CALL FOR PROPOSALS

For Workshops, Presentations, Panels and Creative Activities

Completing your Proposal

Please digitally complete this form and send to: ANZATA Symposium Committee at symposium@anzata.org

DEADLINE FOR PROPOSALS: Midnight, Friday 1 July 2016

SYMPOSIUM PROGRAMME

Friday 4 November to Sunday 6 November 2016
Ntec, 289 Tuam St, Christchurch Central

Earlybird registration until 1 October
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The Australian and New Zealand Arts Therapy Association (ANZATA) in collaboration with the Creative Therapies Association of Aotearoa (CTAA), warmly welcomes you to join us in Christchurch to celebrate our theme of ‘Artful Transitions’.

Since the earthquakes began five years ago there has been a significant increase in interest in the city in the role of arts and creativity as a means of coping with the consequences of the destruction of much of the CBD and many suburbs. There has also been a high demand for formal training in the arts therapies, and this year Whitecliffe College of Arts and Design began offering the first year of their arts therapy programme there, as well as in Auckland.

Christchurch is now in a state of regeneration. The vital connection between the arts and well-being is obvious and, as a consequence, the culture of the city has been transformed. Participants in the symposium will experience how the city, as well as local arts therapists have responded to constant change, instability and uncertainty. They will have the opportunity to observe the flowering of creativity and sense of community as well as the ongoing need for post-disaster mental wellbeing services that has emerged from the transition experienced in the city over the still ongoing recovery period.

**Friday 4 November** (optional day): The event will begin with the opportunity to participate in a ‘Ruins, rubble and rebirth ramble’ of the ever changing and evolving arts projects and gardens flourishing in the CBD, framed by the cranes that are re-building the city with innovative architecture. Maps of activities will be available, including a guide to the many food trucks available for your refreshment!

**Saturday 5 November:** The symposium begins with a welcome and presentations from local and international guests. On Saturday afternoon there are a host of workshops and presentations to choose from that are the result of our call for proposals. These are from New Zealand, Australia, Singapore, Hong Kong, Poland and the United States. Read your programme carefully so that you are ready to sign up for your choices on registration.

On Saturday night we will take over the iconic ‘Dance-o-mat’ www.gapfiller.org.nz/dance-o-mat/ in the city centre. Be sure to bring a $2 coin and your music device for a collaborative dance event! Food trucks can be found nearby for refreshments.

**Sunday 6 November:** You will be participating in ANZATA’s first ‘festival’ of creative participatory activities that will run concurrently. This is an exciting innovation designed especially for this event and will include offerings from ANZATA members as well as local initiatives arising in Christchurch in the aftermath of the earthquakes.
In the afternoon all ANZATA members will attend our very important AGM to ensure a quorum. CTAA will be hosting a range of workshops and presentations for non-members of ANZATA. Read your programme carefully so that you are ready to sign up for your choices on registration.

We all will gather for a closing ceremony on Sunday afternoon, finishing at 3.30pm.

We are grateful for the generosity of Ntec Tertiary Group for supplying the venue for our symposium, to Whitecliffe College of Arts and Design for their support and to Faber-Castell for their sponsorship of art supplies. We would also like to extend our heart-felt appreciation to the conference organising committee, in particular to Bettina Evans who has led them so enthusiastically and ably. And to all others, including the respective committee members and volunteers who have provided their time, talent, skills, passion, ideas, expertise and creativity in making this symposium a reality, a big thank you.

Do make sure that you take the time to witness the many ‘artful transitions’ out and about in Christchurch and to network with all of our special guests and participants as it is often through these links that future collaboration is strengthened.

Please do enjoy...

ANZATA Committee, 2016

If you are not a member of ANZATA and you want to keep up to date with symposium news, please subscribe to the symposium newsletter – email: web@anzata.org

185 Empty Chairs – a temporary art installation reflecting on the loss of lives following the earthquake of 22 February 2011
ABOUT CHRISTCHURCH

Christchurch or Otautahi (the indigenous Maori name) is often called the gateway to New Zealand's South Island. It is situated at the East Coast of the South Island, bordered by the Port Hills and situated on the edge of the Canterbury Plains that stretch to the Southern Alps. Christchurch is the largest city in the South Island of New Zealand. It is home to 381,800 residents, making it New Zealand's third most populous area behind Auckland and Wellington on the North island.

CANTERBURY EARTHQUAKES:
On Saturday 4 September 2010, a magnitude 7.1 earthquake struck Christchurch and the central Canterbury region at 4:35 am. Located near Darfield West of the city at a depth of 10 kilometres (6.2 mi), it caused widespread damage to the city and minor injuries, but no direct fatalities.

Nearly six months later, on Tuesday 22 February 2011, a second earthquake measuring magnitude 6.3 struck the city at 12:51 pm. It was located closer to the city, near Lyttelton at a depth of 5km. Although lower on the moment magnitude scale than the previous earthquake, the intensity and violence of the ground shaking was measured to be IV (violent) amongst the strongest ever recorded globally in an urban area, and in total 185 people were killed. People from more than 20 countries were among the victims. The city’s iconic Christchurch Cathedral was severely damaged and lost its spire. The collapse of the CTV building resulted in the majority of fatalities. Widespread damage across Christchurch resulted in loss of homes, major buildings and infrastructure. Significant liquefaction affected the eastern suburbs, and the total cost to insurers of rebuilding has been estimated at NZ$40 billion.

Aftershock activity in Christchurch has reduced hugely since 2011, however very weak aftershocks are still sometimes experienced. Mostly they are no more noticeable than a heavy truck driving past a house.

Here are some key facts about Christchurch:

WEATHER:
The average temperatures in November are between 14 and 20 degrees. Christchurch is the driest of New Zealand’s major cities, so hopefully you will need no rain gear.

SMOKING
Smoking is not allowed on public transport, and all indoor workplaces have to be smoke-free. The Smoke-free Environments Act states that bars, restaurants, casinos, clubs, factories, warehouses, work canteens, schools and early childhood centres and their grounds have to be smoke-free 24 hours a day, 7 days a week.

MONEY:
The New Zealand dollar is used.
ATTRACTIONS WITHIN THE CENTRAL CITY

Art galleries and museums
The Christchurch Art Gallery has a large collection of national and international art and a full program of exhibitions and events. Open 7 days, Free entry, corner Gloucester Ave and Montreal Ave.

The Canterbury Museum was founded in 1882 and has displays on Christchurch and Canterbury including Maori and Antarctic discovery collections. Open 7 days, Free entry, Rolleston Ave.

Quake City is coordinated by Canterbury Museum and is a unique multi-sensory attraction aimed at informing, engaging and educating New Zealanders and international tourists about the Canterbury earthquakes. Open 7 days, 10-5. $20 entry, $16 concession. 99 Cashel Street.

Botanical garden
The Botanical Garden was founded in 1863, and expands over 21 hectares. It has collections of many native and exotic plants, hot houses, an information centre, shop and coffee shop. It is open 7 days a week, free entry, Rolleston Ave.

Tram rides and Gondola visit
http://welcomeaboard.co.nz/

Top 10 attractions
www.tripadvisor.co.nz/Attractions-g255118-Activities-Chirstchurch_Canterbury_Region_South_Island.html
https://www.christchurchtop10.co.nz/blog

GOOD FOOD
As Christchurch is a city in transition, new food places open all the time and some shift out of buildings which are being demolished into new premises. The best way to keep track of what is happening is to look up neat places.co.nz which is updated regularly and showcases interesting, new and good cafes and restaurants. Or ask the staff in the hotel where you are staying, or keep your eyes open as you wander the city. There is a section of food trucks on the neat places website, but no doubt you will find them on your walks as well.

GETTING AROUND
The centre of Christchurch is small enough to comfortably explore by foot.

BUS INFO FOR CHRISTCHURCH
Fo timetables and routes visit:
www.metroinfo.co.nz/timetables/Pages/default.aspx

Three options to get into the city from the airport

Option One:
Bus 29 from the Airport-Fendelton-City bus interchange
$8.50 one way. You can pay on the bus (any other trip in Zone 1 is $4).
Every half hour, 22 and 52 mins past the hour.

Option Two:
Bus P (purple route)
Every half hour, 07 and 37 mins past hour
Get off at the bus interchange and walk 10 minutes to Tuam St and Ntec.

See map of all buses network:

Option Three
Super shuttle into city.

ACCOMMODATION OPTIONS IN THE CENTRAL CITY

airbnb
www.airbnb.com offers plenty of central city accommodation from $40-100.

Hostels
Try this website for hostel deals and info
www.hostelworld.com

YMCA on Hereford Street – $70 for private room
BreakFree on Cashel Street – around $90-100

YHA on Hereford Street and Rolleston House on Worcester Blvd – from $69
www.yha.co.nz/hostels/s uth-island-hostels/yha-christchurch/

Kiwi Group Accomodations on 256 Gloucester St
From $27 for a shared room/$60 single room

Hotels and Motels
Use Booking.com or Expedia.com to get good rates

New City Hotel and Backpackers, 527 Colombo St – from $73. http://newcityhotel.co.nz/

BreakFree Hotel on Cashel St – around $90-100
Ibis Hotel, 107 Hereford Street, from $149

City Central Motel Apartments, 252 Barbadoes St – from $134. http://www.citycentral.co.nz/

Gothic Heights Motel, 430 Hagley Ave, Christchurch Central – from $119, www.gothicheightsmotel.co.nz

Apartments
Southwark Apartments – from $129.
http://www.southwarkapartments.co.nz/
DAY ONE

RUINS, RUBBLE AND REBIRTH RAMBLE
We hope that you will arrive in time to participate in our mystery tour of central Christchurch on Friday the 4th, so that you can get a feel for all the things that have happened in Christchurch since the earthquakes, both destructive and creative. The centre of Christchurch is small and flat, so the best way to explore it is by foot. Feel free to amble along on your own, but if you would like to have some guidance, we invite you to take part in our ‘Rubble, Ruins and Rebirth Ramble’.

BEGIN AT THE ART GALLERY
We suggest that you start your ramble at the newly re-opened Christchurch Art Gallery, which is situated at the corner of Gloucester Street and Montreal Street. We will have a welcome table set up in the gallery entrance on Friday between 12 and 5 – wander over and make yourself known as a symposium member, where you will be able to gather self-guide leaflets for your explorations. The staff of the gallery have risen to our challenge to produce a unique an ‘art as therapy’ tour guide through the art gallery, especially for our symposium, which will showcase New Zealand artists whose art work gives you insight into the importance and power of art to our cultural health and well-being. This includes some art which is connected to the Christchurch earthquakes. Of course you are encouraged to also explore the rest of the art gallery which has an excellent collection of some of New Zealand’s most notable artists, especially those from the Canterbury region.

BUDDY UP!!
If you are a lone traveller wanting to meet other arts therapists to accompany you on your ramble, we suggest that you present yourself at the welcome table at any ‘top of the hour’ between 12 and 5 to form a rambling team with other arts therapists!

CITY EXPLORATIONS
At the gallery we will also give you maps created by Gap Filler, which is a creative urban regeneration initiative that was formed in response to the earthquakes. They encourage and promote community spirit, growth and awareness by assisting people to experience and participate in artistic projects that ‘pop up’ in the gaps left by the demolitions of buildings. Their maps outlines three guided walks around town: The GAP walk, the Transitional Garden Walk and the City Art walk, all between 60 minutes and 90 minutes – this includes plenty of time to stop and engage with the different things you see. There will be an interactive part to your ramble connected the the symposium the next day, which shall remain a secret for now... so come to the Art Gallery and find out all about it!

If you cannot make it to the art gallery, you can pick up the Gapfiller map for free at their headquarters in 70 Kilmore Street – you can download and print it from http://www.gapfiller.org.nz/wp-content/uploads/2016/07/Gap-Filler-Map-July-2016.pdf.

EXTRA ACTIVITIES
Should you still have time and energy left and want some more adventures, head either to the Botanical Garden (entrance off Rolleston Ave), visit the Canterbury Museum (entrance off Rolleston Ave) or if you want the experience of shopping at the shipping container mall that grew as a response to the earthquakes – Re:START is close-by at 84/126 Cashel Street. And if you need refreshments you will find a moveable feast of food trucks around the place!
# DAY TWO

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<td>Welcome and Introduction</td>
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<td><strong>Time slot A</strong>&lt;br&gt;9.30-10.30</td>
<td>1. Kites and shaking hearts in the rubble: eARThquake therapy stories&lt;br&gt;Deborah Green and Bettina Evans (NZ)</td>
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<td>11.30-11.00</td>
<td>Morning Tea</td>
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<td><strong>Time slot B</strong>&lt;br&gt;11.00-12.00</td>
<td>2. Space and Place as a treatment framework in dance movement therapy&lt;br&gt;Prof Rainbow Ho, International guest (Hong Kong)</td>
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<td>12.00-12.30</td>
<td>Orientation to the symposium</td>
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<td>12.30-1.30</td>
<td>Lunch</td>
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<td><strong>Time slot C</strong>&lt;br&gt;1.30-2.30</td>
<td>3. Crossing the bridge: Parents and paediatric rehabilitation&lt;br&gt;Kate Palmer&lt;br&gt;4. Following the yellow brick road, arts therapy and anorexia&lt;br&gt;Jan Jeans&lt;br&gt;5. Sharing spaces and stories: A cross-cultural creative expression-based men’s group&lt;br&gt;Sze-Chin Lee</td>
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<td>2.45-3.15</td>
<td>10. Art Therapy in palliative care: Psychosocial and spiritual support&lt;br&gt;Mary Brownlow&lt;br&gt;11. Art as a vehicle for new understanding&lt;br&gt;Carmella Grynberg&lt;br&gt;12. Integrating Chinese Yang Sheng (health and longevity) practices into expressive artstherapy for dementia elderly&lt;br&gt;Milan Szeto-Rieder&lt;br&gt;13. Step into my (virtual ) world...&lt;br&gt;Kathrin Marks, Stefan Marks&lt;br&gt;14. Singing the changes&lt;br&gt;Heather Fletcher&lt;br&gt;15. A transformative response: transference through images in art therapy&lt;br&gt;Amanda Garland</td>
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### Time slot E
**3.45-5.15**

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<td>Cross-cultural and cross-modal meetings: Creating a new landscape of connections</td>
<td>Aleksandra Chmeilnicka-Plaskota, Adrian Lania, Amanda Levey</td>
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<td>The artistry of community participation</td>
<td>Dr Stacey Bush, Amanda Woodford</td>
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<td>18.</td>
<td>Child-centred play therapy for helping children deal with trauma after experiencing the Christchurch earthquakes</td>
<td>Alex Gosteva</td>
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<td>Message in a bottle: Rituals in transition</td>
<td>Antje Meyer</td>
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<td>Self-realignment after shock: Construction and assemblage to mourn death and loss</td>
<td>Ronald PHM Lay</td>
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<td>Working with the Sensorimotor art therapies in PTSD and complex trauma, a case study</td>
<td>Rosamund Mortimore, Chris Storm</td>
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### 7.00 onwards
**Dance-o-mat!!**

### Key:
- **AW**: Art Therapy Workshop
- **DW**: Dramatherapy Workshop
- **MW**: Multimodal Workshop
- **MP**: Music Workshop
- **PW**: Play Workshop
- **AP**: Art Therapy Presentation
- **DP**: Dramatherapy Presentation
- **MP**: Multimodal Presentation
- **MP**: Music Presentation
- **MP**: Multi-discipline

### HALL OF CREATIVITY
Make sure you visit the Hall of Creativity during the symposium. It is a space set apart from the other workshops and activities, where you can make art and be creative to your heart’s content. You may consider creating a gift and attaching it to the Festival Fence in the courtyard as a symbol of hope for the creative recovery of the city and her inhabitants.
KITES AND SHAKING HEARTS IN THE RUBBLE: EARTHQUAKE THERAPY STORIES

DEBORAH GREEN AND BETTINA EVANS
When the most devastating earthquake struck Christchurch on 22 February 2011, Bettina Evans and Deborah Green both rode bucking floors, listened as windows shattered and facades fell, heard the cries of fear and pain, and felt their hearts and lungs contract. As aftershocks ripped through and sleepless nights set it, Bettina and Deborah rolled up their sleeves and set to work using arts-making in a range of ways to help their fellow quake-shaken Cantabrians find some calm within their changed world. This creative presentation invites you to journey through some of these experiences as Bettina and Deborah story-tell them into life. You may choose to sit quietly, absorbing visual and verbal imagery of what it feels like to be shaken to your core by quake after quake, or, as Bettina and Deborah evoke these experiences, you may choose to stroke fabric with your fingertips, to sew with bright threads, and stitch together torn feelings to create hearts as a gifts of hope for the rebirth of our rubble and ruins.

SPACE AND PLACE AS A TREATMENT FRAMEWORK IN DANCE MOVEMENT THERAPY

RAINBOW HO, INTERNATIONAL GUEST
Space and place are concepts originally related to physical location and occupation, while attachment is a concept within developmental psychology. ‘Place attachment’ in environmental psychology refers to the emotional bonding of an individual to specific location or settings and connects these concepts together. From a movement perspective, an anchor to a place promotes a sense of security which may allow a person to reach out towards ‘space’ i.e. the external world. This outward extension and exploration of the space around the body and location can bring about a sense of pleasure and freedom. These concepts align with the concepts of stability-grounding and mobility-freedom in dance movement therapy. In this presentation, I will explain how I use the concepts of space and place to formulate a treatment framework for building a healthy relationship with self and others, in particular for those who have experienced trauma. Case examples and studies will also be used for better illustrating the concepts and applications in different populations.

Dr Deborah Green (NZ)
MEd, PGDip(Adult Ed), BA(Hons)(Drama), MAAT (Clin), PhD, AThR
Debi currently coordinates the PG Dip in Arts Therapy, Whitecliffe College of Arts & Design, and was recently awarded her PhD by the University of Auckland for a thesis exploring her arts therapy practice during the Canterbury earthquake. She established the eARThquake therapy initiative through which she conducted arts therapy workshops with children and adults. Her background was in community development, lifeskills/AIDS education and counselling within the South African University and Health sectors (1990 to 2004) following which she trained as an Arts Therapist through Whitecliffe College. She has published papers on her quake work in ANZJAT and presented at conferences in Australia, New Zealand and Singapore.

Bettina Evans (NZ)
BA, MAAT (Clin), AThR
Bettina Evans works as a lecturer for Whitecliffe College in a part-time capacity for the newly established PG Dip in Arts Therapy in Christchurch. She also works in private practice from a studio in Lyttelton, and runs arts therapy workshops for a variety of health/mental health organisations. She came to arts therapy after working as an educator, teacher, community facilitator and community event organiser for NGOs in Canterbury. She trained and worked as a gardener for many years, often in community settings. Her experience of the healing effect of nature on herself and others has influenced her practice as an arts therapist.

Prof Rainbow Ho (Hong Kong)
PHD, REAT, BC-DMT, AThR
Prof. Rainbow Tin Hung Ho, is the Director of the Centre on Behavioral Health, Professor of the Department of Social Work and Social Administration, Directors of Master of Social Sciences in Behavioral Health program, and Master in Expressive Arts Therapy program, The University of Hong Kong. She is a registered and board-certified dance movement therapist, registered expressive arts therapist, registered somatic movement therapist, certified group psychotherapist, certified movement analyst, registered medical technologist, registered dance teacher in classical ballet, ballroom and Latin-American dance, and a licensed professional International adjudicator in dancesport. In 2015, Rainbow received the Outstanding Achievement Award and Research Award from the American Dance Therapy association and the Outstanding Teaching Award from the Faculty of Social Sciences in the University of Hong Kong.
CROSSING THE BRIDGE: PARENTS COPING WITH PAEDIATRIC REHABILITATION

KATE PALMER

Art therapy has a growing evidence base within the trauma field. However, application for parental coping in paediatric rehabilitation is less well understood. This mixed method study in the Queensland Paediatric Rehabilitation Services explored Arts Therapy interventions with the aim to recruit twelve participants to assess and support parents’ coping, adjustment and distress following a diagnosis of a brain injury for their child. Findings from this study confirm that arts therapy provides an accessible and non-threatening platform to explore and support individuals in processing and transitioning through diagnosis, hospitalisation and adjustment to a new life. A case study will be presented which describes the intervention and demonstrates the benefit for the individual clients, the multi-disciplinary team and the broader health system.

FOLLOWING THE YELLOW BRICK ROAD, AT AND ANOREXIA

JAN JEANS

A presentation of my work so far with an anorexic woman who has suffered sexual abuse. I shall share her journey so far from numbness to awakening the body, the battle to stay aware without becoming overwhelmed and how she has rekindled her will to live.

SHARING SPACES AND STORIES: A CROSS-CULTURAL CREATIVE EXPRESSION-BASED MEN’S GROUP

SZE-CHIN LEE

This session is based on my work with a classmate when we were art therapy interns at a Chicago non-profit organization. We developed a Men’s Group to address the needs of Asian immigrants and other underserved communities, and co-facilitated the group from February through July 2014. I will present some interventions we found helpful and stimulating for the group. Participants will be able to: a. Identify at least three types of creative expression-based approaches; b. Articulate at least three clinical goals for creative expression-based approaches, c. Learn at least one creative expression-based approach to address cross-cultural issues in a group.
Art therapy at Windana is offered at Windana’s Therapeutic Community alongside a suite of other treatment services. We have chosen to feature masks to represent the Art Therapy Program. We present a brief synopsis of what masks are, how they are universal and can be used in other therapeutic settings, and in particular in the context of recovery and community. The presentation will include photographs, and a handout with the outline of therapeutic processes used. We will discuss how to facilitate group safety balancing potential triggers; how developing creativity in the process of mask making can lead to awareness and connection; and masks as a transition tool from dependence to recovery.

How do we promote our work so that other disciplines understand and value the arts therapy profession? This workshop explores the strengths and perceived misunderstandings of our work. How do we become professionally 'savvy' in order to gain effective collaboration? Join us to gain insight and share perspectives on the challenges and barriers in the workplace. The workshop will include discussion, case examples and creative reflection to support the continued promotion of Arts Therapy in New Zealand. We invite both arts therapists and other professions to this discussion.
ART THERAPY WITH MEN

ANNETTE COULTER

Art therapy has been used to facilitate a slow open men’s group for four years. This work involves weekly group art therapy sessions; an annual men’s retreat; as well as individual therapy with some of the men. This presentation includes the use of guided imagery as well as the integration of some Interactive Drawing Therapy (IDT), concepts such as parts work. This paper, slide presentation and short video demonstrate: the unexpected therapeutic impact of visual techniques when working with men; the use of IDT and art therapy as a collaborative intervention; and the necessary demarcations between IDT and art therapy methodologies.

Annette Coulter (Aust)
MAEd(ATh), PGDipATh, DipFA, AThR(Hon), AThR, KATR
Annette is a British-trained and Australian-based art psychotherapist, IDT practitioner, and published author, specialising in child, family and couple work. She is an accredited IDT teacher and supervisor. She taught art therapy in Australia and overseas and has completed further training in child psychotherapy, family/couple therapy, and group work. She has worked in adult and child mental health, adolescent community welfare, therapeutic communities, and disability. Through the Centre for Art Psychotherapy, she provides consultation, supervision, education and customized training.

TIME-LIFE-LINES: TRANSITIONS THROUGH ARTFUL RITUALS

MARION GORDON-FLOWER

A multimodal arts therapy experiential workshop, in which a creative journey unfolds through ritual and monument. Time-life-lines arose from the notion of ‘descansos’, as conceptualised by Jungian psychologist and post-trauma recovery specialist, Estes, in 1992. In the contemporary arts therapy process, losses are balanced by intervening points of celebration and triumph, to form a holistic bigger-picture made up of significant defining moments; and creatively, there is open-potential and intermodal fluidity. In Christchurch, with the flourishing of gardens and new architecture, sculpture will be a feature, and forms of movement and enactment which enhance our sense of embodiment will be encouraged.

Marion Gordon-Flower (NZ)
BMA, DipT, MAAT (Clin, AThR
Marion Gordon-Flower is an established arts therapist employed in the health field in Auckland. She has a background in working with women, people with disabilities and mental health diagnosis, and in Maori culture; where grief, loss and trauma have been a significant aspect of therapeutic journeys. Her work has had a recovery focus, rewarded in the witnessing of successful transitions. She has contributed to recent arts therapy books and ANZJAT, and has led a research project in outcomes assessment.
ART THERAPY IN PALLIATIVE CARE: PSYCHOSOCIAL AND SPIRITUAL SUPPORT

MARY BROWNLOW

Art Therapy in a community Hospice brings a holistic perspective to the care of patients and family, helping to increase quality of life, bridge difficult transitions in the illness trajectory, create lasting legacies and promote healing. Art therapy is considered an integral part of the multidisciplinary team approach to care of the patient and family in Palliative Care. Mary shares a range of interventions and rationale to facilitate relational bonds and demonstrates how the arts relieve suffering, preserve dignity, foster imagination and presence, and the arts strengthen relational bonds and prompt families to participate in the dying process of a loved one.

Mary Brownlow (NZ)
AThR, BFA, MA
Mary Brownlow has 23 years experience in Palliative Care, focusing on families, child mental health, grief and end of life issues. Born in America, settled in Wellington, Mary first trained in Fine Arts, completing a MA in art therapy in 1991, then emigrating to New Zealand to become a pioneer in her field; she is a contracted trainer for Interactive Drawing Therapy. Mary divides time between hospice and private practice seeing children, adults, supervisees and groups. She employs visual art, bookmaking, constructed objects, ritual processes, IDT, Sandtray techniques with talking and play therapy.

ART AS A VEHICLE FOR NEW UNDERSTANDING

CARMELLA GRYNBERG

I will discuss the transitions to my understanding of my childhood migration experience which took place through the process of creating and contemplating art for my arts based research study titled, “Disjunctions and Contradictions: an exploration of my childhood migration experience through visual art.” By exploring and describing some of my research processes I created for my study and the way they changed my perspective on a powerful experience in my life I hope to highlight a particular therapeutic aspect of creating art.

Dr Carmella Grynberg (Aust)
PhD
For the past eight years she has been working in a private adult psychiatric hospital in Melbourne where she facilitates both inpatient and outpatient art therapy groups. She completed an Arts based PhD in 2012 at RMIT University. Carmella also undertook a therapeutic drumming course two years ago and since then she has facilitated therapeutic drumming sessions within the hospital. In past years she has facilitated art therapy groups for child survivors of the Holocaust, SIDS and Melbourne IVF.

INTEGRATING CHINESE YANG SHENG (HEALTH AND LONGEVITY) PRACTICES INTO EXPRESSIVE ARTS THERAPY FOR DEMENTIA ELDERLY

MILAN SZETO-RIEDER

Existing care programs for dementia elderly often focus on the cognitive and physical functions, but neglect their emotional well-being. In order to fill in this missing piece, I have integrated the wisdom of the Chinese health and longevity practice into my expressive arts therapy program. By directing the energy flow (qi) via tapping on acupuncture points, one can attain harmony in body-mind-spirit. In this presentation, I will share how I have combined tapping with various art modalities such as Cantonese opera and Chinese ink painting; how this holistic East meets West approach improves the dementia elderly’s quality of life in Hong Kong and how it can be adapted to different cultures.

Milan Szeto-Rieder (USA/Hong Kong)
BA, MEArtsTh, AThR
Milan Szeto-Rieder, was a fashion designer for 16 years before becoming an arts therapist. She has conducted experiential workshops on ‘Applying Expressive Arts Therapy to the victims of teenage bullying’ at the International Conference of Expressive Psychotherapy and ‘Integrating Chinese health and longevity practices into expressive arts therapy for dementia’ at the 11th International Expressive Arts Therapy Conference. Currently, she lives in both USA and Hong Kong. Among other projects, she is also working on a 3-year research/workshops on ‘The use of Expressive Arts Therapy in Palliative Care’ with the University of Hong Kong.
STEP INTO MY (VIRTUAL) WORLD

KATHRIN MARKS, STEFAN MARKS

Collaborative research and exploration of art therapy within a virtual reality environment, using a tool similar to as well as the Google TiltBrush.

Three particular areas have been researched:
1. Use of an Open Studio approach
2. Possibility for creating/printing of transitional objects
3. Art and Narrative Therapy, using the prompt: “Draw your “problem”, followed by therapeutic conversation and the therapist then literally stepping into the client’s world

These areas will be introduced as well as illustrated by (auto)ethnographic accounts through showing video footage, presenting 3D printed models, and inviting the audience to step into the virtual world.

Kathrin Marks (NZ)
BA Counselling
Kathrin has had an early interest in arts, particularly creative writing and drama, as well as therapy, but she only entered the world of counselling after her move to Aotearoa in 2007. She completed with a Bachelor of Counselling in 2013 and began her Arts Therapy studies in 2016. Kathrin works part-time as a therapist in the trauma and abuse field while completing her Master studies at Whitecliffe. She is a lover of movies, tea, cats, and glitter.

Stefan Marks (NZ)
PhD
Stefan is a researcher and senior lecturer at Colab, the interdisciplinary unit at Auckland University of Technology. He teaches courses around his main research interest, virtual reality, visualisation, and computer graphics, but also programming and physical computing. He is currently setting up the Sentience Lab, a facility for immersive and multi-sensory virtual reality experiences that attempt to merge the digital and the emotional.

SINGING THE CHANGES

HEATHER FLETCHER

There is wisdom in children’s songs (Perkio, 2010). Singing songs with children fosters a sense of wellbeing and belonging, strengthening attachment and emotional self regulation. Songs also teach language, life and social skills. This presentation explores the use of vocalising and singing in music therapy with children who have developmental delay and how it can facilitate change. It will be illustrated with case examples of work with pre-verbal children and children on the autistic spectrum, where the introduction of songs has been pivotal in the work.

Heather Fletcher (NZ)
BA (Hons) Creative Arts; Grad Dip Music Therapy; Grad Cert Child & Adolescent Mental Health
Heather Fletcher trained in music therapy at Bristol University, UK before moving to New Zealand in 2005. Since then she has been working for the West Coast DHB Infant Child & Adolescent Mental Health Service as a music therapist and case manager. She has regularly presented her work at conferences and been published in the New Zealand Journal for Music Therapy and in Caroline Miller’s recent book Arts Therapists in Multidisciplinary Settings. She is currently president of Music Therapy New Zealand.

A TRANSFORMATIVE RESPONSE: TRANSFERENCE THROUGH IMAGES IN ART THERAPY – PART 1

AMANDA GARLAND

I will present many art images, with clinical vignettes made by people in individual and group Art Therapy in an in-patient Eating Disorders unit in London. Alongside a short explanation of the setting and the 3 way processes in art therapy, as described by Joy Schavarien in her book The Revealing Image, (1992 Routledge, London). I invite the viewer to look, taste and take in their responses, or aesthetic counter-transference, to the images and then, after a night of digestion, to return on Sunday morning to further discuss these feelings generated through the images.

Amanda Garland (NZ)
BA(Hons), PGDipATh, AThR
For the past 27 years Amanda has worked in a variety of settings within mental health in the NHS, UK and in private practice in NZ, with adults, children and groups. Her experience includes working in therapeutic communities, in-patient and community settings. She was Head of Arts Therapies in the St. Ann’s Eating Disorders Service in North London. She supervised students, colleagues and teams and also contributed to MA Art Therapy trainings. She now lives and works in West Auckland.
CROSS-CULTURAL AND CROSS-MODAL MEETINGS: CREATING A NEW LANDSCAPE OF CONNECTIONS

ALEKSANDRA CHMIELNICKA-PLASKOTA, ADRIAN LANIA, AMANDA LEVEY

Aleksandra Chmielnicka-Plaskota
MPSych, MAEd, PhD

Aleksandra Chmielnicka-Plaskota is an art therapist from Warsaw, Poland, certified by the Mazovian Specialized Health Center. She works there as an art therapist, coordinator of art therapy activities, and advisor for students practicing art therapy in the hospital. She is employed as educator in the Art Education Institute at the Maria Grzegorzewska Academy of Special Education in Warsaw. She works primarily with patients of psychiatric clinics, children and adults with mental disabilities, and with art therapy students. She is a chairperson of art therapy section of the Polish Psychiatric Association and vice-president of Amici di Tworki Association.

Adrian Lania
MPsy, DipThArts, DipEd, AThR

Adrian Lania was born and educated in Wroclaw, Poland. He is a psychologist and dramatherapist. Adrian arrived in Sydney in 2004. Since then he has been working with children and adolescents at schools in Sydney South West Area. Adrian is the co-leader of an Introductory and an Advanced Dramatherapy Course, run by the Dramatherapy Centre. He enjoys working experimentally within the safe structure of the therapeutic process. In 2006 he created together with Joanna Jaaniste a documentary DVD: Going Birco, which was about the use of dramatherapy within the school setting (see ANZATA Newsletter 2007). Since then he has been made a performing member of Sydney Playback Theatre Company and is a registered member of ANZATA. In 2008, Adrian has engaged in PhD research at the University of Western Sydney into effective ways of working with young people with behavioral issues.

Amanda Levey
MAAT, BA (Hons) Psych, AThR

Amanda Levey studied psychology at the University of Melbourne, and subsequently trained extensively in the Halprin Method in the USA. This model is an integration of movement/dance, visual arts, performance techniques and therapeutic practices. She gained her MA in arts therapy at Whitecliffe College of Arts and Design in Auckland, New Zealand, and is the current Head of Department of the arts therapy programme there. Amanda is the former president and current secretary of ANZATA. She has presented at conferences in Australia, New Zealand, Singapore, Seoul, and Europe.
THE ARTISTRY OF COMMUNITY PARTICIPATION
STACEY BUSH, AMANDA WOODFORD

In this workshop we will present our pre-conference process of implementing a small, values led, community arts project – inviting the people of Christchurch to explore and upload images of ‘my Christchurch’ onto Instagram (social media). Photos generated from this project will be presented to those participating in this workshop. The invitation and challenge is for workshop participants to respond to these images in a non-imposing way. Through this process we hope to encourage conversations about working collaboratively, multi-modally, and emergently, as well as about the role of therapeutic arts practice in community engagement, towards fostering resilience, regrowth and wellbeing.

CHILD-CENTRED PLAY THERAPY FOR HELPING CHILDREN DEAL WITH TRAUMA AFTER EXPERIENCING THE CHRISTCHURCH EARTHQUAKES
ALEKSANDRA GOSTEVA

Past research has shown that child centred play therapy (Axline, 1947; Landreth, 2002) can be effective for addressing self-regulation problems in young children who experienced natural disasters (Jordan, 2013). This presentation will describe practice using child-centred play therapy strategies for helping children deal with trauma after experiencing the Christchurch earthquakes. Three strategies will be focussed on in this presentation: “following the child’s lead”, “describing the child’s actions”, and “facilitating decision-making and returning responsibility”. It will be argued that these strategies help children deal with traumatic experiences and stay calm and regulated. This work suggests that strategies such as these can be a valuable part of family-centred clinical practice.

Dr Stacey Bush (Aust)
Prof Doc, CAT, AThR
Amanda Woodford (Aust)
MA, CAT, AThR

Dr Stacey Bush and Amanda Woodford are academics working at The MIECAT Institute, Melbourne, Australia. Stacey’s interests involve exploring the content in process of arts making and the intersubjective relationship between artist and materials. It is the collaborative relational aspect of engaging lived experiencing using multi-modal arts forms to inquire into what is meaningful and foster well being which drives Stacey’s work practice. Amanda (a kiwi, formally from Dunedin and then Christchurch) has a deep interest in community arts and the nurturing of creativity, alongside the artist/material relationship. She is in her 4th year of Miecat’s Professional Doctorate, where the arts are central in her exploration of experiences around living with post-operative chronic pain.

Aleksandra Gosteva (NZ)
PGDip-HealSc(Ei), PGDipPlayTher, MHealSc, MEdPsyc

Aleksandra is a Lecturer, Play Therapist and the founder and Director of the Child and Family Play Therapy Centre in Christchurch. She received her Play Therapy training in Europe and completed her Masters in Health Sciences at the Health Sciences Centre at the University of Canterbury. The focus of her thesis is the use of Child Centred Play Therapy with children with severe behaviour problems. Aleksandra has developed her unique Play Therapy training programme designed specifically for New Zealand teachers.
This workshop is meant for Art Therapists, other mental health professionals and interested people. It will start with a short PP presentation to introduce the topic and will cover two main points: the use of ritual in art therapy in transitional periods; and helping clients to make a 'transition' from using art making in the therapy setting to integrating creativity into their daily life.

In this workshop the participants will be encouraged to confront themselves with the topic of transition and regeneration, get the opportunity to reflect and exchange and work out their own experience by making a message in a bottle. The second step of performing the ritual will take place in the participants private time (for example by releasing the bottle into the sea or finding the right spot for it to be). Message in a bottle is linked to metaphor and mystery and incorporates reflection, acceptance and release to make space for new things to come.

**Antje Meyer (Aust)**

BA AT, RN, AThR

Antje has many years of experience in mental health. She worked in clinical and community-based settings as a Registered Nurse, Art Therapist, Support Worker and Group Manager. She enjoys practicing art and values diversity in the choice of materials and techniques. As an Art Therapist, she has been facilitating therapy groups for adults in a mental rehabilitation center, ie for self-esteem, grief processing and developing interpersonal skills. She also enjoys teaching and sharing her experience in AT with the "Art Therapists to be" at the IKON institute.

**Ronald PHM Lay (Singapore)**

MA AThR, ATR-BC

Ronald has over 23 years of mental health services in three distinct countries: Singapore, USA and Canada. He leads the post-graduate arts therapy training at LASALLE College of the arts, has initiated several community arts projects and provides consultation to various national and international organisations. Previously he has provided art psychotherapy to adults within a large forensic mental health faculty in California for twelve years. Ronald presents internationally on forensic mental health, older adults, wellness and development of arts therapy in Asia.
This presentation hopes to increase awareness of the role of the sensimotor art therapy of Guided Drawing and Work in the Clay Field. In trauma integration and healing. Rosamund will deliver a case study of her work in clinical practice with a psychiatric patient presenting with PTSD and complex trauma for early sexual assault. Chris will add to the presentation from examples of her own work with adults and children as both victims and perpetrators of family violence.

Rosamund Mortimore (Aust)
MCAT
Rosamund is a Master of Creative Arts Therapy (RMIT) with a fine arts background. Employed for seven years in private psychiatric hospitals as an arts therapist she works with inpatient groups and day programme clients in both open Studio and one to one. She also has a private practice working with sensimotor art technique specialising in Work at the Clayfield® with focus on trauma integration and recovery. Previous presenter at ‘Therapist as Artist’ ANZATA conference 2011.

Chris Storm (Aust)
BA, MEd (Experiential Learning and Development), Grad Dip Ex Learn & Dev
MACATA, MACA, ATHR
Chris has over 35 years experience working with men, women and children in issues related to family violence and trauma. In recent years expanded her private Arts Therapy practice to focus on engaging clients in healing using Sensorimotor Art Therapy techniques and Work at the Clayfield®. She is a senior assistant with the Institute of Sensorimotor Art Therapy and combines her current studies in Somatic Experiencing to support clients in the exploration of opportunities for healing and resolution.
DAY THREE

TIME SLOT A: 10.00-12.00

A FESTIVAL OF ARTFUL TRANSITIONS
including:
Stepping into the unknown Jan Jeans
Mask making experience for communities in recovery: Make a mask Andrea Nersesian
Legacy thumb and hand imprints Mary Brownlow
One voice, one heart: in search of joy and beauty (poetry) Nicky Cassimatis
A transformative response-transference through images in art therapy - Part 2 Amanda Garland
Step into my (virtual) world - Part 2 Kathrin Marks, Stefan Marks
and there will be many more activities to choose from on the day...

Lunch

TIME SLOT B: 1.00-3.00

ANZATA AGM

22. New Zealand’s cultures in transition: How do we define our own Pacific nationhood Caroline Miller

23. The power of musical play Julie Wylie

24. New Zealand as a sanctuary for healing trauma amongst migrants Agnes Desombiaux Sigley

3.00-3.30

CLOSING CEREMONY

Key: Art Therapy Workshop (MW), Dramatherapy Workshop (DP), Multimodal Workshop (MP), Music Workshop (MW), Music Presentation (MP), Play Workshop (PW), Multi-discipline (MD)

HALF OF CREATIVITY
Make sure you visit the Hall of Creativity during the symposium. It is a space set apart from the other workshops and activities, where you can make art and be creative to your heart’s content. You may consider creating a gift and attaching it to the Festival Fence in the courtyard as a symbol of hope for the creative recovery of the city and her inhabitants.
FESTIVAL OF ARTFUL TRANSITION

For this festival we invite you to experience a wide variety of creative activities - from mask to mosaic making, from poetry to dance, from decorating cupcakes to therapeutic doll making to recycled wood work. Some of these workshops will be run by arts therapists, but most will be run by Christchurch locals. Through their commitment and hands-on can-do attitude, these artists and creative grassroots organisations played a pivotal role after the earthquakes in regenerating life in the city.

We will also have a small cinema, where we will show a wide variety of film clips portraying how the people in Christchurch coped creatively and humorously with the earthquakes and their aftermath through dance, drama, words, play, street art and garden creation.

If you haven’t visited the Hall of Creativity yet, this may be the time to do it and work on your art piece which you can then attach to the Festival Fence in the courtyard.

The Festival of Artful Recovery will be open to anyone, visitor and local, who is interested in creative recovery. In this festival you are welcome to visit the stalls, art stations and workshops freely without the need to enroll beforehand.

The program for this festival is still in development, and we will keep you informed about any changes and new activities and stalls.

STEPPING INTO THE UNKNOWN

JAN JEANS

An experiential activity using dance and art to explore transitions. When encountering change in your life and the path is unclear - can we settle into the wisdom of the body’s own knowing to guide us on our way. Using dance as a way to connect with the wisdom of the body we will integrate this experience with an art piece.

Jan Jeans (NZ)
Dip Integrative & Humanistic Psychotherapy, MAAT (Clinical), AThR

Jan has worked as a counsellor for many years and has integrated using arts modalities into her work. She offers arts including movement and dance to a wide range of clients: children, adolescents, adults and people with disabilities, who have issues ranging from sexual abuse to eating disorders. She is a passionate advocate of using movement and art to work with trauma issues. She runs Open Floor dance workshops in Christchurch and has a private practice as an arts therapist.

MASK MAKING EXPERIENCE FOR COMMUNITIES IN RECOVERY PART TWO: MAKE A MASK

ANDREA NERSESIAN

Introduction of the Mask Making – Plaster Bandage style. This workshop will include: How to make and embrace the process; alternatives for people who cannot make due to trauma experience or physical reasons; a demonstration of how to make a mask including a hand out. Should you choose to stay for longer to make a mask you will experience joining with a partner to make a mask.

Andrea Nersesian (Aust)
BA, Dip Transpersonal Art Therapy

Andrea has worked for Windana Drug and Alcohol Recovery, since 2010. Since receiving her Diploma in Transpersonal Art Therapy at Phoenix Institute in 2004 she has been working in hospital and community mental health settings as well as in private practice and providing workshops for a variety of services. She has a strong commitment to Art Therapy as a client-centred modality for trauma-informed practice and holds spaces in a safe, mindful and playful manner.
NICKY CASSIMATIS

In this hands-on workshop participants will engage with a variety of poems before beginning to deconstruct their understanding and relationship to pen and paper. Tactile and written activities will support participants to write and create their own poems.

Mary Brownlow (NZ)

Mary Brownlow has 23 years experience in Palliative Care, focusing on families, child mental health, grief and end of life issues. Born in the USA, settled in Wellington, Mary first trained in Fine Arts, completing a MA in art therapy in 1991, then emigrating to New Zealand to become a pioneer in her field; she is a contracted trainer for Interactive Drawing Therapy. Mary divides time between hospice and private practice seeing children, adults, supervises and groups. She employs visual art, bookmaking, constructed objects, ritual processes, IDT, Sandtray techniques with talking and play therapy.

Step into my (Virtual) World – Part 2

Participants are invited to step into and explore 3D artworks created in therapeutic processes with some of the latest commercially available Virtual Reality (VR) technology. The workshop facilitators encourage discussion about the details of the process, possibilities, and challenges. Available technology permitting, there will also be an opportunity for participants to create, explore, and share their own virtual 3D artwork.

Amanda Garland (NZ)

BA(Hons), PGDipATh, AThR

See page 15.
TIME SLOT B

AGM

ANZATA ANNUAL GENERAL MEETING

It is vitally important that all ANZATA Members attend the Annual General Meeting in order that a quorum is reached. By attending, you can have a say in the continued development of our Association.

Member Motions

If you have ideas of any changes that you would like to see in the association, you can write a motion for the membership to consider, discuss and vote on. We welcome submissions for motions from members. Please send to secretary@anzata.org by Friday 30 September.

NEW ZEALAND’S CULTURES IN TRANSITION: HOW DO WE DEFINE OUR OWN PACIFIC NATIONHOOD

CAROLINE MILLER

This experiential workshop focuses on our Pacific identity in a step towards formulating a Pacific model of arts therapy. New Zealand has a bi-cultural focus into which migrants from every world continent, from similar or highly disparate cultures and languages are merging, disrupting and creating a multi-cultural mix. Workshop participants will be asked to bring an object representing a personal symbol of their dominant culture, whose meaning they willing to share, and a coloured fabric which resonates with their cultural experience. Also to bring their enquiring mind as reflective practitioners with interrogative and interactive approaches, to be co-enquires around the workshop question.

Caroline Miller (NZ)

MA(Hons), GradDip (Clinical Psychology)

Caroline Miller is a drama therapist, supervisor and writer working in private practice. She has worked as an arts therapist in mental health services and mainstream and special needs schools. She was the inaugural co-director of the MAAT at Whitecliffe College in Auckland (2001). She is the editor of Assessments and Outcomes in the Arts therapies, a Person Centred Approach (2014) and Art Therapy in Multidisciplinary Settings, Working Together for Better Outcomes, published by Jessica Kingsley Publishers London. Both books were written with a range of arts therapists working in varied settings.

THE POWER OF MUSICAL PLAY

JULIE WYLIE

Musical Play with young children lays the foundation of music for life. It encourages a child-centred approach, fostering self-esteem, thought and creativity. This interactive workshop will help participants to understand and use the elements of music in their own practice. It will demonstrate how to use supportive narrative and instructional songs in daily routines, providing predictability and structure, thus helping children to listen and follow each step of a routine. Music has form, a clear beginning, middle and end and this helps children to develop concentration, to understand how to begin, how to keep going and how to end an activity. Musical play becomes a natural part of the young child’s own play so that they learn musical strategies for self-regulation and communication.

Julie Wylie (NZ)

MusB(Hons), BA, Dip Tchg, ATCL, AIRMTNZ

Julie founded the New Zealand Musical Parenting Association Inc. in Christchurch, New Zealand twenty three years ago. She is the senior music specialist at the Champion Centre, at Burwood Hospital, Christchurch, New Zealand. Julie has been invited to many countries to present music workshops and papers including Korea, Japan, Singapore, Australia, UK, Lithuania, Finland and Estonia. She has received awards for her music leadership and her music resources have won international awards. Julie also has her own music school for mothers and babies, and children 0-8 years.
NEW ZEALAND AS A SANCTUARY FOR HEALING TRAUMA AMONGST MIGRANTS

AGNES DESOMBIAUX SIGLEY

In my clinical practice I have seen many people, of varied age and culture, who migrated to New Zealand for different reasons (as refugees, through marriage, adoption, or personal choice). In this presentation, I will illustrate (through their creativity) how, having found a sanctuary in New Zealand and in the counselling room, they are able to heal past trauma caused by war, attachment issues, family violence, or other causes. Cut from their roots (in Europe, Africa, the Middle East, for example), how does the therapeutic process help them find their place in their new home without renouncing where they come from? How have they made sense of their new identity while also making a meaningful contribution to New Zealand.

Agnes Desombiaux Sigley (NZ)
Pgdip Health Science (Expressive Therapies), BA (Communications)
Agnes has been a counsellor since 2005 and has also trained extensively in expressive arts therapies. She uses a range of creative modalities in conjunction with other techniques, such as PsychoSomatic Integration and Mindfulness. Agnès is ACC registered, a full member of NZAC, the Chair of CTAA, and is a published author. Agnes has her own private practice where she gets referrals from various agencies. She has a life-long interest in psychoanalytic psychotherapy and healing through art and creativity. Agnès emigrated from France in 1994.
# FEES & HOW TO BOOK

## FEE SCHEDULE*

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**Note:**

* All prices are in Australian Dollars

** Early Bird ends 1 October 2016

### Please note:

Morning tea, afternoon tea and lunch is provided on Saturday, and lunch is provided on Sunday. These are included in the registration fees for all participants.

## HOW TO REGISTER

Registration must be completed online on the ANZATA website.

Please go to [www.anzata.org/Events/](http://www.anzata.org/Events/) and follow the easy steps.

If you have any questions please contact the Symposium Committee – symposium@anzata.org