

# CREATIVE ARTS IN COUNSELLING & PSYCHOTHERAPY CHAPTER

Canadian Counselling and Psychotherapy Association



## GREETINGS!

Welcome to the CACP's annual newsletter!

In this issue, you will find a highlight of our chapter's endeavors, upcoming initiatives, and information surrounding the AGM and CCPA Conference Panel. In collaboration with the CCPA's *Indigenous Circle Chapter*, our executive team is delighted to introduce this newsletter's theme bridging the creative arts among Indigenous populations.



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**Dear CCPA conference delegates and Members of Creative Arts in Counselling and Psychotherapy Chapter.**

The CACP chapter executive is proud to share our annual newsletter. This newsletter celebrates the role Creative Art Therapies can play in the process of Truth and Reconciliation and reflects the creative beauty, diversity, and strengths of counselors and psychotherapists who share a passion for creative arts and social responsibility in their professional and personal practices.

I want to take this time to thank our membership, I am in awe of your commitment, talent, and knowledge. I would also like to express my appreciation and amazement towards the executive team, for their incredible work and dedication: Melody Newcomb, Rowena Tam, Leah Lewis, Cindy Coady, and Hailey Tallman. Thank you for investing your time, expertise and energy to push important initiatives forward for our members. We are lucky to have you!

This year, the various initiatives from our chapter have taken us through a journey of growth and change. Our chapter has broadened its professional identity by changing its name to 'Creative Arts in Counseling and Psychotherapy Chapter.' The goal of this initiative is to increase diversity and inclusion for the members of our chapter who are creative arts practitioners. Our new name is accompanied by a new logo which strengthens and solidifies our presence. The executive has continued with the bursary programs including research, professional and student bursaries. Our chapter is now working towards developing a special issue dedicated to Creative Arts Research in the Canadian Journal of Counseling and Psychotherapy, which should see the light in 2020.

This year of growth has also been a year of partnership. Our chapter participated in the 'Chapters for Reconciliation' sharing circle. Our executive has taken time to reflect on what reconciliation means to us and is taking concrete steps to become better allies. We are adding land recognition to our biographies, and the panel, in partnership with the Indigenous Circle Chapter, is focusing on Creative arts with Indigenous populations. These actions represent the beginning of our involvement in the reconciliation process, and we invite all members to actively engage and reflect on our social responsibility at the root of this healing journey.

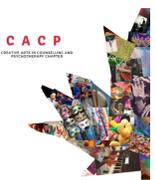


Throughout the year, growth and change have guided us to create a renewed identity, they have invited us to venture in creative partnerships, and they are now leading us towards a transition on the executive level. It has been a privilege to serve as President of the chapter for the past two years, and as I approach the end of my mandate, I am honored to 'pass the torch' to Rowena Tam, our incoming President, who has been on the executive as Communication Specialist and Director. Rowena is a drama therapist based in Montreal, and her appointment is a clear reflection of our growth. Rowena's passion for creative arts therapies, stellar communication, and leadership skills, will help our chapter flourish and continue to meet the needs of our community.

The Executive wishes you a good read, and we hope you enjoy this publication! We are always looking for new talent to join our team on the Executive, and we hope to hear from you soon!

Creatively yours,

Gabrielle Gingras



# WHAT RECONCILIATION MEANS TO ME

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*A letter from our Special Projects Coordinator, Melody Newcomb*

*When this question was raised at our CACP Chapter Executive meeting, I was stunned to hear that some members have not had the experience of working with Indigenous clients. Having worked in Winnipeg for the better part of 40 years with children in care, Indigenous children formed large proportion of those with whom I worked. I worked in a residential treatment centre in the school and in the 80s and 90s, we were just coming to understand the impacts of sexual abuse, FASD, and the loss of language and culture. We had an inkling that there was a longer history involved in these children ending up in care. Even at the basic level poverty and lack of resources on the reserves and in the city were glaring evidence that the parenting received by the children we worked with had a longer history than the immediate generation.*

*Now working at a community counselling centre that serves many children and families involved with CFS and Native agencies, I am confronted with a deeper reality.*

*Hearing individuals tell their story, not directly about residential schools, but their legacy, I am called to bear witness to the pain and suffering, as well as the strength and resilience I see and hear. More than one young person has talked about their connection with Tina Fontaine, a 15 year old whose body was pulled from the Red River, in the shadow of the Canadian Museum for Human Rights. How in the counselling session can I affirm strength and resilience when the social milieu says that these young people are throw-aways?*

As a creative arts/expressive arts therapist, I have the arts as tools for story-telling, music-making, vision creation without judgement. Image and non-verbal expression can be powerful tools in the process of healing and allow concrete expression of working together toward a common goal.

I must first be at home with the discomfort of the legacy of my Settler Canadian status. I must allow that to inform the humility I bring to each person, especially each Indigenous person with whom I work. I can allow that to deepen the sense of collaboration of working toward healing and expression.

There is a broken relationship in need of healing. There are stories that need to be heard and witnessed. There is wisdom to be gained from looking at the world through a different lens. There is an urgency to look, to listen, and to look and listen again, to find what Canada can be, who I can be as a Settler Canadian and ally to create a Canada for ALL her people.



# CREATIVE ARTS THERAPIES WITH INDIGENOUS POPULATIONS PANELISTS

CCPA ANNUAL  
CONFERENCE PANEL

MAY 15, 2019

## MEET OUR PANELISTS!

### Charles Chenard

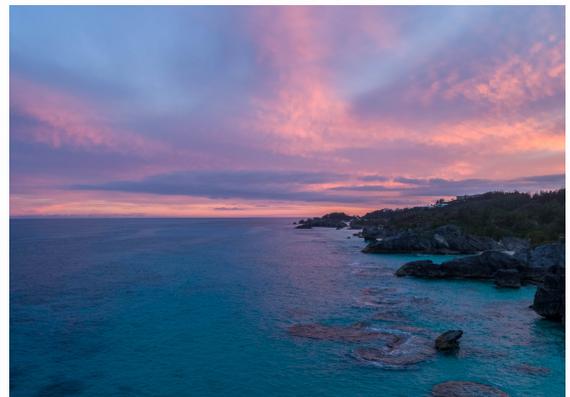
PICTURE OF APOLLO AND CHARLES

Charles Chenard is an Acadian who graduated from Université de Moncton as a social worker. He is a spiritually informed psychotherapist and art therapist, who practices Wado-kai karate, and is a playwright and mask maker. Trained in trauma and violence using a strength based, mindfulness and self-compassion guide his approach to counseling and supervision.

*Peaceful warrior* explores how to work with individuals with violent past, by encouraging them to honor their warrior spirit while taking responsibility for their behavior. It also encourages discovery of longings which originate from their unfortunate experiences. The goal is to encourage a more assertive, compassionate and peaceful way to respond to life.

### Jen Vivian, BFA, MA

Having graduated from the Masters of Art Therapy program at Concordia University in Montreal, I have recently relocated back to the East Coast. Originally from Newfoundland, I am happy to bring art therapy services to rural Cape Breton. After completing my undergraduate degree in studio arts, I spent time living and working abroad. When a family emergency brought me home to Newfoundland I started making art again. After the death of my mother, art making helped me through the grief process and became an integral part of my life. I then decided to pursue my Masters degree in Art Therapy to help other people benefit from the healing power of art. I work within an anti-oppression framework and have experience working with Indigenous communities. Being of Inuk and European descent, I developed a model of art therapy using Traditional Indigenous Healing Philosophies, mainly based on the Medicine Wheel. You can read about my model here: <https://spectrum.library.concordia.ca/977982/>



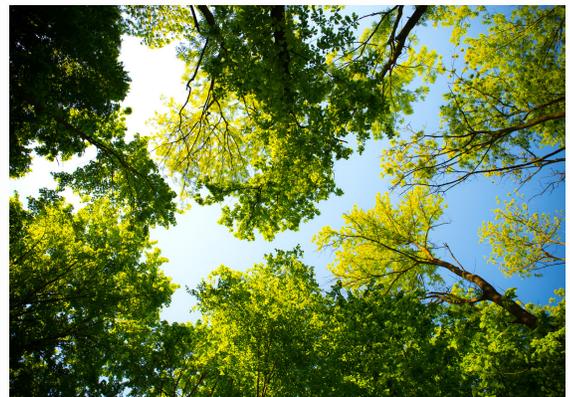
# CREATIVE ARTS THERAPIES WITH INDIGENOUS POPULATIONS PANELISTS

CCPA ANNUAL  
CONFERENCE PANEL

MAY 15, 2019

## Deva Little Mustache-Gordon

Deva is currently employed with Moose Factory Island District Area School Board as a Child and Youth clinician. Since 2013 she has been living in her partner's home of Moose Factory, Ont, to immerse her children in their Moose Cree culture and tradition to begin their journey as successful James Bay harvesters. Deva is a proud Blackfoot woman from Piikani First Nation in S.Alberta and her beliefs of wellness is guided through the Blackfoot saying "lyiikakimaat", which tells us to try hard and encourages inner strength. Deva holds a Master's of Education degree in Counselling Psychology (UVIC'11) and is both a Registered Psychotherapist (RP) with the College of Registered Psychotherapist of Ontario and a Canadian Certified Counsellor with the Canadian Counselling and Psychotherapy Association (CCPA). Her role within the CCPA has recently grown with becoming the Indigenous Circle Chapter President, which works to ensure Indigenous voices and world views are heard within the Canadian landscape of the counselling profession. In her work with children & youth she draws on play therapy, expressive therapies and yoga practices as a vehicle through which children can freely explore their feelings all while feeling empowered. Recently completed Indigenous Focusing Oriented Therapy certificate (JIBC '17) and a Yoga Exercise Specialist certification (YES-90) training and has been begun sharing "Mindfulness Moose yoga" programming at Ministik Elementary school in Moose Factory, Ont.



## Nicola Sherwin-Roller, MA, CCC, RCat

Nicola Sherwin-Roller MA.,CCC, RCat is a Registered Canadian Art Therapist and a Certified Canadian Counsellor. Graduated in 1994 from Concordia University with a Masters Degree in Art Psychotherapy, her thesis was based on cross cultural work with First Nations. Nicola worked as the Holistic Health Consultant for 4 years after graduating, developing Mental Health programs and facilitating Health transfer for the 23 northern communities under Prince Albert Grand Council, before moving into private practice in Prince Albert, where she has been for the last 22 years.





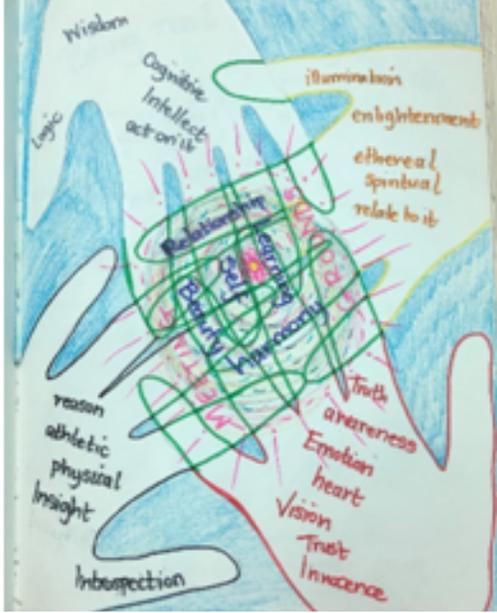
## ART THERAPY WITH INDIGENOUS POPULATIONS: REFLECTIONS FROM AN ART THERAPIST'S SKETCH BOOK

By Nicola Sherwin-Roller M.A, CCC, RCAT

In preparing for the upcoming CACP Chapter "An Indigenous Circle Chapter Panel" panelists were asked to consider certain questions to assist in their presentations. I had already begun to work on a presentation with client art work and different interventions and materials utilized and was struggling with condensing the information. Even before that I had struggled with whether to even submit to present.

Did I really have something of value to say? I do not consider myself a scholar, more of a doer working away in the background. I have been doing this work, that I call "meeting grounds" for the last 26 years and I no longer distinguish my approach as potentially being different from how others approach their work. It started as a cross-cultural process with First Nations but it is how I approach all clients now. So the problem becomes two fold; how do I put those 26 years of experiences into a seven-minute presentation in a helpful and concise way and will it be useful to the participant? To move towards resolving this issue I decided to turn to one of the techniques I ask clients to do, to journal; to write and/or draw the feelings and thoughts that come to them. This is that reflection, images and words have not been edited, they are provided as free flowing as they came...

*"Did I really have something of value to say? I do not consider myself a scholar, more of a doer working away in the background."*



## MEETING GROUNDS

- Recognizing our strengths
- What each can bring to the table
- When knowledge is shared we learn
- When other perspectives are honoured we see other ways to "be"
- Acknowledging that we each bring gifts to the table

## ART THERAPY

- Allows the client to be the author, artist, creator of their own reality
- It acknowledges that they have ownership of their creation, their knowledge, their story
- It does not impose external views and values
- It creates a space where there is equality so that client's do not feel "less than"
- In creating there is a sense of mastery

## BEING REAL... WALKING MY TALK

- Authenticity
- Liking myself
  - Who I am as an individual
  - Who I am culturally
  - Gender
  - Privilege
  - Owning who I am in a culturally sensitive way
  - Pride in my experience/self
- Walking my talk
  - Living a path of wellness
- What I do speaks more than my mouth
- Don't be a wannabe...
  - No-one wants a wannabe
  - How do you create a sense of pride for someone in their culture if you can't live wholeheartedly in your own?
- Understand your biases
  - Understand yourself
  - Own these pieces
  - Be open to other perspective as different not wrong



## I SEE A HUMAN BEING

I see a human being with much to be proud of:

- A rich heritage
- A strong people
- Strong hearts wiling to risk being in relationship with another member of the human race
- A willingness to share teachings and knowledge

Each person has their own perspectives on how they 'fit' into their

- Skin
- Culture
- Community
- Society at large

Empathy

Integrity

Spirit

Heart

Mind



## WHAT HAS THIS BROUGHT ME

Different concepts around time, make peace with time don't struggle against it, flow with it.

Knowledge comes from all around us

Things happen when they are supposed to

Acceptance of self-had to dig deep and get real

Courage

Humility

Connect with all aspects in a holistic way

Live with Balance

Review my priorities

- Family strength
- Allowing my child to experience his lessons



## THE TAKE AWAY

In processing through the images and words it becomes clear that rather than discuss specific interventions as previously planned it was more important to talk about the Art Therapist themselves. A mentor once told me that “a client will never tell you something that they don’t think you are able to hear”. I think that is equally true in this milieu, in the sense that, if you are wanting to facilitate decolonization as a process within the therapeutic space then you need to be willing to live that process. To open yourself to the teachings of the elders and participate, if asked, in ceremony. To be willing to “be” where the client is at, which may not be your traditional sense of “doing therapy”. In working on First Nation Communities, therapy has not just been in the office but in the clients’ kitchen working to make a meal for their family because they are at a loss as to what to do with the few ingredients that are left in the fridge, driving in a car because the client does not want to be seen at the clinic or walking in a meadow.

The therapist as facilitator rather than expert, becomes an advocate for healing rather than another person imposing views and directions. Art Therapy/Creative Art Therapies are a wonderful vehicle for this because they are gentle, non-intrusive, non-threatening approaches that are already accepted in Indigenous culture. Nobel Laureate Eric Kandel would go one step further and suggest that art has been a part of us from the very beginning, that it is not learned like language or an “acquired trait, but an instinct and as such necessary for survival.” (Brainworldmagazine.com How Art Changes Your Brain)

In the space of the meeting ground the exchange goes both ways, it’s a two-way street. I have changed and developed and integrated other ideas and ways of being into my life that have enriched and informed my spirit. My relationship with First Nations clients has taught me that they need me to be real, to be authentic in my motivation, to be who say I am (walk my talk), to live in wellness. Clients tell me they do not need people who say one thing and do another or who are not happy in their own skin, those differences are felt and trust does not grow.

So as I process these words and images what it really comes down to is this; through relationship, trust, personal integrity, and a willingness to explore the world through each other’s eyes, we can create change that is not one sided, a change that enriches all involved. This to me is a process of decolonization.

## ABOUT THE AUTHOR

*Nicola Sherwin-Roller MA., CCC, RCAT is a Registered Canadian Art Therapist and a Certified Canadian Counsellor. Graduated in 1994 from Concordia University with a Masters Degree in Art Psychotherapy, her Thesis was based on cross cultural work with First Nations. Nicola worked as the Holistic Health Consultant for 4 years after graduating, developing Mental Health programs and facilitating Health transfer for the 23 northern communities under Prince Albert Grand Council, before moving into private practice in Prince Albert, where she has been for the last 22 years. During this time Nicola also worked part-time as a Living Well Facilitator/Therapist on a Cree First Nation community for 7 years. Nicola Sherwin-Roller is the Saskatchewan Director for the CCPA Board and on the Steering Committee of FACT SK as well as a member of the Advocacy Committee with CATA.*

*Throughout these experiences from large city, to reserve to town’s Nicola is constantly amazed by the beauty of spirit and resiliency of the people who have trusted her with their stories and been willing to enter into the sacred space of a therapeutic relationship*

# THE PEACEFUL WARRIOR IS A JOURNEY TO KEEP THE WARRIOR SPIRIT ALIVE

By Charles Chenard

Edited by Gabrielle Chenard



I had the privilege of working as an art therapist with a teenager of First Nation's descent. To maintain his anonymity, I shall call him Harold. This name was chosen in order to honor Harold Cardinal, who has revealed and continues to stand up against "the unjust society".

As a Francophone Acadian, I have personally experienced the injustices still present in our society. Doors were slammed in my face on a few occasions in Fredericton, NB when I was around 11 years old. One occasion that comes to mind was when I was fundraising for my school going door to door selling chocolate. At one house, a woman opened the door to welcome me and asked how she could help me, complimenting me on how cute I was. I then asked if she would like to buy chocolates to support my school. She happily reached for the money in her purse and asked what school I was with, and when I said 'École St-Anne', she then recoiled in horror as if I was an animal, snatched back her money and slammed the door in my 11-year-old face.

Often, I need to remember the resilience and strength my ancestors needed to survive the deportation in 1755 and to fight for our rights. This memory helped me to be strong, resilient, peaceful and proud of my heritage. My dad, Sylvio Chenard, is in the newspaper used in my art.

Harold loves Japanese anime and superheroes: 'Attack of the Titans', 'Naruto', 'One Punch Men' (in image), 'Dragon ball Z', alongside his newest interest: 'Assassins Creed'. He was described as being around 7 years old, and since I know and watch most of these animés, some people would say that I am similar in age! Super hero drawing and the story of the battles are the main focus of our art therapy sessions.

When I first encountered Harold most of his warriors had many cuts, wounds, bandages, and were often fighting against bigger opponents. Who knows if these could be representing his wounds of being raised in a violent/alcoholic home, being taken away from his family and culture to be placed in an institution?

Is he looking for power to defeat what seems like impossible odds? From a strength-based perspective, I wondered how he survived so many battles? I explored with him what his warrior does to heal after a battle. I was surprised by how much the bruises and wounds in his drawing diminish after these conversations. Staff who work with him on zone of regulation, also notice Harold being friendlier and more able to handle his anger.

I was also trying to influence Harold's language by focusing less on how he was affected by all that happened and focusing more on how a warrior needs to respond to challenging situations. A warrior needs to be ready for the next battle, learn from the past and improve his skills so he can save the village. We also explored his warrior training! He identified his trainer as his deceased father. When his father was training him in the spiritual world, this gave him a chance to transform his relationship with his father and help him grieve.

With this mindset he was learning to grow as he was focusing on the need to be trained to be a better warrior and while he was connecting with his Indigenous roots, he proudly said he was a warrior of the First Nation's people. I can still see him smile as he re-discovered and re-connected to his wonderful identity.

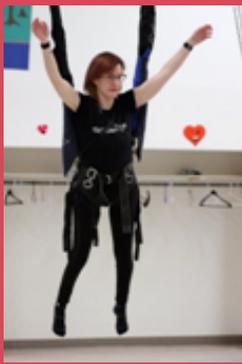
By encouraging him to take responsibility, he could now relate to the superheroes he idolized, and the fact that what they did in saving villages was as important as his brothers and his love for them. We discussed how a warrior needs to take responsibility for his actions, fight demons and monsters rather than people, and instead love and care for his people. The peaceful warrior is a healing journey to keep the warrior spirit alive, to find inner peace and to learn how to build healthier relationships and communities.

Stay tuned for the next adventure of the peaceful warrior "Harold" who will continue fighting against the coloniser zombies.



"In 2011 I lost my entire leg so participating in this project allows me to have movement involving 2 free hands along with a greater ability of movement."

- Vicki



"This experience provided me with a much needed form of artistic expression and gave me the opportunity to use parts of my body I thought were lost, all while building my strength."

- April

## BURSARY RECIPIENTS

EACH YEAR WE AWARD THREE BURSARIES TO SUPPORT RESEARCH IN THE CREATIVE ARTS THERAPIES, PROFESSIONALS, AND STUDENTS. CONGRATULATIONS TO OUR 2019 RECIPIENTS:  
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OUR NEWSLETTER'S FEATURED PAST RECIPIENTS:  
BETH NEWELL, INGRID WISSINK, & AMBER REGIER!

### PROFESSIONAL BURSARY RECIPIENT 2018

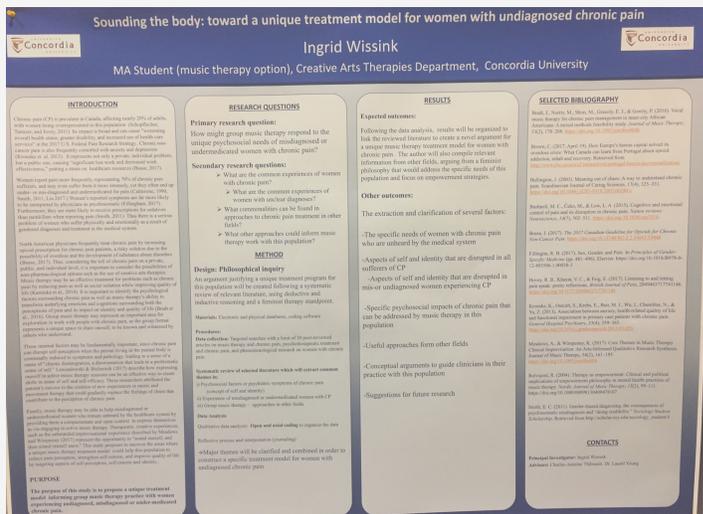
## THE FLYING PROJECT

**Beth Newell, M.Ed, CCC, RCT, Expressive Arts Therapist  
Lawrencetown Beach, Nova Scotia**

The joy of aerial movement for both performer and spectator has been around for quite some time now. However, putting people with mobility issues or physical disabilities into the air on bungees has not been done before to my knowledge. After four years of preparation the first flying participants experienced 'take off' this year. We are just beginning to explore this new adapted recreational/expressive art but are already seeing the joy of movement abounding.

My background in dance and training in Expressive Arts Therapy combined with the help of great volunteers and free space in my church has made the Flying Project possible.

I want to thank the Creative Arts Chapter of the CCPA for providing a bursary to The Flying Project. We have purchased a Bluetooth speaker so we now have the added benefit of music. Read more about The Flying Project at [theflyingproject.ca](http://theflyingproject.ca).



**STUDENT ASSISTANCE RECIPIENT 2018**

**INGRID WISSINK, MT-BC, GRDIP MUSIC THERAPY  
STUDENT RESEARCHER, CONCORDIA UNIVERSITY  
MONTREAL, QUEBEC**

# CAMT POSTER PRESENTATION

**INGRID WISSINK, MT-BC**

Last May, I was invited by the Canadian Association of Music Therapists (CAMT) to present a poster on my thesis research at the CAMT's 44th annual conference in St John's, Newfoundland. The Student Assistance Bursary awarded by the CAC-CCPA allowed me to present at the conference by funding my registration as well as other expenses. During the poster presentation period, I shared my current research, a qualitative inquiry called "Sounding the Body: Toward a Group Music Therapy Treatment Model for Women with Contested Chronic Pain Conditions," with active

professionals. I received essential feedback from their comments, inspiring new avenues for my future projects. I exchanged with experienced researchers with new and complementary ideas, with workshops and talks inspiring my thinking on music therapy's ability to adapt to a changing healthcare model, in relation to my thesis topic and beyond. I attended several workshops on various aspects of the field also revolving around the theme of adaptation. I was able to establish valuable academic and professional contacts in a competitive field. Finally, this first opportunity to present my own research poster represented an essential milestone in my career as a research-practitioner and an important step toward establishing my professional identity in the milieu. The conference was a highly informative and motivating experience and I am grateful to the CAC-CCPA for offering this assistance.



*"The art of losing isn't hard to master; so many things seem filled with the intent to be lost that their loss is no disaster. [...]"*

*"I lost two cities, lovely ones. And, vaster, some realms I owned, two rivers, a continent. I miss them, but it wasn't a disaster"*

- ELIZABETH BISHOP

# The Art of Loss: Exploring Migratory Grief with Drama Therapy

BY AMBER REGIER

I included the above abridged quote from the poem One Art by Elizabeth Bishop as I used it often to fuel my MA thesis research. The poem goes through many stages of loss, each getting larger, but suggesting that loss is everywhere but some how we are able to process them. For my research I was curious about people's relationship to loss, specifically the idea of migratory loss and grief. Likely motivated in part by my own experience of working as a migrant worker, followed closely after by the death of my Dad. I became curious about the many types of losses we can experience from a single occurrence or the many losses we face as we move through life. Through my research I wished to examine how all forms of loss require emotional adjustment in much the same way that people face death related loss. As well by exploring connections between the experience of migratory grief and Drama Therapy practice, I was hoping to gain a broader understanding of the post-migration experience and potentially assist in

developing better practices for working with migrant populations within the field of drama therapy.

With the support of the Creative Arts Therapy Chapter I was able to attend and explore workshops related to the process of death related loss. Specifically, I received "Good Grief" training with Natalie Segall which examined grief and mourning associated with death loss. It explored factors that may influence the grieving process and how to offer support to those experiencing a death loss. By exploring the processes associated with grief and mourning related to death loss I was able to explore parallel processes related to non death loss, specifically relating to post-migratory losses.

Individuals who migrate experience multiple challenges and related stress, including the loss of cultural norms or customs, loss of social support systems, and adjustment to a new culture - potentially causing shifts in identity and concept of self. The implication is that migratory grief is experienced and expressed in a similar manner to other more publicly recognized forms of loss and immigrant populations experiencing migratory grief may benefit from receiving culturally competent support and services informed by traditional bereavement perspectives. If immigrants are given the opportunity to reflect on and process their losses, it may assist in alleviating stress associated with migration and reduce adjustment difficulties. An immigrant's losses challenges may go unacknowledged, An item of particular importance is how and having a space, community or professional that acknowledges and recognizes the significance that migration or migratory grief has on the person involved may offer a reparative

experience. There must be permission to acknowledge the pain of what has happened, to recognize that the existence that was once known may not be known in the same way again, and that the struggles with migratory loss or adjustment may on some level continue indefinitely.

As a Drama Therapist I'm interested in the benefits of Drama Therapy techniques as a intervention for immigrant populations experiencing post-migration adjustment and migratory grief.

These interventions propose a means of processing grief, integrating the experience of loss into self-identity and assisting immigrant with adjustment issues in the new country of residence. In addition to addressing issues related to the experience of loss, Drama Therapy used in a group setting may provide immigrant individuals with a safe place to gather, address their concerns and share their experience.

In addition to providing community and support Drama Therapy techniques can also provide opportunities to make meaning and mourn losses associated with the migration experiences by utilizing story creation. Sharing or creating stories can assist in externalizing adjustment or grief issues, thus allowing personal issues to be seen more objectively and provide the possibility for creating new narratives that incorporate understanding of experience and personal development. Storytelling provides a means of organizing and remembering. By placing events or experience in a story, the meaning behind an individual's experience becomes clarified and contextualized. As well Drama Therapy techniques may allow individuals to create rituals; rituals may provide a space to reminisce, reflect and maintain an emotional bond with the lost item.

item. Additionally, participating in ritual creation may allow migrant individuals to feel a sense of control over their experience, an element that may be absent during a grieving or migratory process. Therefore, having the opportunity to create or perform rituals in a Drama Therapy space may provide a sense of safety for those lacking rituals in everyday life due to social upheaval, such as migration. Creating dramatic representations or ritual in Drama Therapy may allow individuals to work through or resolve issues related to their experience of migration and grief.

While I discovered through my research the complexity that loss and grief may add to the experience of migration and how Drama Therapy techniques may help individuals to process that experience, it is important to mention that the act of migration can also be a positive growth experience. While the act of migration may be stressful and isolating, it may also be an experience where an immigrant individual acquires new skills and perspectives; an experience where personal strength is gained, and resiliency discovered.

# CONGRATULATIONS TO OUR 2019 BURSARY RECIPIENTS

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## Student Assistance Bursary



## Kristina Parker

will be using the CACP student assistance bursary to attend the Ontario Art Therapy Association conference, where they are co-facilitating a workshop entitled "Personal In-Queer-y: Better understanding therapeutic relationships with the queer community". This bursary will also be used to attend a training on Intersectional Trauma Therapy, at the McGill Transpersonal Psychiatry Summer Institute.

## Professional Development Bursary

## DvT Montreal

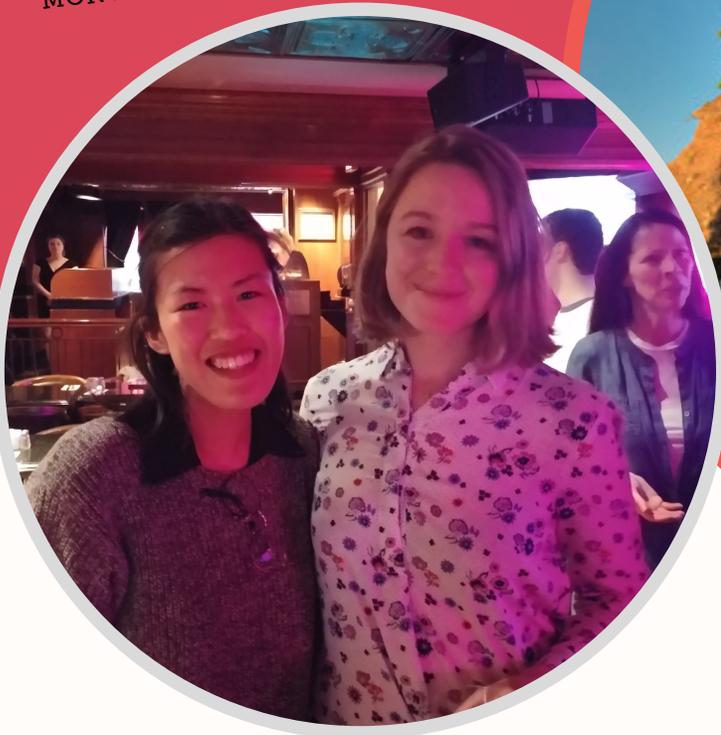
The DvT Montreal Institute is very pleased to receive this bursary to help celebrate our 10 year anniversary. More than 200 hundred people have participated in the training over the past 10 years and we would love to celebrate this by inviting Jason D. Butler, the creator of this Institute in Montreal, and will use this grant to offer a day of celebration with a big reunion!



# CACP EVENTS

## 5 à 7

A JOINT SOCIAL EVENT WITH  
THE QUEBEC COUNSELLING  
ASSOCIATION (QCA) IN  
MONTREAL



*Rowena Tam and Gabrielle Gingras*

On April 26, 2019, the CACP Chapter and QCA collaborated to host a social event to bring Montreal community members together at Sir Winston Churchill Pub! It was a pleasant success filled with drinks, snacks, members of the CCPA, students from McGill and Concordia, and new faces! If you are interested in hosting a social event in your area, email us at [cac.chapter@gmail.com](mailto:cac.chapter@gmail.com) to support you!

## ANNUAL GENERAL MEETING

MAY 15, 2019



**DELTA BEAUSÉJOUR HOTEL**  
750 MAIN STREET  
MONCTON, NEW BRUNSWICK  
E1C 1E6  
12:15 P.M. - 1:15 P.M.

*Refreshments will be served.*

# CALL FOR MANUSCRIPTS

The arts are exploding as a tool for self-care, and brain and trauma research are showing that participation in the arts has benefits. What is the evidence that informs the practice of creative arts therapists in art, music, dance-movement, drama, creative writing, play, and expressive arts therapy?

One-page proposals for manuscripts are requested for this issue that address the research and practical issues in creative arts therapies. Manuscripts might address topics such as the following:

- Original research.
- Case studies.
- The challenges of doing research in this field.
- Qualitative, quantitative, mixed methods, and arts-based methods of research.
- Applying brain research to practice.
- Meta-analysis of the evidence for this practice.
- Partnering with other disciplines as a means of research.

Other topics related to research in creative arts therapies are encouraged. The proposals should be submitted to Guest Editor, Melody Newcomb, by June 30, 2019. The deadline for manuscripts of accepted proposals is November 30, 2019. Publication is expected to be in the July 2020 issue.

Email proposals to Melody Newcomb at [cjcpartsresearch@gmail.com](mailto:cjcpartsresearch@gmail.com) with “Manuscript Proposal” written on the subject line.

# APPEL POUR L'ENVOI DE MANUSCRITS

Les arts en tant qu'outils de soins personnels sont en plein essor, et les études portant sur les traumatismes crâniens et cérébraux démontrent que la participation à des activités artistiques présente des avantages. Quels sont les éléments de preuve qui éclairent la pratique des thérapies de création artistique dans les arts, la musique, les mouvements de danse, l'art dramatique, la création littéraire, les pièces de théâtre et la thérapie par les arts du mouvement?

Des propositions de manuscrits d'une page sont demandées pour ce numéro qui aborde la recherche et les problèmes pratiques dans les thérapies de création artistique. Les manuscrits peuvent aborder des thèmes comme :

- La recherche originale.
- Les études de cas.
- Les difficultés de mener des recherches dans ce domaine.
- Les méthodes qualitatives, quantitatives et combinées, ainsi que les méthodes de recherche fondées sur les arts
- Appliquer la recherche sur le cerveau à la pratique
- La méta-analyse des éléments de preuve pour cette pratique
- La collaboration avec d'autres disciplines comme moyen de recherche

Nous encourageons aussi d'autres thèmes liés à la recherche sur les thérapies de création artistique. Les propositions doivent être soumises à la rédactrice en chef invitée, Melody Newcomb, d'ici le 30 juin 2019. La date limite pour remettre les manuscrits des propositions acceptées est le 30 novembre 2019. La publication devrait se faire dans le numéro de juillet 2020. Merci de faire parvenir par courriel vos propositions à Melody Newcomb à [cjcpartsresearch@gmail.com](mailto:cjcpartsresearch@gmail.com) en indiquant « Proposition de manuscrit » dans la ligne Objet du message.

# GET INVOLVED WITH US!



## JOIN OUR EXECUTIVE TEAM

Be a part of our chapter's executive team as we look to expand and grow in new directions. We are currently seeking members interested in filling the roles of:

*Communications Specialist*  
*Secretary*

## Funding opportunities

*Did you know that our chapter has funding for members?*

If you have an idea that will help the Creative Arts in Counselling & Psychotherapy Chapter members connect in your area, write to us with your proposed project at [cac.chapter@gmail.com](mailto:cac.chapter@gmail.com). We look forward to collaborating with you!



## Become A Spotlight Member

*Each month we strive to a chapter member and the incredible work that they do.*

We invite anyone part of the CCPA that employs creative arts in their practice to be featured on our social media platforms as a Spotlight Member! Email us at [cac.chapter@gmail.com](mailto:cac.chapter@gmail.com) with a biography and headshot, and we would be more than happy to share your experience, expertise, knowledge and creativity on our pages.

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