

Chapter Six

Hybrid Creatures: Art therapy education in Australia.

Memory foam - re-tracing and re-searching my steps - from there to here and back again

Jill Westwood

It is now 2016 as I re-trace my steps back 21 years to 1995. It was then that I arrived as a migrant, nascent art therapy educator from Britain to Australian shores for the first time, to a new-found family of art therapists 'at home' in an early settler's cottage on a university campus in the westerly reaches of greater Sydney. It was a scene from a bygone era of pioneering in the outback. From this place the spark of a PhD research project evolved and this piece is a development of it, in the form of a visual essay.

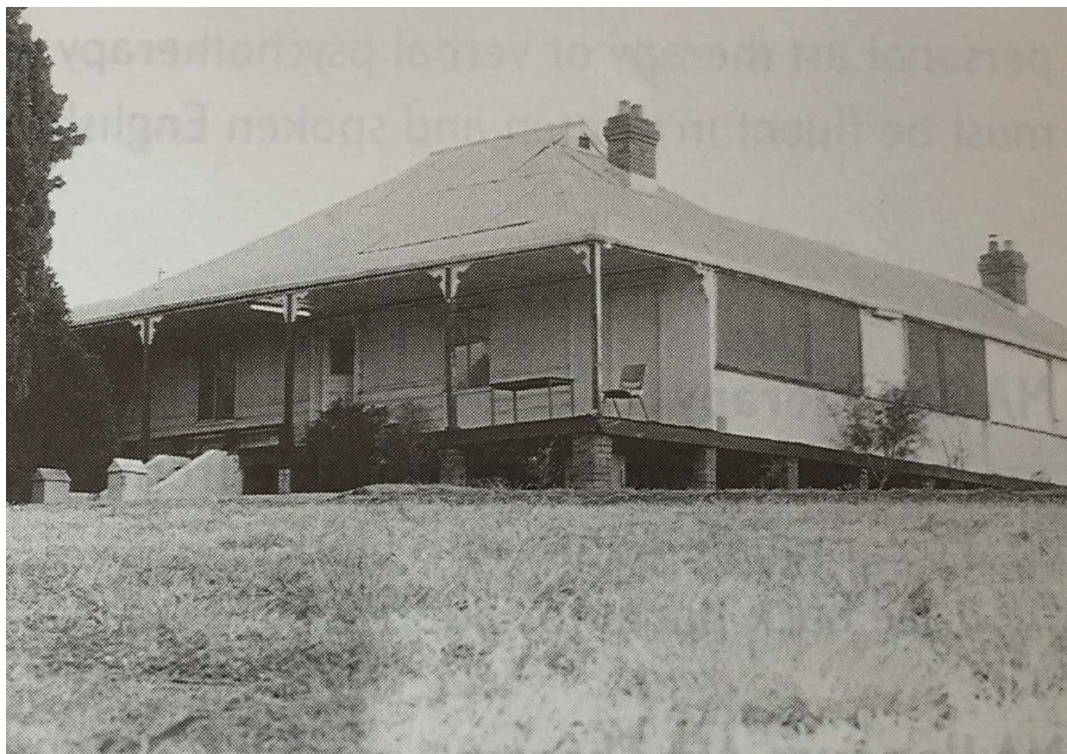


Figure 6:1: Detail from MA Art Therapy brochure, University of Western Sydney (UWS),ⁱ (1995) Photograph

From this particular 'home on the hill' – which is now gone – an exploration to discover the *field of art therapy education in Australia*, with a focus on theoretical influences, led me to create this installation at the International Art Therapy Conference in Goldsmiths London in 2013.



Figure 6:2: Installation, Jill Westwood (2013). Mixed media.

From immersion to reflexivity, the process from the cottage to the installation unfolded like

a **thick, foggy, saturated,** detailed, layered, embroidered,
memory foam fabric in the images and reflections that follow...

To help you enter into this flow it is relevant to state this was a qualitative research project, located in the paradigm of personal knowledge and subjectivity. The information is based on accounts of subjectivities and lived experiences of a particular time and context; it is therefore temporary, incomplete, complex and layered. Using a bricolage of methods (McLeod, 2006), information was gathered from several sources (literature, institutional sources, and key educators, including myself) and then analyzed. This included investigating other places and educators in the world shown to be influential (USA and UK). (See Westwood (2010) for a full account and related articles: Westwood, 2012; Westwood and Linnell, 2011.)

As a migrant who has boomeranged from Britain to Australia and back again I have a view from outside and within Australia. My biases have evolved towards experiential, arts-based learning and progressive psychodynamic and group systems perspectives, including post-structural and critical, race, feminist viewpoints. These preferences have influenced my use of visual processes to explore and develop ideas. This chapter foregrounds these preferences and the visual, heuristic auto-ethnographic aspects in order to open up meanings and develop understanding relevant for the field and for the region. It also embodies the visual emphasis alive in this book of collected works.



Figure 6:3: *Taronga Zoo*. Jill Westwood (Winter, 1995). Photograph.

From the city by the sea to the mountains...

Here I stand in the grounds of Taronga Zoo, Sydney, which overlooks the iconic harbor and bridge, in the Australian winter of 1995. I am a new arrival making my way in a different world, strangely familiar but unknown.



Figure 6:4: *Marga Hanna & Jill Westwood in the Blue Mountains*. Jill Westwood (Winter, 1995). Photograph.

Here in the Blue Mountains around the same time I am standing with my art therapy educator colleague, Marga Hanna from Canada, looking out and back towards Sydney, the most densely built and populated area 100 kilometers away. It is almost invisible on the horizon. The vastness is enveloping as I encounter the scale of this place.

Going forward to the following year 1996 and long before I began the formal research process I made this image:



Figure 6:5: *Map of art therapy around the world*. Jill Westwood (1996). Acrylic paint on paper.

I was invited to give a presentation at the Network for Exploring Creativity in Therapy through the Arts (NECTA) conference in Sydney on an international view of art therapy. I made this image to explore what I knew about art therapy around the world and to share my experiences and thoughts. The image is structured as a view of the world with the centre being my consciousness. It is like a global map structured around night and day with four cardinal directions on the points of a compass. In the lower half is the world I came from in Britain, symbolized by a giant well-established yew tree in the darkness of night but lit by a full moon. Opposite is the daylight of Australia with two slender white ghost gum trees, hardly visible in the glare of the midday sun. To the west, North America: a cluster of great redwood pine trees, relatively unknown to me. And to the east a Boab and some palm trees of Asia, also an unknown region to me. This was an attempt to imagine and explore the differences between places and perspectives and, by looking through 'my' eyes, to raise the

idea of what different eyes and different viewers might see. *(Post)colonial ghosts begin to whisper...*

Fast forward to 2003. I was embarking on the PhD project to explore the field of art therapy education in Australia. At a research retreat held at a converted dairy in Leura in the Blue Mountains, facilitated by Andy Gilroy, I made this image.



Figure 6:6: *A view of the landscape of the study*. Jill Westwood (2003). Oil pastel on black paper.

Using the principles of art therapy processes involving image-making and group discussion, we explored our research interests. I located myself in the landscape on a path dividing the image into two parts, an Australian landscape on the right and an English landscape on the left. The Australian scene is of a harsh, burnt, desert landscape with broken charred trees. There is one silvery ghost gum, reminiscent of the trees in Figure 5. The English scene is contrastingly verdant. The sun and moon are present, echoing themes of the conscious and unconscious. The sun-god-like eye looks like it is seeking to become more conscious and see things from a bird's eye view; this contrasts with the crescent moon and a wispy, striding figure heading off to the edges.



Figure 6:6a: Detail of image.

Making these images helped me begin to question my context and how I might be limited and blinkered inside my university experience, coming as I was from the land of the old colonial power. Shortly after I made this image during a Christmas holiday that followed the retreat.



Figure 6:7: *Explorations into the centre?* Jill Westwood (2003). Chalk pastel on paper.

I had a frustrating start using the materials and did not know where to begin. The chalks were dusty, dry and dirty. This led me to think about the Australian land of desert and dryness. A tree formed, a kind of hybrid English-Australian tree, a blossoming oak-gum with magenta flowers. Then a desert leading to a sea, washed out and vague. In an attempt to resolve the image, I included something that I thought would acknowledge an Aboriginal perspective in the landscape. Something I felt was missing. A circle with a black hole in the centre formed – eye-like – a different perspective. Then a swirling blue question mark – like a rainbow serpent coming out of the hole.

In the preceding years I'd taken a trip to the Northern Territory and been deeply impressed by the experience. Travelling to the centre of the continent and encountering Aboriginal culture directly had a profound and ineffable effect on me. I hadn't known how to actively tap into this reservoir of knowledge but it surfaced in the images and discussions. This struggle belies hidden histories and the need to take a postcolonial turn.



Figure 6:8: *At the base of Uluru*. Jill Westwood (circa 1998). Photograph.

Two years later in 2005 I had been in Australia and in the role of an art therapy educator for 10 years. To mark the occasion I created a 'Sistine Chapel'-inspired piece to capture and chronicle the process and achievements.



Figure 6:9: *A decade 1995-2005 as an art therapy educator at UWS, Australia*. Jill Westwood (2005). Collage and oil pastels on card.

It is built around the iconic Michelangelo masterpiece and the figure of the Libyan Sibyl, as well as the works of other great artists of the Renaissance. Dominated by European art and historical references I unfolded my professional experience of struggle, growth and relationships in the sphere of art therapy training at the UWS. The image is a kind of a map or cosmology of the enterprise of the programme in the university context. It was also a testament to the efforts of many people working together with a shared purpose. Although this image was not made directly about the research, it captured something of the quality of the work of an art therapy programme and the nature of the experience of being an art therapy educator. It was also relevant to observe how the imagery referenced European art history so strongly, with some links to ancient mythology from the Middle East. Significantly, there were no Australian images.

In 2007 the project was progressing. Another image (Figure 10) was made to look more closely at the landscape of the project and my experience of the research process.



Figure 6:10: *Landscape of the research project*. Jill Westwood (2007). Collage and oil pastels on black paper.

Using collage, the image is structured around a mighty river which cascades through the terrain, cutting into and creating the geography with a strong perspective. There is one horizon covering a range of lands with settlements and farming.



Figure 6:10a: Detail of image.

On the left side, flocks of livestock are herded and on the right, three kangaroos look out from a highly cultivated golf course (Figure 10a); this leads to the foreground where some other scenes unfold. In the bottom right area, a man looks through a magnifying glass to inspect something very close up (Figure 10b). A person is washed in the white foam of the cascading waters and is completely immersed. Next to them is a winter landscape which features a lone dog and a horse, right on the edge of the image (Figure 10b). They are braving the icy terrain. On the other side the page is left vacant and undeveloped.



Figure 6:10b: Detail of image.

I saw this image as an attempt to hold in view a panorama of the project's landscape. It contrasted the herding masses of animals for farming with the wild and indigenous kangaroos of Australia. However these kangaroos are located in a highly cultivated urban environment of a golf course (Figure 10a). This captured some of the free and natural spirit I found in Australia coupled with the tension of fitting into an imported and cultivated environment. The theme of contrasts and opposing positions and their reconciliation spoke on many levels. In a broad sense it referred to the political process of Aboriginal reconciliation and colonial invasion. Parallels could also be found at the level of art therapy programmes which have evolved through the **importation and adaptation** of different educators who were from different places and who had brought different perspectives with them.

Other aspects of the image spoke about my experience of the research process. I saw the river as symbolic of the journey of the research, coursing and cutting through the landscape and having a powerful momentum that carried me along but which could wash me up in a place I had not expected and could not control. The person immersed in the foamy waters echoed my experience of being engulfed by the process. This dynamic of moving between expanded exploratory spaces to focused attention on some tiny detail also captured something of the process. The presence of the dog and the horse I associated with travelling in a lonely, harsh environment and needing companionship on the journey.

In 2008 I embarked on a series of research interviews and found that I dreamt about the research several times. Figure 11 is a visual sketch that tried to capture one of those dreams and the converging ideas I was grappling with.

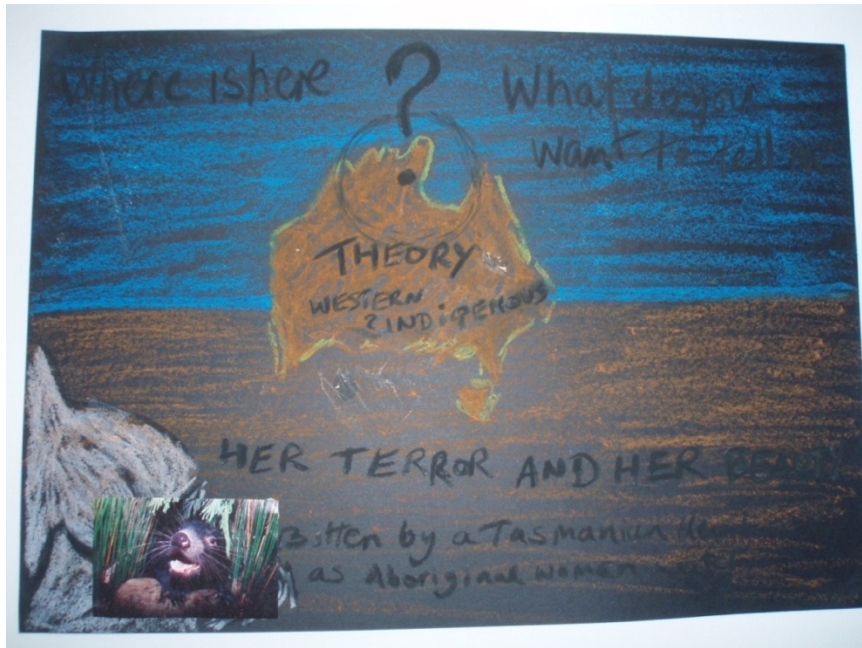


Figure 6:11: *Research Dreaming*, Jill Westwood (2008). Collage and oil pastel on paper.

I had found the process of doing the interviews profound. I was talking with people, some of whom I had never met before, who held important knowledge about the field. I heard about their experiences and views which included personal stories and sometimes difficulties and conflicts. These meetings allowed me to join up pieces of information that shifted my perception and knowledge and gave me a new overview of the field. I became highly sensitized to my role and the effects of the research process. It caused me to think more about what it was I was asking of people. I noticed, without exception, that I left each interview with a feeling of exhilaration and privilege, and that the information that had been shared with me was precious, like gold.

In the dream I was to interview a participant but I could only ask one question. The question that came to me was: “*What do you want to tell me?*” In the dream this question was like an epiphany. It was as if this was a key to unlocking the research. However, ironically, this did not ask anything specific about the research I was undertaking. This made me think about the power relationship between a researcher and a participant when in pursuit of a research question. In this dynamic, the researcher is taking up a receptive function to hear what is shared.

In another image from the same dream, I was suckling a Tasmanian devilⁱⁱ as some Aboriginal women watched. The animal suddenly bit me and it was shocking and painful. I wondered about the aggressive forces involved in the rearing of an animal (art therapy / programme / research project) and of the inter-species relationship of a human and a Tasmanian devil (mixing between cultures, perspectives and theories). I also thought of the rivalry and competition that is part of the struggle of life and growth.

The other elements of the image refer to ideas about migration and the history of Australia. The question of: *"Where is here?"* sits alongside the question: *"What do you want to tell me?"* A question mark hovers above a map of Australia with the word *'theory'* plus sub-titles, *'Western'* and *'Indigenous'*.

The words of the famous poem about Australia, *'My Country'* by Dorothea Mackellar are etched below: *"Her terror and her beauty"*. This echoes the essence of the country and the context. However I had unconsciously switched the order of the words, which in the poem are *"Her beauty and her terror"*. The force of terror was pushing closer into the foreground.

In January 2009, following changes in my circumstances I returned to Britain...



Figure 6:12: *View from family home across the street.* Jill Westwood (2009). Photograph.

Figure 6:13: *My birthday party in the garden of this same family home.* Margaret Westwood (1965). Photograph.



Figure 6:14: *Inside the Town Hall building, Goldsmiths, University of London.* Jill Westwood (2009). Photograph.

Figure 6:15: *It was a cold snowy winter, the foot prints of birds.* Jill Westwood (2009). Photograph.



Figure 6:16: *Inside one of the art therapy studios at Goldsmiths.* Jill Westwood (2009). Photograph.

I was now working at Goldsmiths, University of London, where I had trained 20 years earlier in 1988-90. I was catapulted back into a previously known context but I came to it with a different awareness and also a recognition that this place had evolved. I was confronted with the need to develop new relationships, afresh. At a workshop on identity and difference on the theme of 'class', I made a piece referencing the famous Goldsmiths alumni

Damien Hirst's artwork of a sharkⁱⁱⁱ, the Royal Family and the Pearly Kings and Queens of London.



Figure 6:17: *Artwork (Shark, Donkey, Pearly Kings and Queens)*. Jill Westwood (2009) Mixed media including; paper, found objects, plastic, water.

Figure ^;17a: *Artwork (Plastic bag robe featuring Queen Elizabeth II)*. Jill Westwood (2009). Mixed media including; paper, ribbon, plastic carrier bag.

I was back inside the places and home of bygone colonial power. Swallowed up by sharks, doing the donkey work and reflecting on systemic and cultural inequalities.

By July 2009 all the interviews were completed and I was about to begin the data analysis and writing up of the study. In some designated research-based studio time I made this very tightly constructed, densely referenced image...



Figure 6:18: *A bestiary of art therapy education in Australia*. Jill Westwood (2009). Collage and ink on cartridge paper.

My aim was to try to contain all the interviews that had been done in Australia and think about them as a whole. An imaginary family or bestiary^{iv} of hybrid creatures is pictured on the map of Australia with a re-visited image of 'explorations into the centre' (Figure 7) located in the middle, like a window set on the horizon. The creatures were loosely based on the seven different programmes in the public university (five) and private (two) sectors in Australia and the art therapy educators in this field. (University sector: Edith Cowan University, University of Western Sydney, La Trobe University, Royal Melbourne Institute of Technology, University of Queensland; Private sector: IKON, MIECAT). The process of the interviews had produced new connections and understandings for me, stimulating a desire to link and be in relationship with all the participants, rather than be rivalrous or oppositional, the process being common to groups.

Shortly after completing the 'bestiary' I realised that I had inadvertently missed including the programme at Royal Melbourne Institute of Technology (RMIT); in response to this I

made a soft sculpture in the form of a duck billed platypus. This completed the 'bestiary' of art therapy creatures.



Figure 6:19: *Platypus*. Jill Westwood (2009). Found fabrics and sponge.

In parallel to this bestiary I began to map the influential relationships in a genealogy of programmes and educators, as can be seen in this next image...



Figure 6:20: *A genealogy of art therapy education in Australia*. Jill Westwood (2009). Collage and ink on cartridge paper.

The image is of a large and well-established Australian gum tree with a tall palm tree in the background. It features the educators and their various connections to each other through the branches, leading to the programmes that sit in the boughs. These connections were revealed through the interviews. The left fork and branch of the gum tree holds more of the influences from UK and leads to the programs at the University of Queensland (UQ), the University of Western Sydney (UWS) and Edith Cowan University (ECU). However, ECU sits in the centre and mingles with the right hand branches, representative of the educator influences from the USA. The right hand fork in the trunk is representative of influences from the USA, the major branch leading to the Royal Melbourne Institute of Technology (RMIT), La Trobe University and the IKON Institute of Australia programmes. The separate, tall palm tree that grows close by in the background is representative of the MIECAT programme which has its own unique view and purpose, closely related but distinct from what might be considered the 'species' of the other programmes. Both trees are filled with various flora and fauna showing the rich variety and cross-fertilization of ideas, views and

practices in Australian art therapy. It also alludes to the migration of ideas and influences and how these travel from different places.

Following this I used image-making to map the entire project in 'A Cosmology of Art Therapy Education in Australia'...



Figure 6:21: *A cosmology of art therapy education in Australia*. Jill Westwood (2009). Collage and ink on cartridge paper.

A map of Australia is at the heart of the scene and a curving horizon arcs across the image. Swirling lines, reminiscent of songlines^v, suggest paths between areas. Words are used to name important factors in the context of the project and to trace the interconnected and multilayered dynamics between places, histories, cultures, literature, programmes and professional and theoretical horizons.

In this image I attempted to map out the overall project in order to process the material and progress the findings in an organized way. It shows the complexity of a diverse and multi-layered field of different views and innovative approaches within the seven art therapy

programmes in Australia. I discovered that theories and practices were closely linked and that approaches to art therapy education had evolved from the educators, their background experiences, the location of the programme within the university, professional contexts (health, arts, education, social, community) and the prevailing views within these contexts which are driven by economic, socio-political forces and neo-liberal agendas^{vi}. The university programmes generally taught a range of the major theories of psychotherapy, underpinned with a psychodynamic or humanistic perspective, although movement towards a more integrative and eclectic approach was also found. This was linked to being part of more general masters programmes, driven by economic forces. The private sector programmes were more distinctly grounded in a particular theoretical perspective or philosophical view.

The '*uneasy partnership*' between art and psychotherapy resonates as an enduring and continual dynamic (Champernowne, 1971). This echoes in the theme of the bestiary and hybrid-creature images which owed much to my creative collaboration with colleagues at the UWS (Perry, Linnell, Pretorius, see Chapter Nine, this volume). From this, more related artwork was spawned which culminated in an installation at an International Art Therapy Conference at Goldsmiths, University of London in April 2013.



Figure 6:22: *Finding a voice, making your mark*. Goldsmiths, University of London (2013). Poster of the International Conference.

Figure 6:23: *Andy Gilroy in foreground and conference delegates*. Jill Westwood (2013). Photograph.



Figure 6:24: View of the installation at the Conference. Jill Westwood (2013). Photograph.



Figure 6:25: Installation. Jill Westwood (2013). Mixed media.

To give you, the reader, an overview of my research findings and observations about each programme, I will now interweave the content of the installation with its images and with the narratives collected from the interviews.

Edith Cowan University (ECU) 1992-2007

Conflict between approaches and cultures, method versus dynamic orientation, UK perspective versus USA perspective, Jungian influence, dramatherapy. Later phase: movement towards art, influences from UK, USA, Australia.

On the Western side of Australia in Perth, the first University-based MA Art Therapy programme at Edith Cowan University was developed in 1992 and ran until 2007. This is featured on the left side of the installation.



Figure 6:26: Magpie – detail of installation connected to ECU.



Figure 6:27: Detail of *Genealogy* image Michael Campanelli.



Figure 6:28: Detail of *Cosmology* image referencing *Bestiary* image of ECU/IKON programmes.

Figure 6:29: Figures that became part of the installation.

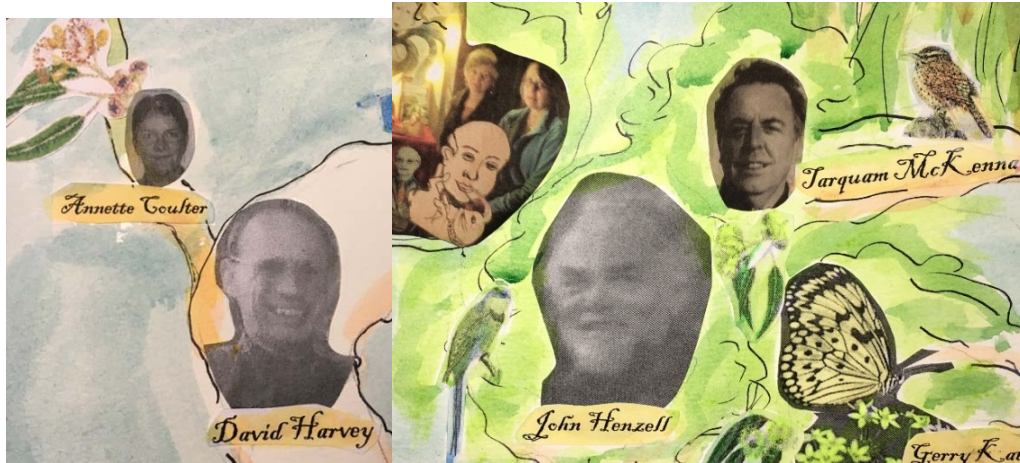


Figure 6:30: Detail of *Genealogy* image David Harvey, Annette Coulter.

Figure 6:31: Detail of *Genealogy* image John Henzell, Tarquam McKenna.



Figure 6:32: Detail of *Genealogy* image Michael Edwards, Guy Grey-Smith.

These images feature associations to the ECU programme, its educators and the themes. There is a notable lineage that runs between UK and Australia and the founding of art therapy in both places. The educators at ECU came from Australia (John Henzell, Tarquam McKenna), the UK (David Harvey) and the USA (Michael Campanelli). I first came to know this programme through meeting Michael Campanelli at conferences in the mid to late 1990s. These encounters opened up my awareness of the different views of art therapy and the ways they can be linked to the different systems of health care found in the UK (social model) and the USA (private insurance model) (Gilroy and Skaife, 1997). As this interplay of viewpoints developed between different educators from different places, it gave rise to a conflict between a 'methods' versus a 'dynamic' orientation and, to some extent, a clash between cultures and people. This echoed the complex issues of dispute often found in the beginning of professions' development in their struggle for definition and recognition (Gilroy and Hanna, 1998). While these conflicts were lived through during the period of its

existence eventually, due to institutional, managerial and economic changes, the programme closed in 2007.

It was only after the ECU programme closed, and as part of the PhD research, that I spoke with David Harvey, and began to piece together the background history and his role in its evolution. This was a sensitive conversation about a period of struggle that contained the possibility of reparation through my witnessing his contribution. Born in the UK, David Harvey specialised in art education and in 1975 migrated (as an adult) to Perth, WA. He completed an MA Art Education at the (then) School of Art Education at Birmingham Polytechnic, England, (now the University of Birmingham)^{vii} which included the first postgraduate option in art therapy run by Michael Edwards. Several figures who were taught by Edwards at Birmingham went on to influence the field in Australia (Harvey, Henzell, Gilroy). Harvey began working at Edith Cowan University and, notably, developed the first university based art therapy programme in Australia. It started as a Postgraduate Diploma in Art Therapy 1989- 1991 and was a precursor to the MA Art Therapy that commenced in 1992.

As the ECU programme developed, Michael Campanelli from the USA was appointed in 1994. Campanelli arrived shortly after Harvey went on sabbatical to do further training on the MA Art Psychotherapy at Goldsmiths, University of London in the UK. Campanelli brought a strong North American approach to the programme and took it to a more didactic 'methods' and research-oriented approach, i.e. as distinct from the experiential, psychodynamic perspective Harvey had established. Harvey returned and found the character of programme changed and his position displaced. Due largely to these differences and the struggles that ensued, he left his post in 1997. It was a difficult transition, one that was compounded by Michael Campanelli's illness and subsequent untimely death in 1999. Not surprisingly, the programme entered a period of traumatic loss. The absence of Michael Campanelli's voice leaves a gap in this research.

Following the loss of Michael Campanelli, John Henzell was appointed in 2001. My interview with John in 2008 revealed an interesting series of connections which gave impetus to my tracing the genalogy of art therapy education in Australia. John started life in England and

came to Australia when he was 2 years old. He trained as an artist-painter in a technical college in Perth which later became part of ECU. As John describes in Chapter Four (this volume), he first encountered art therapy through a family friend, Guy Grey-Smith who had worked with Adrian Hill in England. This connection was through Henzell's father who was a doctor and specialist in tuberculosis (TB). Grey-Smith, an Australian, was a survivor of a World War Two Prisoner of War camp where he contracted TB. He was repatriated to the King Edward VII Sanatorium in Godalming, Surrey, England, where Adrian Hill was introducing art therapy. Here Grey-Smith became involved with art therapy, first as a patient and then as a practitioner. Grey-Smith returned to Perth and introduced art therapy into hospitals in Western Australia and later, in 1958, shared his knowledge with John who was 19 years old at the time. At 21 John went to England and became involved with the emergence of art therapy in the UK, undertaking an MPhil with Michael Edwards at Birmingham Polytechnic. Henzell was also involved with the development of art therapy education in the UK at the Universities of Hertfordshire and Sheffield. He returned to Australia to take up the post at ECU in 2001 until its closure in 2007.

Another significant figure associated with the ECU programme was Tarquam McKenna. An Australian from Tasmania, he was one of the first cohort of students of the programme. From a background in education and special education and with particular interests in dramatherapy, psychodrama and Jungian perspectives, he went on to work part-time on the programme in its various eras. He was also active in the professional association, the Australian and New Zealand Art Therapy Association^{viii}, holding several key positions including President, Vice President and Treasurer. McKenna studied both art therapy and dramatherapy in Australia, the USA and the UK. He brought together a range of views and perspectives that enabled different ideas, theories and views to come together. This was pivotal in the development of a more inclusive view within the profession and a drive towards greater integration.

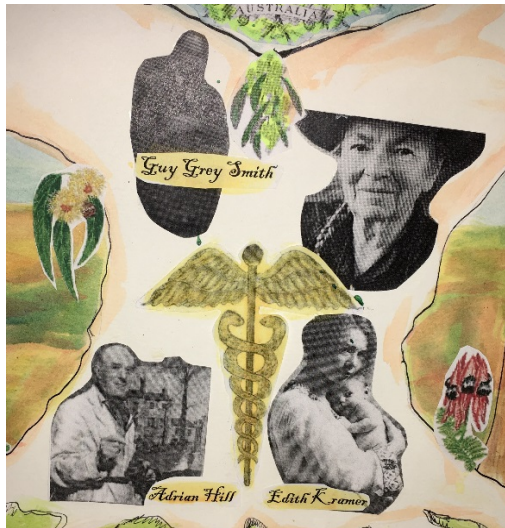


Figure 6:33: Detail of *Genealogy* image the origins of influences from UK (Adrian Hill) and USA (Edith Kramer).

Adrian Hill (UK) and Edith Kramer (USA) are the earliest named influences found in art therapy education in Australia.



Figure 6:34: *Hannah Menahemim, Jill Westwood and John Henzell in Perth*. Standing, left to right. Jill Westwood (circa 2001). Photograph.

I was about to fly to Rotnest Island on a two person plane...me and the pilot! That's not unusual in Perth!



Figure 6:35: A gathering of ANZATA and many of the art therapy educators at a conference in Perth. Back row, left to right, standing: Nancy Slater, Jill Westwood, Annette Coulter, Hannah Menahemi, unknown, Joy Schimdt, unknown. Front row, left to right, sitting: Lindy Belitho, Amanda Hasenkam, Pauline Marsden. Jill Westwood (circa 2001). Photograph.

IKON: *Transpersonal paradigm, neo-Jungian, art therapy, influences Australia, USA.*

IKON, featured as a winged fox-coyote, reflects the transpersonal and psycho-spiritual approaches that were found in this region of Perth.



Figure 6:36: Detail of *Cosmology* image referencing *Bestiary* image of IKON programme.



Figure 6:37: Fox-coyote image from installation. This was positioned in a different location to the main tableau.

Figure 6:38: Detail of *Genealogy* image: Vicki Dean and Rafael Locke.

Pictured standing apart and independent, IKON arose from the private sector as an institute in 1988 concurrently to ECU. It began offering training in transpersonal art therapy in 1995, at diploma level, through projects with Indigenous Australians in Western Australia. The transpersonal view calls upon spiritual traditions and their healing practices, and includes Indigenous perspectives. This was in contrast to the mainstream medical/health paradigm where the university-based programmes were seeking to gain ground. Therefore significant differences concerning approaches, levels of training and outcomes between IKON and ECU (and other university-based programmes) were found.

The fox-coyote also had a strong presence elsewhere as IKON offered art therapy training in other states of Australia (SA, VIC, NSW and QLD). After the closure of the programme at ECU, IKON was the only provider of art therapy education in WA.

My interviews with Rafael Locke and Vicki Dean in 2009 facilitated a sensitive and useful conversation about these differences, shedding light on experiences of exclusion and marginalization directed towards the programme and its graduates in the field. Our

conversations seemed to open up the possibility of shifting this hidden, uncomfortable undercurrent and developing connections. But by 2016 a controversy concerning allegedly unethical practices and false claims cast a shadow over the IKON enterprise and its founder (The Australian Newspaper, 2016). However a Bachelor of Arts Psychotherapy has since been developed and is now offered through IKON (IKON Institute website, 2016).

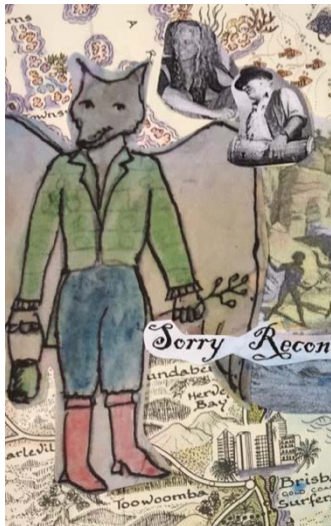


Figure 6:39: Detail of *Cosmology* image referencing *Bestiary* image of the IKON programme on the Eastern side of Australia.

IKON has endured and grown but it has also suffered in how it has been perceived, particularly in relationship to the university-based Masters level programmes. However, IKON has established relationships with Indigenous Aboriginal communities and, along with its transpersonal perspective and greater accessibility, it may speak a language more closely aligned with Indigenous perspectives. While there are many contested concerns difficult to reconcile, working with intercultural issues and experiences of difference is a significant area to be progressed.

On the Eastern side of Australia there were many more creatures...

University of Western Sydney (UWS)^{ix} 1993-

Survival through art, art-based learning, metaphor of practice as performance/installation art, move from psychodynamic to integrative-narrative post-structural perspective, move from separate

degree to shared degree with counselling and social science, expressive therapies, influences UK, Canada, Australia.



Figure 6:40: Detail of *Genealogy* image: Suzanne Perry, Jill Westwood, Sheridan Linnell, Josephine Pretorius within an performance installation of the wider UWS family of colleagues circa 2007.



Figure 6:41: Detail of Installation referencing UWS programme.

Figure 6:42: Detail of Installation referencing UWS programme.



Figure 6:43: Detail of *Cosmology* image referencing key background figures related to the UWS programme: Keith Bennett, Andy Gilroy, Jill Westwood, Adrian Carr.



Figure 6:44: *MA Art Therapy Students in a workshop experience*. Jill Westwood (circa 2006). Photograph.

Figure 6:45: *Sheridan Linnell, Suzanne Perry, Jill Westwood, Josephine Pretorius*. Jill Westwood (2007). Photograph.

The programme at the University of Western Sydney began in 1993 and is symbolised by the family group of the bear, rabbit and donkey. This is the programme I was immersed within and these images are personally saturated. The donkey is holding a pair of scissors and has ambiguous qualities related to the dynamics within the university system: will this creature be helpful and protective or will it snip away and disturb the mother and baby? Here the importance and position of art within the educational process and the role of institutional allies were highlighted. The theoretical flavour of UWS was summarised as moving from a psychodynamic to an integrative-narrative, post structural perspective. This shift was

influenced by ongoing institutional, managerial and economic changes alongside different educators' backgrounds and preferences. Turbulent beginnings with early educator influences from the UK, Australia, Canada and USA were present that paralleled the issues found at ECU.

The programme almost stalled within the first few years; however, experienced educators from the UK and Canada (Gilroy and Hanna) managed to steer the program forward and think about the implications of the migration of ideas and the dangers of academic imperialism and neo-colonial practices (Gilroy and Hanna, 1998; Gilroy, 1998). The influence of Gilroy's critical thinking continued through my presence of for many years (Westwood 1995-2007), as did the psychodynamic and systems theory view absorbed from the UK. Also during this time fortunate opportunities resulted in influential experiences with Harriet Wadeson from the USA. This opened up the possibility of bringing theories and practices together from both UK and USA perspectives and, significantly, of putting art in the centre of the education. This created the enduring flavour of the programme that was echoed in the development of the Graduate Diploma in Expressive Therapies (1999-2007). This saw a range of arts therapies being considered alongside each other and, to some extent, being integrated.

This family group holds some of my experience as I was carried through a phase of consolidation during which I sought to marry and adapt my background (UK) with the different views I encountered. Since 2008, my valued colleague and co-editor, an Australian (UWS) trained educator Sheridan Linnell has taken the leadership and the programme has become closely linked with a Master of Social Science (WSU website, 2016). The programme was described as "*surviving through art*", the development of art-based learning methods leading to a guiding metaphor of the practice and the programme being 'installation and performance art' (Linnell, Perry, Pretorius & Westwood, 2007, 2011). The foregrounding of art in the training is seen as a way to keep re-invigorating awarenesses of power relations and intercultural issues to counter conservative or re-enactment of colonising practices. This 'intercultural mix' has also been at the heart of several of the programmes.

Melbourne, Victoria

La Trobe University 1998 -

Theory driven by context, humanistic, psychodynamic, Jungian, arts-based learning, cohort model, influences Australia, USA, Israel, Germany.



Figure 6:46: Detail of Installation referencing La Trobe programme.

Figure 6:47: Detail of *Genealogy* image, Hannah Menahemi, Nancy Slater.



Figure 6:48: Detail of *Cosmology* image.

L to R: Hannah Menahemi, Andy Gilroy, Nancy Slater (collage) Lawrie Moloney (Head of Dept Counselling and Psychological Health), Patricia Fenner
Cunningham Dax – Psychiatric Art Collection



Figure 6:49: *Shadows of Andy Gilroy and Jill Westwood in the grounds of La Trobe Campus* . Jill Westwood (2008). Photograph.

The photograph in Figure 49 was taken at the time of my visit to Melbourne to interview the educators at La Trobe and MIECAT. Meeting Patricia Fenner and colleagues on the La Trobe site enhanced my experience of piecing together the evolution of these programmes.

The origins of the programme at La Trobe (deer with antlers) arose near to the time when IKON (1988), ECU (1989) and UWS (1992) were also emerging. At that time it was a Masters of Counselling: The Arts in Therapy (1991-1996). It became a Masters of Art Therapy in 1998 after the founding academics (Warren Lett, Jan Allen, Jean Rumbold, Andrew Morish) moved into the private sector to form MIECAT and pursued an educational practice and programme based on small group experiential learning which was not sustainable in the university context. It was in 1998 that Nancy Slater, an educator from the USA, was appointed to develop the programme at La Trobe. Later, in 2000, Hannah Menahemi, who was originally from Australia and who had studied and worked in USA and Israel for many years, was recruited to work alongside Slater. Slater returned to USA in 2001.

Menahemi's experience has some parallels with John Henzell's; first, that she was in the USA as art therapy was emerging there and returned to Australia with these experiences in mind and second, that she had a background knowledge of Australia. I recall how John Henzell, Hannah Menahemi and I would often connect by phone conference during our time as course leaders for mutual support and comradeship. Patricia Fenner, an Australian, has made a long-standing contribution to the programme at La Trobe as a lecturer; she became the programme leader when Hannah retired. She studied art therapy in various parts of the world including Germany, and also at MIECAT in Australia. The approach of the La Trobe programme is now one that can be distilled as theory driven by context within a humanistic and psychodynamic framework, teaching a variety of theoretical perspectives. Educators with experiences from the USA, Israel, Germany and Australia have shaped the evolution of this programme and developed a training which aims to produce art therapists who are also well-rounded mental health professionals (La Trobe website, 2016).

MIECAT 1997 -

Epistemology, experiential, multi-modal arts, post-modern inquiry, phenomenology, inter-subjective, co-construction, relational – not aiming for a specific professional outcome, influence Australia.



Figure 6:50: Detail of Installation referencing MIECAT programme.

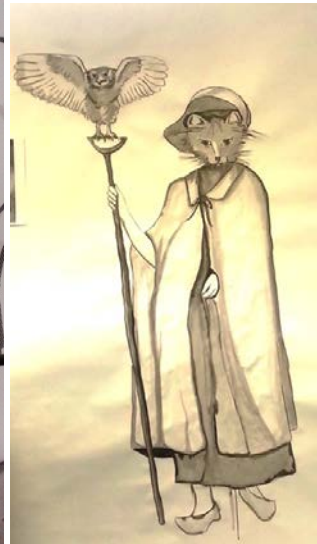


Figure 6:51: Detail of Installation referencing MIECAT programme.



Figure 6:52: Detail of Genealogy image, MIECAT programme with Jan Allen and Warren Lett.

There are two programmes that align with a multi-modal view: one is the MIECAT Institute Inc.; the other is RMIT (see below). MIECAT, formerly known as the Melbourne Institute of Experiential Creative Arts Therapies, was initiated in 1997 by academics from the La Trobe Masters in Counselling: The Arts in Therapy (MIECAT website, 2016). This is a unique programme in the private sector concerned with arts-based inquiry. It began with a focus on

a phenomenological approach to the arts and evolved alongside postmodern inquiry methods. It has developed an inter-subjective, co-constructed practice and is distinct in that it is not aligned to a professional discipline. In fact the links to therapy have been changed within its title which is now a Masters of Arts by Supervision in Experiential and Creative Arts Practice. The approach of MIECAT is epistemologically rather than theoretically led, the theory of knowledge being the prevailing framework rather than a particular psychological theory. It is pictured in the *Genealogy of Art Therapy Education* image as a tall palm tree. It is a different and particular species of education, unique to the Australian context.

By taking up their particular position MIECAT provides a counterpoint to the mainstream view of art therapy practice positioned in frameworks of psychological theory. This allows consideration of different views and understandings of the complexities of working with people and arts processes. It also brings attention to the significance of grappling with understanding the epistemology of the various practices and views of art therapy education.

On the same visit to Melbourne I interviewed Jan Allen, the director of MIECAT at their premises. I'd met Jan 10 years earlier when she had come to stay with me for a conference in Sydney. I've always found our conversations refreshing and the approach of MIECAT a progressive alternative.

Royal Melbourne Institute of Technology (RMIT) 1996-2007

Pedagogy, arts as therapy, multi-modal arts, humanistic paradigm, problem-based/collaborative learning, experiential/arts-based learning, influence Canada.

The other programme aligned to a multi modal approach was RMIT which is signified as the platypus.



Figure 6:53: Detail of Installation, Platypus, referencing RMIT programme.



Figure 6:54: Detail of Installation, Platypus and PhD.

The platypus is a native creature and an important species in evolutionary biology; it is a semi-aquatic mammal and the only one that lays eggs and produces milk. This is related to the multi-modal, arts as therapy focus of the RMIT programme. This programme was grounded in a humanistic, experiential approach and, through the vision of the educators,

significantly Gerry Katz, they developed an innovative arts-based pedagogy. It began in 1996 in an environment where single art practices were being established as the norm (art therapy, music therapy etc). This surfaced tensions in the field around the requirement of less clinical placement hours than other masters programmes. Also, the multi-modal view was not included in the Australian National Art Therapy Association^x. Graduates of RMIT responded by forming their own association (Australian Creative Arts Therapy Association - ACATA). This reflected a gap in the professional field where there was no existing place or association that represented multi-modal ways of working. By 2006 changes in the university organisation and financial processes resulted in the closure of the programme. However, processes of alignment, inclusion and conflict have continued to play out within the professional association.

Led by an educator who had not undertaken specific training as an arts therapist, the RMIT programme is reminiscent of the apprenticeship model of learning through doing, found in the early days of art therapy development in both the USA and UK. There are several distinguishing features of this profile: the emphasis given to pedagogy, particularly arts-based learning processes, and the various teaching and learning frameworks that were used in the education. This programme was developed from a process of discovery and exploration strongly grounded on these creative and problem-based, collaborative learning frameworks. Another distinguishing feature is the emphasis on the arts process itself. This is somewhat in contrast to the other masters programs that give equal or more weight to psychotherapeutic studies. Grounding the education in the arts processes could be regarded as inspired and this emphasis on pedagogy and arts brings these areas to special attention. Gerry Katz's PhD (2013) illuminates much of the creative spirit that is embodied in taking such a view of education and practice.

At the time of writing (2016) Melbourne was the only place in Australia where four different programmes of art therapy have co-existed (La Trobe, MIECAT, IKON, RMIT). The graduates of all these programmes share the field most closely in this region. The need to work with issues of difference have therefore been apparent more strongly in this place.

University of Queensland: 2004 -

Mental Health, psychodynamic, broad view of psychotherapy theory, art therapy as a specialism within a Master of Mental Health, influences UK, Australia, USA.



Figure 6:55: Detail of Installation referencing UQ programme.



Figure 6:56: Detail of Installation referencing UQ programme.

The programme at the University of Queensland (UQ) is referenced in the fox-mother holding three chickens in a basket. This captures a view of the character of this most recently developed programme in Australia (2006). It is under the wing of a Masters of Mental Health within the School of Medicine (UQ website, 2016). In the natural world there is an antagonism between chickens and foxes which suggests something of the relationship between the programme and its position in the university. This programme was initiated by a group of art therapists trained in the UK (Claire Edwards, Maggie Wilson) and USA (Jane O'Sullivan) and draws on psychodynamic and expressive therapies perspectives. There is also a generic component of the programme that covers a broad range of mental health theory. However its theoretical flavour was summarised as a basic psychodynamic foundation with a pragmatic and pluralistic orientation.

A significant genealogical feature is the presence of the programme leader, Claire Edwards, who is the daughter of Michael Edwards, a founding art therapy educator from the UK who has emerged as a significant influence and link to many of the educators found in Australia (ECU - Henzell, Harvey; UWS - Gilroy, Hanna; and through Gilroy to Westwood and Linnell). Claire and I have been involved in several ways: as fellow migrants from England and

graduates of the Goldsmiths art therapy training; as researchers at the UWS where Claire completed her MA(Hons) Art Therapy; then as fellow art therapy educators; and now as contributors to this book.

Though our conversation, attention was brought to the politics and the resources for health, in the different States of Australia. Queensland is not as well resourced as New South Wales and Victoria, and some disparities between the rural and city regions also play into the professional field and the opportunities available to graduates. The importance of research was discussed as a means of developing understanding of differences and the equity of services.

It emerged that art therapy's alignment with mental health within a school of medicine at UQ could enhance the status and understanding of the qualification and profession in the field. It may also enhance employability. However, it may also mean there is less specialist input about art therapy, an effect of which may be that it steers graduates towards a more generic and broad view of professional practices in mental health care.

Reflections

As I look back at my art work in all its forms and at the process of its making it seems to me that it has both embodied and guided my analysis and understanding of the research material. It reveals my subjectivity as the researcher (Eurocentric, White) and makes this influence more transparent. It generates a recurring dynamic of opening up and closing in, and of immersion and distance. It expresses the relational nature of the field, shaped by the educators and their contexts. To some extent it gives voice to their experiences and view points. It also shows how the migration and adaptation of people and their ideas are key to Australian art therapy education's evolution and development. The metaphors of trees, hybrid-creatures, geographies and maps directed my attention to the country that is Australia, to its histories and to the presence and importance of Indigenous Australian Aboriginal people and their perspectives. It revealed the microcosm of the worlds inside different art therapy programmes, their aims, struggles and triumphs, and the hostile and

benign forces that they faced. It also revealed the impact of neo-liberal agendas in higher education and the developing field of art therapy in Australia.

The prevailing metaphor of 'hybrid' holds an essence of the complexity of the field and the variety of views that have been brought together in Australia (Westwood and Linnell, 2011). Hybrid can mean that the new hybrid forms are stronger and more adapted to the context. The variety of hybrids may also bring new ways of thinking that contribute back to the places from where they originated. Another view of hybrids suggests that eventually the pure species may be lost. This metaphor has challenging connotations in relation to Indigenous Aboriginal Australia and the threats posed to their survival.

Re-tracing and researching my steps back and forth between Australia and Britain I found that images were like memory foam insoles: the images cushioned and remembered the shape of my feet and enabled me to feel the tacit messages vibrating over time and place. It has led me to a postcolonial place in art therapy education, one where attention is given to acknowledging and understanding the impacts of the prevailing Euro/Ameri-centric viewpoints, White privilege and the effects of power differences and how this is repeated and enacted not only by the 'colonisers' but also by new elites that develop in the post-colony (Young, 2003). A resonating discovery was how the homegrown Australian programmes of IKON, MIECAT and RMIT have drawn substantially on arts-based processes, pedagogy and epistemologies and this has permeated into other programmes such as that at Western Sydney. This intermingling, exploration and emphasis on the power of art-making and imagination shifts away from dominating psychological discourses, opening up spaces where a taking a postcolonial view of art therapy education, and the use of art in immersive experiential learning, has the capacity to resist limiting, erosive forces and enable the excavation of long lost, buried bones which reinvigorate this specialized and complex field.

Footnotes

1 University of Western Sydney (UWS) changed its name to Western Sydney University (WSU) 2015.

2 The Tasmanian devil is the world's largest carnivorous marsupial found only in Tasmania, an island state of Australia. It is now an endangered species.

3 The Physical Impossibility of Death in the Mind of Someone Living, 1991.

4 A Bestiary is a compendium or summary of illustrations of beasts or animals which are usually accompanied by a moral lesson. These were popular in the Middle Ages.

5 Songlines are part of an Australian Aboriginal Indigenous belief system. They are sacred paths across the land or sky followed by 'creator-beings' during the Creation or Dreaming. The paths of the songlines are recorded in traditional songs, stories, dance and painting.

6 Neo-liberalism can be described as an ideological paradigm that seeks to maximize the role of the private sector and shift risk from governments and corporations onto individuals.

7 In 1992 the binary line between polytechnics and universities was abolished.

See <https://www.theguardian.com/education/2012/sep/03/polytechnics-became-universities-1992-differentiation>.

8 Australia and New Zealand Arts Therapy Association

9 Now known as Western Sydney University (WSU)

10 Now known as Australia and New Zealand Arts Therapy Association.

<https://www.anzata.org>

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