy (PCCS Books)

(2021) The Pluralistic Therapy Primer (PCCS Books)

THE COMPETENCE OF THINGS: A PHENOMENOLOGICAL APPROACH TO ART THERAPY

Most people have things they like or they deal with, everyday things they use without thinking too much about them. How can we approach these everyday objects in a way that they can give us actual insights about how we are embedded in our individual world, to what we are connected to and how we feel? How does this way to reflect expand our capacity to create art-therapy interventions? How can new perspectives, insights and overall healing derive from this explorative mode with everyday objects? Coming from the concrete experience with a daily object in a previous workshop, we will turn to a more theoretical imbedding of such processing. In doing so, we relate to the extended art concept (Beuys 1980) which enables us to look at these things in a here-and nowperspective. We will deal with the concepts of intermediality and performativity which address and explore different modes of aesthetic perception, and beyond that we deal with the concept of resonance, which explains attraction as a means to understand ourselves and prove a therapeutic reflection with mundane objects. Keywords Phenomenological art therapy, performativity, intermediality, resonance, art therapy intervention, exploration, aesthetics, inductive theory approach

Learning Objectives:

1. Understanding the therapeutic potential of exploring everyday objects and how it can provide insights into one's individual world, connections, and feelings.
2. Learning how this way of reflection can expand the capacity to create art-therapy interventions.
3. Examining the extended art concept, intermediality and performativity, and the concept of resonance as a means to understand ourselves and as a therapeutic reflection with mundane objects.

Prof. Alexandra Hopf Ph.D. is a certified art therapist, artist, researcher, and author. Professor for Art Therapy, Head of the postgraduate program of [Art Therapy at the University of Arts Dresden](#) she is the Associate Dean since 2020. Previously, she was a Professor of Intermedial Art Therapy at Medical School Hamburg between 2016-2020.

Her art therapy practice was in the realm of gerontology, psychiatry, pediatrics and oncology (1988-2016).

Dr. Hopf completed her PhD in 2014 at the University of Witten/Herdecke on the effect of collage in art therapy (title: *Who designs my life?*).

She is a seasoned researcher, her [research interest](#) including practice and arts-based research in art therapy; philosophical, phenomenological, intermedial, and body-based perspectives in art therapy (implicit knowledge, performativity in art therapy, embodiment etc.); collage in art therapy; inductive theory formation.



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ART THERAPY WITH ADOLESCENTS IN SECONDARY EDUCATION

This presentation will share the effects of a pilot project for secondary schools, integrating art therapy in the educational curriculum. It will show facets of the implementation of the art therapy program in secondary schools with students from 12 to 16 years old. The students with psychological needs are selected every semester and they are attending art therapy as a non-graded class. The Art Therapy pilot project is integrated into the dynamics of the secondary school, involving professors, psychoeducators, and coordinators of different educational levels besides the art therapist.

Art therapy in the school setting proposes a space of trust, listening, and confidentiality in which the students can develop and open up to their creative and communication abilities. During the creative process, which takes place in a small group, the teenagers are surprised by their own creativity and enjoy the process. The creation of their artworks is always personal and unique, each youth feels that their particular creative work has a place and is welcomed and, that the final result is not the most important thing. What becomes the most important is the process and how the youth develops their own dialogue with themselves through this process.

On the other hand, it is important that, although there is a strong component of individuality in each group project, the artworks are shared. They are always part of a group where communication and collaboration are essential. Thus, the support of the art therapist who holds the safe space is essential to generate the conditions where young people can do, be and feel creative in the art therapy session and as a consequence in his life.

Learning Objectives

1. Understanding the effects of a pilot project integrating art therapy in the educational curriculum in secondary schools
2. Learning about the implementation of the art therapy program in a secondary school in Spain with students aged 12-16 and the close involvement of various professionals in the process.
3. Recognizing the benefits of art therapy in the school setting, including the development of trust, listening and confidentiality, as well as the importance of individuality, communication and collaboration in the creative process.

Alicia Expósito, MA is a professor, supervisor, and the Coordinator of the Postgraduate Diploma in Art Therapy and the Integrative Master in Art Therapy at the University of Girona in Catalonia, Spain since 2005.

She is also a supervisor for other art therapists in their professional practice. She has experience with adults, children and young people in schools and institutes, people with intellectual disabilities, mental health and social integration.



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*She is the Vice President of Grefart Arteterapia and president of Altrart (Associació d'Artteràpia Olot). Her academic path starts with a degree in Choreography and Techniques of Dance Interpretation at the Barcelona Theater Institute. She completed an Integrative Master in Art therapy from the University of Girona and Training in Art Therapy by AEC (INECAT Paris).
Presenter's site: aliciaexposito.com*

BEHAVIORAL ACTIVATION THERAPEUTIC PHOTOGRAPHY, AN ACCESSIBLE METHOD FOR YOUNG PEOPLE AND FAMILIES

Behavioural Activation Therapeutic Photography (BATP) can help clients mitigate anxiety (particularly social anxiety) & low mood. BATP uses Behavioural Activation techniques alongside arts therapy informed image creation & interaction. The combination is more effective than the image creation alone or the BA technique alone, evaluated using the UK CYP IAPT matrices.

Authorship & Autonomy & Evidence

Art therapists & other creative therapists can harness smartphone 'Attachment' (Wheeler, 2012) to stimulate & reinforce therapeutic engagement. Behavioural Activation Therapeutic Photography technique has been evolving & utilised with young people & families in a NHS Child & Adolescent Mental Health Service since lockdown 1 from 16th March 2020. Many helping professionals can employ these techniques, which may also be self-directed.

Learning outcomes:

1. To meet & work in clients' own environments
2. To help clients manage anxiety by facilitating observation through different 'lenses & filters'
3. To use outcome measures as creative tools

Mark Wheeler, MA, MA, SRATH, FRPS is a photo-art-therapist, Art Psychotherapist & systemic practitioner. During Covid-19 lockdowns Mark developed an innovative art therapy practice designed to make art therapy activities more accessible to young people & families.

In 2021 Mark Wheeler, MA, had many images from this project featured in The Royal Photographic Society book, *The Peri-Urban Project*. Mark was awarded the inaugural Diamond Phototherapy Award for services to therapeutic photography, in 2018 at a ceremony at the Royal Society in London & Mark holds the Fellowship of the Royal Photographic Society.

Mark was Principal Art Psychotherapist in Nottinghamshire Healthcare Trust until September 2021. Mark provided Art Psychotherapy, family therapy and clinical supervision in the Child & Family Therapy service, CAMHS.



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Mark has a BAAT registered private practice providing training therapy for therapists in training & Clinical Supervision to qualified arts therapists & psychotherapists. In clinical work, Mark engages families and individuals with their photos & art images and in conversations, often about and with, their family photographs.

Mark's [publications](#) include several book chapters. He has appeared on BBC radio and been interviewed and quoted by national magazines. Mark continues to make and exhibit art works including photographs and facilitates workshops at international conferences & other training events.

CLINICAL PROCESSES IN “ZONA DE ARTE” (ART ZONE)

The presentation will look at key elements in clinical creative arts processes in “Zona de Arte”.

- **Art as a game:** It is in art where the game's as itself is strengthened and materialized; a sculptor must believe for a while that marble is skin while he carves a body.
- **Art and clinic, product and process:** We prioritize the value of the processes over the product. We enact the concept of “Playing” by actually playing, “Art” by artmaking, etc.
- **Group intra-space. The poetics of the encounter:** Collective space of inspiration and process where the author is a subject at the same time. The construction of a group space implies a way of inhabiting the multiple. We can understand it as a field of exploration, discovery, and connection.
- **Between art and psyche.** Reflections on the role of art in individual and group clinical processes. Parallels between the subject of discourse and subject-author.
- **Symptom, stigma, and style:** As a constant, the style refers to the author. It is the singular. However, we know that an author's dream is to be recognized by his work rather than by his name.
- **Interpreters and interpretations.** The work is an interpretation per se with an author and an interpreter, who may see it differently.
- **Workshop of the senses:** We take itineraries of sensitive experimentation. From the bodily sensory perception register towards a poetics that includes movement, drama, the relationship with space, others, and objects.

Elsa will present her theoretical concept of “Zona de Arte” and share examples based on therapeutic experiences with clients from a public hospital in Buenos Aires, Argentina and from ongoing trainings and workshops with art therapy interns.

Learning Objectives:

1. Understanding the theoretical concept of "Zona de Arte" and its application in therapeutic contexts.
2. Knowledge of the importance of the creative process and the role of art as a game in clinical settings.
3. Insights into the impact of the group intra-space on collective inspiration and connection in therapeutic settings.



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Elsa Scanio, MA is a multifaceted professional, being a clinical psycho-pedagogue, trained art therapist, lecturer, visual artist, and actress.

She has been a clinical psycho-pedagogue in the Municipal Hospital of Moron, Buenos Aires, Argentina since 1983. She is the creator of the Art Therapy Team "Arte y Clínica", that operates from 1994 at the Mental Health Service of the same hospital. She is the Clinical and Teaching Director of the Postgraduate Hospital Internship in Art Therapy at the hospital, being a supervisor of clinical cases and thesis.

She is the Director of the project "Zona de Arte y Clínica", space dedicated to exploration and monitoring of group clinical processes in art therapy.

She offers art therapy sessions for the SUMS Morón De-Insane Asylum Program with outpatients from the Open Door.

Guest professor in European institutions such as the Integrative Master of Art Therapy, University of Girona, Spain, Art Therapy Center, Ospedale della Sanitary Azienda of Florence, Italy, and ATTEP CEFFAT, Paris.

Most recent publications:

Procesos clínicos grupales en Zona de Arte. Parte C. Abordaje Grupal y familiar. Reformulaciones y recursos creativos. Psicopedagogía y marco social. Una clínica de lo posible.

Arte y clínica. Desde el pliegue un taller. Parte D. El cuerpo en los procesos clínicos. Atención, Memoria, Resiliencia Aportes a la clínica psicopedagógica

LOST AND SEEKING: REVERSE CULTURE SHOCK OF ART THERAPISTS' CHALLENGES IN JAPAN

Meet three Art Therapists presenting their personal views of the Art Therapy training system, reverse-culture shock, and the current state of well-being among the Japanese population.

Fujisawa will discuss the regulations and structures of the Japanese mental health field: She will talk about the difference in Art Therapy education and professions between the U.S. and Japan. Also, she will talk about the possible use of Art based supervision among mental health professionals.

Lee will reflect on reverse-culture shock and "the new normal" strategies of cultivating creative experiences as therapy. She continues to develop an adaptable and culturally sensitive approach, strengthening safety and undoing art trauma from the art classes.

Kuraishi, who has established an art therapy studio and is engaged in art therapy and preventive art activities, will introduce three art programs for well-being: art workshops for elementary school students in the neighbourhood with subsidies, remote and face-to-face self-care groups, and community art projects for grief care.

Learning Objectives:

1. Understanding of the regulations and structures of the Japanese mental health field and the differences in Art Therapy education and professions between the U.S. and Japan.



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2. Insights into strategies for dealing with reverse-culture shock and cultivating creative experiences as therapy.
3. Exposure to various art programs for well-being, including art workshops for elementary school students, remote and face-to-face self-care groups, and community art projects for grief care.

Akiko Kuraishi MA, ATR is a certified clinical psychotherapist, a licensed public psychologist, and a registered art therapist. After graduating from the master program of Notre Dame de Namur University in art therapy and marital and family therapy, she has worked in various settings including hospitals, children's home, shelters and developmental support centers for about 18 years in Japan. She called for crowdfunding and established Apconcept Studio in Tokyo, where she is providing individual, group, and family therapy, in addition to managing national grant programs for community activities for children, and facilitating workshops, art events, and a study group for mental health professionals. She works as a school counselor in Tokyo prefecture. She also teaches art therapy at Tokyo women's university and teaches and supervises at the Japan International Program of Art Therapy in Tokyo.

Reiko Fujisawa MA, ATR-BC, LCAT is a board-certified art therapist and New York State licensed creative arts therapist. She graduated from New York University and has been in the field for over 20 years. She has worked at New York Presbyterian/Weill Cornell Medical Center and other hospitals in New York City. In her practice she takes an eclectic approach by incorporating a variety of treatment modalities and customizing the approach to each individual's needs. She has facilitated numerous workshops and lectures, including one at Columbia University for mental health professionals, graduate school students in clinical psychology. She has published a number of articles regarding benefits of art therapy and is a co-author of the book of "Asian Art Therapists." She worked at the Ministry of Foreign Affairs of Japan as a child psychology specialist and is currently a psychotherapist at TELL Counselling. She also teaches and supervises students at the Japan International Program of Art Therapy in Tokyo.

Sue Lee MA, LMFT, ATR-BC, CPP is a licensed Marriage and Family Therapist (California, U.S.), a board-certified Art Therapist and Certified Public Psychologist in Japan. After graduating from Notre Dame de Namur University (with a practicum at the local hospice as a grief therapist), Sue worked at the child and family guidance clinic in Southern California: serving individuals (ages 3-18) and their families and leading ADHD art therapy groups. After returning to Japan, she worked in various school settings, supervised art therapy students, and was an Art Therapy lecturer. She works full-time at the University counseling office, a public counselling service for women, and recently joined TELL Japan. Lee strives to provide clients with safe and positive experiences with eclectic approaches, including AEDP (level 3 training), art therapy, and other modalities.

A CREATIVE CONNECTION BEYOND CULTURAL DIFFERENCES IN ART THERAPY



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This presentation is to provide a story of cross-cultural therapeutic relationship in art therapy, exploring the symbolic exchanges of images and creativity along the process. Art therapy offers the client opportunities to explore their hidden feelings expressed in various art forms including poetry and creative writing no matter which cultural background they have. The colors, lines, motions, or sounds expressed during the art therapy sessions promote better understanding of the self with the support of the therapist. It is important to have a creative connection not only between the self and its inner world but also between the client and the therapist for enabling the healing process to unfold for psychological well-being beyond the different cultural contexts.

Learning Objectives:

1. Understanding the process of cross-cultural therapeutic relationship in art therapy and the symbolic exchanges of images and creativity.
2. Knowledge of how art therapy promotes better understanding of the self through various art forms, including poetry and creative writing, regardless of cultural background.
3. Insights into the importance of a creative connection between the self, the inner world, the client, and the therapist for enabling the healing process and promoting psychological well-being across cultural contexts.

Sunhee Kim Ph.D., ATR-BC, ATCS, LCAT has been practicing and teaching art therapy for over 20 years. Her work has included serving as art therapist at DOJ Health Services and as on-site supervisor of graduate art therapy students in NYC.

Currently, she is a professor in Arts Psychotherapy at the Graduate School at Seoul Women's University (SWU) in Seoul, Korea. She has been working with psychosocial intervention for disaster relief in Nepal, Philippines, and South Korea with NGO groups such as Goodneighbors International and IsraAid.

She serves as an editorial board member of the Arts in Psychotherapy Journal since 2015.

Her workshops and [research interests](#) include trauma-informed art therapy, supervision, art therapy assessment, and neuroscience of art therapy.

THE IMPACT OF PROGRESSING THE PRACTICE AND EDUCATION OF ART THERAPY IN SOUTHEAST ASIA: ASSERTING CREATIVITY, MENTAL HEALTH AND PRESENCE IN CONTEXT

Art therapy is a profession, a practice, a mental health modality that continues to gain traction not only in its traditional countries/regions of origin - the United States of America and the United Kingdom - but around the world, including regions that have their own rich and longstanding heritage, practices, traditions, and understandings of health, balance, wellness and wellbeing. Southeast Asia is embracing arts



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therapies. This is expected and not at all surprising given how the arts are integrated within various aspects of daily life, within family and community orientations, ceremonies, customs, rituals and the range of cultures situated within this region. Singapore in particular, established a postgraduate art therapy training, initiated a professional membership organisation, and employment opportunities are on the rise. This presentation elevates the progression of the practice and education of art therapy in Southeast Asia, through three main thrusts: creativity, mental health, and presence in context.

Learning Objectives:

1. Understanding of the increasing global popularity of art therapy and its growing presence in Southeast Asia, specifically in Singapore.
2. Knowledge of the integration of the arts within various aspects of daily life, family, community, and culture in Southeast Asia, and how it supports the progression of the practice and education of art therapy.
3. Insights into the three main thrusts of the progression of art therapy in Southeast Asia: creativity, mental health, and presence in context.

Ronald P.M.H. Lay MA, AThR, ATR-BC is the Programme Leader of the MA Art Therapy programme at LASALLE College of the Arts in Singapore. This is the first postgraduate training of its kind in Southeast Asia, asserting its strategic positioning in progressing the discipline in ways that are culturally relevant in Asian and global contexts. Ronald has an extensive practice-based career in forensic mental health and has varied research interests that have led to national, regional and international consultation, development, training, collaborative art projects, and leadership.

He has designed, facilitated and supervised multiple arts, culture and mental health collaborative overseas experiential trips for his students. He is co-editor of *Found Objects in Art Therapy: Materials and Process*. Rounding out his professional pursuits is his passion for creating artwork which tends to be constructive and conceptual.

He is currently engaged in doctoral research on postgraduate art therapy training, experiential learning, and culturally informed practice.

You can see Ronald's research interest and projects [here](#).

EXPRESSIVE THERAPIST SELF-INQUIRY (ETSI) FOR SELF-CARE AND COMMUNITY CARE

Expressive Therapist Self-Inquiry (ETSI) demonstrates how the Expressive Therapies Continuum serves as a stream of choices, reflections and actions for acquiring personal artistic aptitudes, preferences and aversions for art therapists. This assessment will encourage art therapists to master unused techniques, experiment with unfamiliar materials, and forge a multilayered understanding of the ETC. It is recommended for art therapists to be aware of their preferences and aversions, as well as to recognize their creative experience and potential personal biases. This assessment uses a series of artworks made



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from a wide variety of media. The diverse, unstructured tasks will facilitate a wide range of responses. Using the assessment, the art therapists will become familiarized with the ETC, and will be able to use its fundamental theory with future clients. Furthermore, the ETSI not only provides a framework for the art therapist to organize the therapeutic assessments, but also to foster their individual creative process.

Learning Objectives

1. Understanding the healing and emergent functions of each Expressive Therapies Continuum component for personal artistic practice.
2. Articulating three ways that an art-based practice can be modeled on the Expressive Therapies Continuum.
3. Understanding personal preferences and aversions for materials and processes and how they might influence the therapeutic encounter.

Maria Riccardi MA, ATR-BC, OCCOQ, OPQ is a registered art therapist, a career counselor, and a licensed clinical psychotherapist. She is actively involved with Quebec Art Therapy Association, being the former president. She is an adjunct professor of art therapy at Concordia University and at Université du Québec in Abitibi-Témiscamingue, as well as a faculty member at Winnipeg Holistic Expressive Arts Therapy Institute. She collaborates with local non-profit organizations and mental health institutions, developing community-based art studio programs for adolescents and adults who are marginalized due to mental and physical health and immigration issues, and poverty. She has expertise with veterans living with combat-related post-traumatic stress disorder within the context of trauma intervention as well as in the evaluation of art processes and products during treatment. She has founded a clinic in Montreal based on the Expressive Therapies Continuum, providing educational and emotional support to children and families. Her current research interests include media properties and their role in assessment. She is a doctoral candidate in psychology, having a Master in art therapy and a Master in educational psychology.

Presenter's site: imagesetc.ca

JOY AND HEALING: GROUP ART THERAPY WITH CHILDREN AND ADULTS

As a trained art therapy pioneer in her country, Mavis will share the highlights and difficulties to establish an art therapy education and practice in Ghana.

She will briefly explain how she created and is successfully running an art therapy master's program in Ghana, after graduating from Long Island University, US.

Besides her experience in the educational set-up, she will also present two of her art therapy workshops, emphasizing on cultural differences and similarities. Her work with clients in the clinical setting has



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enhanced her use of emotional intelligence to boost communication, manage resources, and manage relationships among clients, especially children. Her work with children was part of an international project to raise awareness about Covid-19; however, the art therapy focused on self-expression of feelings of isolation, grief, and lack of socialization in a community-based culture.

Keywords: cultural particularities in Ghana, art therapy with children, self-expression through art, conceiving an art therapy master's program

Learning Objectives:

1. Understanding the challenges and successes of establishing an art therapy education and practice in Ghana, with a focus on the creation and implementation of a master's program.
2. Insights into the use of emotional intelligence to enhance communication, manage resources, and build relationships in the clinical setting, specifically with children.
3. Exposure to the cultural differences and similarities in art therapy workshops, and the use of art therapy to address issues such as isolation, grief, and lack of socialization in the context of a community-based culture.

Mavis Osei Ph.D. is a Ghanaian painter, art educator, art therapist and a Fulbright alumnus. She has a BA in Art and a PhD in Art Education from Kwame Nkrumah University of Science and Technology (KNUST) in Ghana. She also has a Diploma in Mental Health Studies from Alison, and an MA in Clinical Art Therapy from Long Island University, New York, US.

She is an affable and dedicated Senior Lecturer at KNUST, with ten years of university teaching experience demonstrating constant success as Professor and Art Therapist in undergraduate and postgraduate education teaching courses like Educational Psychology, Psychology of Human Development and Learning, Art Therapy, and Aesthetics and Criticism. She has also authored an Art Therapy postgraduate programme for the university, the first of its kind in the country. She was the Head of Department, Educational Innovations in Science and Technology, KNUST between August, 2018 and July, 2020.

Mavis has an array of [publications](#) to her credit.

PERSON PICKING AN APPLE FROM A TREE (PPAT) AND FORMAL ELEMENTS ART THERAPY SCALE (FEATS)

This session will go into the Formal Elements Art Therapy Scale (FEATS) history and the most recent updates.

The Formal Elements Art Therapy Scale (FEATS) was created by Linda Gantt, PhD, ATR-BC, and Carmello Tabone, ATR-BC. It is a research tool that helps quantify 14 visual elements in drawings such as use of space, prominence of color, integration, and line quality. The fundamental principle of the FEATS is that it is



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related to the "graphic equivalent" of clinical symptoms, making it ideal for conducting correlational studies.

In the 2nd edition there is a children's section with color illustrations like those of the adult section along with suggestions for research studies. Also included is historical information on developing the FEATS, a discussion of the recent literature, forms for rating drawings and collecting data, and reflections on 3 decades of investigation and study.

Although FEATS was developed to use with the "Person Picking an Apple from a Tree" (PPAT) it can be modified for use with other drawings. FEATS is used internationally and is helping revolutionize the assessment of psychological conditions. FEATS is an effective assessment to use with all ages. FEATS was the winner of the 2000 AATA Research Award.

Learning Objectives:

1. Understand the history and development of the Formal Elements Art Therapy Scale (FEATS) and its use as a research tool to quantify visual elements in drawings.
2. Learn about the updates and additions to the FEATS in the 2nd edition, including a children's section and suggestions for research studies.
3. Understand how FEATS is used internationally and can be modified for use with other drawings to help revolutionize the assessment of psychological conditions for all ages.

Dr. Linda Gantt has had a distinguished 45-year career in art therapy. She is well known among art therapists having served as President of the American Art Therapy Association (AATA), editor of the first issue of the association's journal, and chair of the National Coalition of Art Therapies Associations. She has been awarded the Honorary Life Member citation, which is the highest accolade in art therapy. Dr. Gantt has a Master's Degree in Art Therapy from The George Washington University and a doctorate in Interdisciplinary Studies from the University of Pittsburgh. Dr. Gantt has taught in a number of graduate art therapy programs including the George Washington University, Vermont College, Notre Dame de Namur, and Florida State University.

Her Formal Elements Art Therapy Scale (FEATS), developed with Carmello Tabone, is used nationally and internationally and is helping revolutionize the assessment of psychological conditions. A paradigm shift toward utilizing art therapy in the mental health field is occurring and FEATS is instrumental in that process. On top of this, Dr. Gantt developed the revolutionary Instinctual Trauma Response® (ITR) together with her late husband, psychiatrist Dr. Louis Tinnin. ITR is a structured trauma therapy approach based on brain science, art therapy and parts therapy. It "finishes" trauma stories that are fragmented memories without words. Years of practice-based evidence has shown ITR greatly reduces or completely eliminates trauma symptoms long-term.

Annie McFarland, PhD, ATR-BC, is a Board-Certified Registered Art Therapist and educator originally from Farmington Hills, MI. She earned an MS in art therapy 2013 and received her PhD art education and art



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therapy in 2020 from Florida State University. Her dissertation research focused on the use of papermaking with veterans to address trauma, PTSD, and veteran to civilian readjustment.

In her current role as Assistant Professor of art therapy and therapeutic arts at West Virginia University, Dr. McFarland serves as the art therapy program coordinator and teaches coursework in art therapy, therapeutic arts in education, and arts-based research. She has also presented at various venues on the use of therapeutic practices in education and trauma-informed teaching. She is the primary investigator for the FEATS digital archival project. In this research role, Dr. McFarland works closely with Dr. Linda Gantt and current WVU students to structure and execute digital documentation of over 20,000 patient drawings for an upcoming digital database of Dr. Gantt's prolific collection.

In addition to her teaching and research experience, Dr. McFarland has over 8 years of clinical art therapy experience across a variety of settings, including hospice care, inpatient psychiatric facilities, pediatric rehabilitation, memory care/dementia facilities, and veteran settings.

Section 3: Public Practice Art Therapy

ART HIVES: GRASSROOTS NETWORKS OF CARE PREPARING FOR UNKNOWN FUTURES

Public health practices were magnified in ways never seen before by the majority of the population during months of lockdown due to COVID 19 pandemic. This presentation will share how regional networks of art hives, mens' sheds, and living labs for older adults can create essential social infrastructures of community connection and care and prepare communities to respond to changing health and environmental challenges. The talk will emphasize a review of the social and environmental determinants of health which took center stage not only throughout the pandemic but also with every severe weather event that left community members in danger, without basic access to housing, clean water, food, heat, and ways to communicate, etc. The session will address the changing needs in mental health care and how public practice arts therapies can fill a severe growing gap. Examples will be shared of how art hives responded to the pandemic, the challenges of these small-scale community studios, and expectations of the universities' role in supporting community-based knowledge exchanges, community-defined- evidence research, and training for nontraditional students, including older adults and other marginalized populations.

Learning Objectives:

1. Learn about the importance of regional networks of art hives and other community spaces in addressing social and environmental challenges.
2. Understand how public practice arts therapies can support mental health care during crises.
3. Learn about the challenges and opportunities of small-scale community studios and the role of universities in supporting them.



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Janis Timm-Bottos, Ph.D., ATR-BC is an Associate Professor at Concordia University, Faculty of Fine Arts, teaching students in Creative Arts Therapies and Interdisciplinary Studies. She is founder and director of the Art Hives Initiative and Primary Investigator of the engAGE Living Lab créatif. Building on a career in pediatric physical therapy, Janis and her research team have developed different models of public homeplaces that cascaded into the Art Hives Network which currently links over 250 small and sustainable studios across Canada and beyond. Her research focuses on public science, community-defined evidence, and how to give the tools of art therapy back to communities. With an ongoing interest in scaling the health benefits of social inclusion through art hives, her research includes promoting welcoming third spaces in universities, museums, hospitals, and shopping malls. She is currently the Primary Investigator for Public Practice Art Therapies research that includes: “Sand worlds”, “Art Therapy for Depression and Anxiety” and FRQ-S “Meet me at the Mall” involving older adults working in collaboration with university researchers in a mall setting to promote circles of care for better health and wellness outcomes for all.

USING A VIRTUAL ART THERAPY STUDIO TO ENHANCE WELLNESS

This presentation explores one program’s approach to a campus-based open studio and the shift to a virtual platform following the closure of our community studio space during the pandemic in 2020. Considerations for effective use of a virtual studio are discussed, including community engagement. Safety considerations, best practices and benefits are explored. The importance of identifying the purpose of the group, roles of members and overall guidelines for the virtual space is addressed. Two examples of a virtual studio for wellness are presented: one 6-week closed group and an open collaboration with a local art museum.

Objectives:

Attendees will be able to

1. identify at least 3 safety features for conducting a virtual studio,
2. identify at least 3 best practices for leading a virtual studio, and
3. identify 2 benefits of creative engagement for wellness.

Dr. Carolyn Brown Treadon Ph.D. is a Registered and Board Certified art therapist (ATR-BC), and an Art Therapy Certified Supervisor (ATCS). Before becoming the Graduate Art Therapy Program Coordinator, PennWest University, she taught at Florida State University and Thomas University. She received a Bachelor of Science (Psychology) and Fine Art (Painting) degrees from Ohio University, Master of Arts in Expressive Therapy from The University of Louisville and a Ph.D. from Florida State



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University.

Before entering academia, she provided art therapy services in alternative schools and out-patient settings before becoming clinical supervisor of a community based mental health clinic. During that time, she had the privilege of supervising art therapy interns as well as interns from other disciplines. Her published research includes topics on utilizing art museums in the therapeutic process, the virtual studio and using the art therapy process to alter individual's perceptions and attitudes toward individuals with disabilities. She continues to explore how using resources such as the museum and other experience-based practices can be utilized to further students' knowledge and skill acquisition during their training to become art therapists. Dr. Brown Treadon has served on the Art Therapy Credentials Board, serves on the American Art Therapy Association Conference Committee and is the current Chair of the Certification Committee and Job Analysis Special Committee for the Art Therapy Credentials Board.

Sheila Lorenzo de la Peña Ph.D. is a Board-Certified art therapy supervisor (ATR-BC, ATCS). The director of the undergrad art therapy program at Pennwest University, she also teaches in the graduate art therapy program. Currently overseeing the community art studio and the virtual studio(s). As time allows, hosting a spanish language virtual studio and constantly expanding her understanding of art therapy practice as a latina scholar, clinician, and community artist.

She obtained her MS and Ph.D. from Florida State University and worked 13 years with adults living with chronic mental health illness in a forensic setting. Her publications include topics on material use and adaptations in art therapy, virtual open studio approaches for wellness, and clinician self-care. Presently an associate editor for the Journal of the American Art Therapy Association and serving on the Accreditation Council for Art Therapy Education (ACATE) board as well as the AATA Education sub-committee on undergraduate education, a member of the Pennsylvania Art Therapy Association (PATA), and American Art Therapy Association (AATA).

THE COMMUNITY TABLE

Four members of The Community Table Collective will present a filmed discussion and exploration of ideas while seated around The Community Table.

Context:

Art Refuge is a registered charity (estd. 2006) that uses socially engaged art and art therapy to support the mental health and well-being of people displaced due to conflict, persecution and poverty, in the UK and internationally. It's ongoing programmes take place in the UK and northern France while the charity is involved in shorter term projects, training and exhibitions in other settings. The work is delivered by a freelance team of art therapists and visual artists (www.artrefuge.org.uk).

The Community Table (<https://www.artrefuge.org.uk/community-table>) is both a conceptual and physical model of adapted art therapy practice that has evolved out of Art Refuge's work with people displaced on



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the France-UK border. The model has since been developed and adapted for refugee settings in Paris (France), Kent, London and Bristol (England) and forms the basis around which both activity and thinking across much of the charity's direct work takes place. At the heart of the model is active attention to materials and media in context. This model is also one of the tools used by The Community Table Collective in a range of further settings and with diverse participants and audiences.

The Community Table Collective is an interdisciplinary group of artists and art therapists who work on project delivery for the charity Art Refuge, and come together in various constellations for exhibitions, workshops, actions, events and research. All members of the collective have a shared commitment to the charity's core ethos, based upon an anti-oppressive, participatory and collaborative practice informed by decades of individual and collective experience and skills in the creative industries, socially engaged arts practices, art therapy, mental health, trauma work and psychosocial approaches. Some of the collective's members have lived experience of displacement. Local artists, poets, dancers, activists, academics and others join at different times.

Learning Objectives:

1. Learn about the Community Table model of art therapy used to support people displaced due to conflict, persecution and poverty.
2. Understand how the model has been adapted and implemented in various locations and settings.
3. Learn how materials and media in context are important in the Community Table model and how it is used by The Community Table Collective in different settings.

Bobby Lloyd is a visual artist, UK HCPC registered art therapist, supervisor and educator. Since the early 1990's, her work has spanned NHS and community settings in the UK, alongside contexts of conflict and social upheaval internationally. Through her role as CEO of Art Refuge and a practitioner on its programmes on either side of the English Channel, she is increasingly interested in the roles of socially engaged art and adapted art therapy practice in relation to displacement, crisis support and community, and in turn to social justice.

Miriam Usiskin is a UK HCPC registered art therapist, clinical supervisor and educator. She is a core member of the Art Refuge team working on either side of the English Channel with people who are displaced. She is currently researching the Art Refuge model The Community Table through a professional educational doctorate at the University of Hertfordshire where she is also a senior lecturer on the MA Art Therapy. Her specialist focus is on resilience, displacement, crisis support, social justice, imagination and hope.

Naomi Press is a visual artist and UK HCPC registered art therapist with a background in community arts and development. Alongside co-running the Art Refuge Paris programme, Naomi works for other



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organizations supporting teams, with a specialist focus on displacement, arts and human rights. Naomi is a clinical supervisor and lecturer in higher education.

Kate France has worked in theatre and multidisciplinary arts in Britain and France for the last thirty years. As well as performing and devising work, she creates participatory pieces with a wide range of communities, using video, music and voice. Her experience in socially engaged practice led her to train as an art therapist in France, and her dissertation on The Community Table with Art Refuge has recently been awarded a prize by the charity Entreprendre pour Aider. She co-runs the Paris programme for Art Refuge.

ART THERAPY IS STILL A MEETING PLACE

From the couch to the council estate, to the coast and the community table, Art Therapy history in the UK has been rich and variegated. I have been fortunate to see several generations of art therapy students, clients, and staff shape the profession's development in the UK. I trace this history and its contemporary implications drawing on my published work.

I consider what happens when we ask people to paint and draw, and I briefly consider early influences from the work of R.D. Laing in the UK and Basaglia in Italy. I then discuss the environments into which we invite clients and the metaphor that is 'the studio'.

My approach to Art Therapy with and alongside people diagnosed with psychosis has evolved. I have been helped by service users and ideas from the Hearing Voices Movement. I have also found inspiration for adapting practice from colleagues working with and alongside refugees, and I reference concepts such as 'disciplined improvisation' (Madsen, 2011) and 'therapeutic care' (Papadopoulos, 2002).

Finally, as professionals hoping to contribute to well-being, we need systematic evidence. We use much of the same evidence as other health and social care professionals for suicide prevention, anxiety and depression and for people grappling with health inequalities; however, there are some robust research studies in Art Therapy. The profession seeks systematic research alongside knowledge of the humanities and the processes of therapy. We are like circus horseback riders holding the reins of two horses, standing with one foot on each. To keep our balance, we need experience, skills in practice and knowledge of research.

Learning Objectives:

1. Understand the history and contemporary implications of Art Therapy in the UK
2. Learn about the various approaches and influences that have shaped the presenter's practice in Art Therapy



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3. Understand the importance of systematic research and evidence in the field of Art Therapy and how it is incorporated into practice.

Chris Wood teaches, works with service users in the NHS mental health services, and helps arts therapists (art, music and drama therapists) register for PhDs and further research. For over twenty years, she was Programme Leader consecutively in two universities. Currently, she continues as a senior lecturer with the Art Therapy Northern Programme in Sheffield and as an HCPC registered art therapist for Sheffield Health and Social Care.

She works with a small team of Art Therapists with SHSC and as a research fellow at the University of Sheffield, alongside Professor Brendan Stone and Dr Anthony Williams. She is a trustee of the Art Refuge charity, helping people who are refugees.

I feel that there is worldwide inspiration to be taken from the development of service-user movements. I am interested in how people find ways to live well despite hardship and injustice, and I often think about the contribution that art and art therapy might make. I think where we live and the politics of our time have an impact on our mental health.

I have written and published papers and chapters and collated a book. The themes of my writing have often been about the places we inhabit and share. But I have also written a little about the quest for evidence.

Her [publications](#) are listed on the Orcid system.

DECOLONIZING AND INDIGENISING ART THERAPY PRACTICE: LEARNING FROM THE COMMUNITY

This presentation focuses methods and ways used by Oihika to indigenize and decolonize art therapy practice in India. After doing her doctoral research that focuses on decolonizing the curriculum in order to create a culturally relevant Masters in creative arts therapy in India, her main goal was bringing cultural humility to the field of art therapy and advocating for community spaces that allow for autonomy and creativity. She explores the theoretical connections between art and community work, including theories of resilience, empowerment, inclusion and creativity as they relate to art use in communities. She also summarizes the skills and hands-on knowledge needed for mental health professionals working in community to use the practical elements of art expression. She will bring concrete examples from her work with the Manahkshetra Foundation, which uses art for social change, expand the scope of the field and contribute to the creation of the culturally relevant art therapy practice in India.

Learning Objectives:

1. Understand the methods and ways used to indigenize and decolonize art therapy practice in India.
2. Learn about the theoretical connections between art and community work, including resilience, empowerment, inclusion and creativity as they relate to art use in communities.



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3. Gain knowledge of the skills and hands-on knowledge needed for mental health professionals working in community to use the practical elements of art expression in a culturally relevant context.

Oihika Chakrabarti DAT, RATH, MFA is a pioneering Indian Art Psychotherapist, with over two decades of clinical, developmental, rehabilitative, post-disaster/humanitarian and training experience, working in India and overseas. Oihika has a Masters in Fine Arts from Visva Bharati University, Santiniketan and in 1997, was awarded the Commonwealth Scholarship by the Ministry of Human Resources, Government of India to pursue postgraduate training in Art Psychotherapy at Goldsmiths College, University of London, UK. On her return, she pioneered Art Therapy in India, spearheading the first Art Psychotherapy clinical service in India at the Tata Institute of Social Sciences's Child Guidance Clinic at Wadia Children's Hospital, Mumbai in 1999. In 2004, she founded Manakhshetra Foundation (art for social change) to expand the scope of the field. Oihika has a Professional Doctorate in Art Therapy from Mount Mary University, USA, and her doctoral research on decolonising the curriculum via pan-India consensus research aims to contribute to the creation of the first culturally relevant Masters in creative arts therapy in India. Oihika has contributed to numerous international publications on art therapy and is core faculty of art therapy on the PG Diploma Expressive Arts Therapy programme at St. Xavier's College, Mumbai.

Oihika is a Co-Founder and Chairperson of The Art Therapy Association of India (TATAI). She is a Global representative for the European Consortium of Arts Therapies Education (ECArTE) in India, a peer reviewer of Goldsmiths Online Journal, UK and an International Advisor to the International Association of Creative Arts in Education and Therapy (IACAET). She has been an International Mentor to the American Art Therapy Association (AATA).

MUSEUM ART THERAPY ROUND TABLE

The Museum Art Therapy round table brings together six art therapists from different countries working in diverse museum settings. They will share their experiences and insights on this innovative branch of art therapy. The round table will provide an overview of key concepts and methods used in museum art therapy, as well as concrete examples of projects and case studies from the participating therapists. They will also offer tips for those interested in exploring collaboration with local museums and galleries. Attendees will gain a deeper understanding of the unique opportunities and challenges of using art therapy in a museum setting, as well as inspiration for potential future collaborations in their own practice.

Learning Objectives:

1. Understand the key concepts and methods used in museum art therapy through the experiences and insights shared by six art therapists working in diverse museum settings.
2. Learn about concrete examples of projects and case studies from participating therapists to gain insight into the unique opportunities and challenges of using art therapy in a museum setting.



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3. Provide inspiration for exploring collaboration with local museums and galleries for those interested in incorporating museum art therapy into their own practice.

Susan Ainlay Anand, MA, ATR-BC, ATCS, LPAT, LMFT is a graduate of New York University and has worked with children and adults in inpatient and outpatient settings since 1982. She is on faculty in the Department of Psychiatry at the University of Mississippi Medical Center where she provides clinical services and is engaged in resident training. She is also an adjunct faculty member in the MFA in Art Therapy Program at MIT-ADT in Pune, India. Susan facilitates groups for cancer patients (The Creative Healing Studio) and people with memory loss (Art in Mind) at the Mississippi Museum of Art. She has published accounts of her work in journals and books, and authored and co-edited the book, *The Legacy of Edith Kramer: A Multifaceted View*. Her interests include advocating for the profession through the MS Art Therapy Association and as member on the Advisory Council for LPATs through the Mississippi Department of Health. Nationally, she has served as a board member for the Art Therapy Credentials Board (ATCB) and the American Art Therapy Association (AATA), and has worked on numerous committees in AATA including the International Special Interest Group. She has conducted workshops and presentations in the U.S. and other countries.

Helen Jury is an Art Psychotherapist and a practising artist, and a doctoral researcher at UCL, London, based in the department of Genetics, The Psychoanalysis Unit and the Slade School of Art, where she is researching the touch and handling of materials and objects in Art Psychotherapy as a distinctive psychotherapeutic medium.

Helen lectures in Art Psychotherapy and runs workshops and trainings on areas of research and practice. She is the editor of two books with Ali Coles, *Art Therapy in Museums and Galleries: Reframing Practice*, and *Art Psychotherapy and Innovation: Techniques, Territories and Technologies*, both published by Jessica Kingsley Publishers. Helen is also the author of various articles and chapters on Art Psychotherapy theory and practice, and is an Assistant Editor for *IJAT: The International Journal of Art Therapy*, with special responsibility for the Early Career Researcher and New Practitioner awards.

Dr. Mitra Reyhani Ghadim, ATR-BC, LCAT, ATCS is an art therapist, researcher, author and educator. She currently works as senior art therapist and director of exhibitions at the Living Museum of NYS OMH Creedmoor Psychiatric Center and teaches in graduate art therapy programs. She has years of experience in working with all age groups and populations in community-based as well as inpatient and outpatient settings. Mitra managed a museum-based art therapy program for several years developing community art therapy services through partnership with various organizations. She holds an MFA, and an MA and Doctorate in Art Therapy.

Elisabeth Ioannides, MA, (BAAT, EFAT, CATA, EAP, ICOM, AICA) is an Education Curator and Art



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Psychotherapist at the National Museum of Contemporary Art Athens (EMST) in Greece. She studied Psychology and Fine Arts (BA) at Brandeis University in Waltham, MA, USA, she received an MA in the History of Art from the Courtauld Institute of Art, London, UK and an MA on Art Psychotherapy from Art and Psychotherapy Center, Athens, Greece. Her interests lie in the promotion and application of Learning, Health & Wellbeing initiatives in museums and galleries.

As an Education Curator, she carries out the learning programs for primary education schools. Additionally, she realizes programs for children and adults inside and outside the museum. She also designs the learning material that accompany the exhibitions. Since 2017, in collaboration with Ms. Aphrodite Pantagoutsou, she has been conducting at EMST the art psychotherapy program "Exploring the Museum's Images - Exploring My Image". Her research focuses on the contribution of the museum environment to art psychotherapy. You can find her articles on academia.edu.

Sara Thoisy began her professional life by designing fashion accessories. With a passion for education, she teaches applied arts in vocational high school in parallel, then full time for 15 years. Passionate about the relationship between art and care, Sara became an art therapist in 2018. She was working with patients with brain damage, with the goal of adaptation and rehabilitation, but also that of inclusion. and autonomy. She currently has a private practice with various populations: children, school dropout adolescents, children, and seniors. She develops projects in partnership with municipalities and centers for social action, but above all with the Musée des Beaux-Arts in Rennes, France.

Stephen Legari, MA, ATPQ, OPQ holds a Masters degree in Creative Arts Therapies from Concordia University and a Masters degree in Couple and Family Therapy from McGill University and is a registered art therapist, licensed psychotherapist and family therapist. Since 2017, Stephen has worked at the Montreal Museum of Fine Arts in Montreal, Canada as Program Officer for Art Therapy in the Division of Education and Wellness. This program specializes in community and clinical partnerships that seeks to provide arts-based therapeutic activities for a range of publics within a fine art museum context. Stephen has also supervised masters level students in art therapy and social work and has published several texts on museum-based wellness and therapy practice within a broader movement of the arts in health.

FIBER CRAFTS: CARE PEDAGOGY AND PUBLIC ART THERAPY

Art therapists are increasingly creating fiber craft spaces to promote social inclusion. This panel focuses on public art therapy and care pedagogy. Public art therapy refers to public spaces where social meaning is generated, circulated, contested, and reconstructed (Fraser, 1990) as a care pedagogy. Each panelist will share their experience of facilitating a community based art therapy practice focusing on the benefits of public art therapy, its challenges and ethics of care. Particular focus will be paid to fiber craft and



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collaboration as a care pedagogy and its radical potential to promote social bonds, raise awareness about social and political issues and advocate for change.

Learning Objectives:

1. Understand how public art therapy can promote social inclusion through the use of fiber craft spaces, as well as the benefits, challenges, and ethics of care involved in community-based art therapy practices.
2. Learn about the use of fiber craft and collaboration as a care pedagogy, and its potential to promote social bonds, raise awareness about social and political issues, and advocate for change.
3. Gain insights from panelists' experiences in facilitating public art therapy and care pedagogy to promote social inclusion through fiber craft and collaboration.

Savneet Talwar, Ph.D., ATR-BC is a Professor in the graduate art therapy and counseling program at the School of the Art Institute of Chicago. Her current research examines feminist politics, critical theories of difference, social justice and questions of resistance. Using an interdisciplinary approach, she is interested in community based art practices; cultural trauma; performance art and public cultures as they relate to art therapy theory, practice and pedagogy. She is the author of *Art Therapy for Social Justice: Radical Intersection* and has published in *Arts in Psychotherapy*, *Art Therapy: Journal of the American Art Therapy Association*, and *Gender Issues in Art Therapy*. She is also the founder of the CEW (Creatively Empowered Women) Design Studio, a craft, sewing, and fabrication enterprise for Bosnian and South Asian women at the Hamdard Center in Chicago. She is the past Associate Editor of *Art Therapy: Journal of the American Art Therapy Association*.

Shelly Goebel-Parker, ATR-BC, is an artist, board-certified art therapist, licensed clinical social worker, certified diversity and Associate Professor who has worked with children, youth, and families in residential, education and community settings for over 30 years. She has trained art therapy counselors at Southern Illinois University Edwardsville for over 25 years teaching several courses including research methods, creative process, counseling techniques, fieldwork, social and cultural dimensions and arts in community development. Her scholarship has engaged research based practice inspired by Reggio Emilia and other early childhood educators, liberation pedagogy, training and support for artists in public practice, community development and pedagogy with the art hives model.

Lauren Leone (she/her), DAT, ATR-BC, LMHC is an artist, board-certified art therapist, and licensed mental health counselor working with art therapy participants in clinical and community-based settings in Somerville and Boston, MA. She has been an art therapy educator for a decade and her research interests include the unique therapeutic benefits of craft materials and media for art therapy practice, socially engaged craft practices, and how craft activism can support art therapy practitioners and participants in being change agents. Lauren is the editor of *Craft in Art Therapy: Diverse Approaches to the Transformative*



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Power of Craft Materials and Methods. She explores themes of identity, connection, and communication through drawing, textiles, and mixed media in her art, and facilitates collaborative/community art projects with the Crafting Change community art therapy project.

MAKING SPACE FOR MUTUAL CARE: HOW TO START AND SUSTAIN A PUBLIC PRACTICE IN THE CREATIVE ARTS THERAPIES

Art Hives are public homeplaces that welcome everyone as an artist and active participant in the creation of culture and collective well-being. Around a local and accessible community arts studio, organic, long-lasting, diverse, and adaptable communities of care are formed to palliate social isolation and growing gaps in inclusion and mental health care.

Through highlighting successful entrepreneurial, institutional, and grassroots examples from across Canada and the world, this presentation will cover the founding principles and practical aspects of setting up a public practice: horizontal facilitation and leadership approach, creative reuse, funding and legal structures, partnership building, outreach, and more.

Learning Objectives:

1. Understand the principles and practical aspects of setting up an Art Hive public art practice.
2. Learn about the benefits of Art Hives in addressing social isolation and promoting inclusion and mental health care.
3. Gain insights from successful examples of Art Hives to inform your own practice.

Rachel Chainey MA, ATPQ is a mother, art therapist, social entrepreneur, educator, and multi-tasking artist based in Tiohtià:ke/Montréal, QC. She obtained her MA in Creative Art Therapies from Concordia University (2018), prior to which she has collected an eclectic undergraduate and experiential background in the intersecting fields of Cultural Animation, Social Entrepreneurship, Studio Arts, Psychology, Graphic Design and Communications. This ever-expanding creative toolbox is put to use through her Public Practice Art Therapy work as the Art Hives HQ and Network Coordinator (since 2014). Rachel serves as the Vice-President of the Quebec Art Therapists' Association (since 2020), was the Conference Chair for the Canadian Art Therapy Association in 2018, and is a part-time faculty member at the Winnipeg Holistic Expressive Art Therapies Institute (since 2022). She is passionate about people's stories and creativity, and specifically interested in developing ways in which we can live and work with more mutual care, creating sustainable futures for all living beings.

COMMUNITY ART THERAPY: THEORY AND PRACTICE



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This presentation provides information, research, and practice examples regarding community art therapy. The presenter discusses her grounded theory research from which she developed a beehive model of community art therapy. The grounded theory methods included interviewing art therapists from all over the world and then coding and analyzing the transcribed interviews to determine theory principals and the model. The presenter explores several practice examples from Bloom Art and Integrated Therapies, Inc in Milwaukee, WI where community art therapy principals from this theory are used to approach community work.

Learning Objectives:

1. Understand the beehive model of community art therapy and its theoretical principles as developed through grounded theory research of art therapists worldwide.
2. Learn about practice examples of community art therapy using the beehive model at Bloom Art and Integrated Therapies, Inc in Milwaukee, WI.
3. Gain an understanding of the research process and methodology used to develop the beehive model of community art therapy through grounded theory methods.

Dr. Emily Goldstein Nolan (she/they) is a board certified, licensed art psychotherapist, professional counselor, and a professor of practice in the Creative Arts Therapy program at Syracuse University in New York, US. Dr. Nolan has presented nationally and internationally, is a qualitative researcher, and has written many academic publications. Her specialties include working creatively and somatically with people and communities who have experienced trauma.

THE PORTABLE WELLBEING STUDIO: BRINGING ART THERAPY WHERE IT IS NEEDED

The Portable Wellbeing Studio is a project run by Ella Bryant and Alex Burr. It's an art studio on wheels that provides art therapy and mental health support to places in need of more mental health provision. We will chart the seed of the project, the vision, the inspiration, our influences and what a session looks like. We will share how the approach to our practice has been shaped by service user experience. We will explore how the space, our language, use of co-production, our boundaries, therapeutic stance and allowing playfulness and fun into the space all act to flatten hierarchy so the therapist and client operate as equals allowing the client to feel empowered and active in their own care making change more possible.

Learning Objectives:

1. Understand the concept and vision behind the Portable Wellbeing Studio, an art studio on wheels that provides art therapy and mental health support to places in need.



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2. Learn about how the approach to practice in the Portable Wellbeing Studio has been shaped by service user experience and how the space, language, use of co-production, boundaries, therapeutic stance, and playfulness all work together to empower clients and flatten hierarchy.
3. Gain insights into the practical aspects of the Portable Wellbeing Studio, including what a session looks like, the influence of the project, and the therapeutic benefits of the art therapy and mental health support provided.

Ella Bryant is co-founder of *The Portable Wellbeing Studio*, an art studio on wheels that provides art therapy where it's needed. She is a dual-experience art psychotherapist, having been both a user and provider of mental health services. She is self-employed and does both individual and group work. She has experience working as an art psychotherapist with adults in psychiatric wards, supported housing, universities, and an artistic, therapeutic community. She is a practising artist who uses darkroom photography with found objects to show unsteady states of mind. She also works as an art workshop facilitator and has 15 years of experience running workshops for galleries, festivals, recovery colleges, museums and schools.

Alex Burr is co-founder of *The Portable Wellbeing Studio*, an art studio on wheels that provides art therapy where it's needed. She has experience working as an art psychotherapist with children, adolescents and families, both in the NHS and the third sector and working-age adults in the community setting. Prior to becoming an art psychotherapist, Alex trained and worked as a secondary school teacher and worked in community development, running community-based workshops and arts in health projects. She has over 12 years of experience as a practising artist/maker specializing in textiles and continues to practise art making in her home studio. She participates in regular exhibitions and is part of an eco-art therapy group.

EXPRESSIVE ARTS FOR SUSTAINABLE ACTIVISM: SELF-CARE, SELF-AWARENESS AND SELF-EMPOWERMENT WITH ART THERAPY AND SOMATIC EXPERIENCING

This workshop presents case studies and results from the Somatic Trauma Resolution Training Program for Sex Trafficking, Exploitation, and Abuse which was developed in partnership with Art to Healing (Australia), Lotus Circle International (USA), and Chorri (Nepal).

The training aims to provide helping trainees who are non-governmental organisation staff/counsellors, some of them survivors of sex trafficking and abuse, with a basic understanding of Somatic Experiencing® concepts, expressive art therapy and their clinical applications. The program also supported staff in incorporating trauma-sensitive counselling skills, Somatic Experiencing concepts and the expressive arts into their daily interactions with survivors.



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In addition, participants also received personal therapeutic and professional supervision sessions to increase their professional skills, gain tools to heal their own, and to prioritise their self-care as activists and carers to minimise burnout and vicarious trauma.

The clients of trainees who are survivors living in shelter care, also presented with a reduction in trauma symptoms and psychological distress after the program, as well as an increase in resilience and recovery towards a new life, free from sex slavery.

Learning Objectives:

1. Understand the Somatic Trauma Resolution Training Program for Sex Trafficking, Exploitation, and Abuse, and its use of community partnership and expressive arts to promote healing and resilience.
2. Learn about the benefits of using expressive art therapies to promote self-care, self-awareness, and self-empowerment for activists and mental health care workers, as well as increasing their clients' coping abilities, relief from distressing symptoms, and aid healing.
3. Gain knowledge of specific expressive arts activities that can support self-reflection, connection, and inner resourcing through case studies.

Atira Tan, AThR is a registered art therapist with ANZACATA. With over nineteen years of experience working with trauma – informed approaches alongside art, Somatic Experiencing, yoga and mindfulness, Atira has a deep commitment and passion in empowering and healing women and girls globally from the inside out. Hailing from Singapore, she has a deep understanding about Asian cross-cultural women's issues through her own journey of recovery and empowerment from gender discrimination, sex trafficking and domestic violence.

Since 2004, Atira has set up numerous clinical art therapy and trauma recovery programs, researching the benefits of art therapy, somatic therapies, yoga, mindfulness and ritual in trauma recovery and sexual abuse, from the refugee camps in the jungles of Burma, earthquake hit areas in Nepal, to the wide open spaces of rural Aboriginal communities in the desert of Australia.

In addition to her work at Art to Healing, Atira has worked as a clinician and supervisor in Australia and the Asia – Pacific region in the contexts of psycho-social care, mental health services, disaster relief, community health and as an higher educator in Transpersonal Art Therapy in Australia.

A current Ph.D. candidate in Expressive Art Therapies (EXA) at EGS in Switzerland, Atira has been featured on TED X and spoken at numerous international conferences as an advocate against child sex slavery. Her written work on art therapy and sex trafficking has been published by Jessica Kingsley (2012), Routledge (2020) and international peer-reviewed journals.

Presenter's site: www.arttohealing.org

LIFE AS MEDICINE: CIRCLE OF INDIGENOUS HEALING ARTS



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LIFE as Medicine is a Weaving of Ancestral and contemporary Teachings and Revelations, where We Collaboratively Journey Together, engaging in Holistic and Integrative Practices that acknowledge Mental, Spiritual, Emotional, Physical, Relational, Ecological and Structural Healing and Transformation as InterWoven and InterActive. Our Time and Energy is Dedicated to Creative Processes and Pathways for ongoing Recovery and SustainAbility. Join four Indigenous GrandMothers (Dr. Fyre Jean Graveline, RCAT, Métis; Jean Tait, RCAT, Sauteaux; Chris Larsen, Dip AT, Métis; and Louisa Lamonthé, Dip AT Student, Cree) as We share Ceremony and Story of how We are enActing Healing. We will be sharing Testimonials from a Land Based EcoHealing Retreat, and *ReMatrification for heARTivists*, a national Offering. Join us, and be reInSpired to support Collective Struggles for Local, National and Global Decolonization and reMatrification vitally necessary to our Survival at this pivotal time.

Learning Objectives:

1. Understanding the holistic and integrative indigenous approach to mental, spiritual, emotional, physical, relational, ecological, and structural healing.
2. Gain insight into the role of ancestral and contemporary teachings and revelations in the healing process.
3. Learn about the creative processes and pathways for ongoing recovery and sustainability through the sharing of testimonials from a land-based eco-healing retreat and reMatrification for heARTivists.

Dr. Fyre Jean Graveline, DAT is a two-spirited resilient survivor, a Métis Grandmother, healer, heARTist, activist, and educator. Fyre specialises in creating a sustainable expressive arts healing practice through an Indigenous, eco-arts-based lens. Working in education and social work for over forty years, she/they have consistently challenged individuals and organisations to examine their oppressive, eurocentric, patriarchal attitudes and practices. In addition to this, Fyre is the author of *Circle Works: Transforming Eurocentric Consciousness* (Fernwood 1998) and *Healing Wounded Hearts* (Fernwood 2005). Still emerging is the newest book *LIFE as Medicine: Creating TransFormative Change*. Being a knowledge keeper and community activist, Fyre Jean is an incredibly powerful and grounding person to talk with.

Jean Tait's ancestry is of Sauteaux (Ojibwe) and Celtic descent, whose lineage can be traced to her great-great-great-grandfather, Chief Jacob Berens, who led the negotiations and signed Treaty No. Five in 1875. Prior to training as an art therapist at the Kutenai Art Therapy Institute (KATI) in Nelson, British Columbia, Jean exhibited her paintings based on sacred rock art (petroglyphs and pictographs), for over 20 years in Canada and abroad.

With a specialization in trauma, grief, and strategies for change, Jean has facilitated individual sessions, groups, and workshops and cultural groups in these areas. She has founded and facilitated several community drop-in art studios as outreach projects which have included inner city and youth facilities.

Jean is a Registered Art Therapist member of the Canadian Art Therapy Association (CATA) and a



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professional member of the International Expressive Arts Therapy Association (IEATA). Jean has also been an instructor in post-secondary education for Indigenous-based art therapy and part of the founding leadership team for LIFE as Medicine: Circle of Indigenous Healing Arts.

Presenter's site: artcanheal.ca

Chris Larsen is an award-winning Manitoba Métis artist and art therapist. Embedded into her soul is the land, water, and forest. Conserving the natural environment has always been a compelling mission, as has been sharing her love of art and nature through workshops and retreats at her River's Edge Studio.

Presenter's site: www.chrislarsen.ca

Louisa Lamonthe is a Swampy Cree Woman from Treaty 5 in Manitoba, Canada, a retired Palliative Care Nurse of 30 years, a mother, grandmother and great-grandmother. She is currently nearing completion of her Indigenized Art Therapy Dual Diploma Program at Wheat Institute. As a respected Elder and Knowledge Holder, she is a Grandmother in residence for a PTSD Trauma Therapy program and sits with the Circle of Sages for an Indigenous Community NGO.

Partners for the Public Practice Art Therapy Section:

*Concordia University Art Hives (www.arthives.org) and
engAGE Living Lab (www.engagelivinglab.org)*

