

# CCAHT E

Canadian Creative Arts in Health, Training and Education eNews/journal

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In Canada



ceiling I was

"..that morning while staring at the dark ceiling I was remembering the many and varied creative arts experiences I had that interfaced with medicine and the care of the older population."

## Read

"Honouring the Creative Arts in Life and in Practice...A Personal Story  
Dr. Michael Gordon

Arts research  
teacher training  
"bullying"

"In pairs, I want you to  
decide who will be **high** status and  
who will be **low** status.  
The setting is a bus stop.....

where there is  
only **one** seat."

From "Collective Playbuilding, Writing Ourselves"  
George Belliveau, U.B.C.



June 2006 issue:

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**Dear CCAHTE subscribers:**

Hello and welcome to your June issue of **CCAHTE**, The Canadian Creative Arts in Health, Training and Education eNews/journal as we “honour the creative arts in life and practice”. I would like to extend a personal welcome to our many new subscribers and to the members of sponsoring organizations who now offer CCAHTE access free to their memberships.

CCAHTE honours and celebrates arts research in action, including qualitative approaches and most importantly, as a community, we work with our contributors to tell the stories and disseminate that information *widely across disciplines*. Inside this June issue you’ll find articles about e/technology and photography and telling true stories about those who have been treated for cancer, a physician’s personal story honouring the creative arts in life and in medical practice and a report about arts research and drama for social justice and in teacher training raising awareness about bullying in the schools. In national news, there is a special report on *Arts in Action* reported direct from The Congress of the Humanities 06, York University, Toronto. We also offer a tribute to an international leader in Thanatology, a visionary and educator, who left a healing legacy with a creative program in death and bereavement.

CCAHTE is an important information source *and* a gateway to opportunity. Links within these articles and throughout the eNews/journal will take you on explorations where you’ll find more information about contributors and pointers to other work, programs and conferences where you can meet with like-minded educators and practitioners active in North America in the *creative arts movement* in health and education.

I want to sincerely thank our June issue contributors; Nancy Viva Davis Halifax, Sunnybrook Regional Cancer Centre, Toronto, Dr. Michael Gordon, Baycrest, Toronto, George Belliveau, University of British Columbia, Vancouver, Lois Mansfield, The Centre for Continuing Studies, University of Western Ontario, London.

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In new developments, the complete CCAHTE eNews/ journal is now available by going directly to the website: <http://www.cmclean.com>.

Our free issue archive is now operational and you can access free back issues and current issues directly from the website. I would like to encourage those who have not yet registered on the mailing list to send an email to [ccahte@cmclean.com](mailto:ccahte@cmclean.com) so that you will be advised directly when new issues are released.

We are looking ahead to the future. Plans include a free article archive and a message board where CCAHTE will offer web space for discussion and reflection. As a national publication in Canada, another important goal is to offer CCAHTE in both English and French.

At the back of this issue (pg. 14) you’ll note our section for the “**designated space program**”, a place where you can support CCAHTE as a sponsor and advertise or publish news about your conferences, calls for papers, resources etc. <http://www.cmclean.com/advertise.html>

Please share your voice and contact me with feedback or suggestions about this eNews/Journal or the CCAHTE website. Emails can be sent to: [ccahte@cmclean.com](mailto:ccahte@cmclean.com). Your “letters to the editor” are also welcome.

If you would like to send a submission for possible inclusion in CCAHTE please note the submission guidelines; [here ► http://www.cmclean.com/guidelines.html](http://www.cmclean.com/guidelines.html)

Thank you for your support and interest as we come together in this June issue to *honour the creative arts in action in life and in practice!*

*The journey continues,  
 Cheryl McLean*

Publisher, Editor CCAHTE



Creative Arts in Health and Communication

## Story, photography, technology

# Things that Matter

Stories About Living  
With Colorectal Cancer

“The marks of the surgery are visible, the chamomile tea bags float in the tub and she is central in the photographs. She is at home, not in a hospital bed. She is a woman living with a colostomy. She refuses the passivity implied by the role of “patient”. As we look at the photograph in which she is emptying her colostomy bag over the toilet, we perceive her need to reveal herself, her body, her experience, as whole. Through her decision to represent herself in a series of photographs, this woman revealed a rich arena where the personal and social aspects of a complex illness and its treatment can be articulated. “

Nancy Viva Davis Halifax

Excerpts from: “Self Portraits of Illness: “The Gift of the Gaze”  
Nancy Viva Davis Halifax, Ross Gray, Alejandro R. Jadad  
[Http://www.cmaj.ca/cgi/content/fall/171/7/764](http://www.cmaj.ca/cgi/content/fall/171/7/764)  
go to/ full article

**In a digital sense she has donated her body to science opening new avenues for exploration and discovery in the information age.”**

Nancy Viva Davis Halifax Ph.D.  
Sunnybrook and Women’s Health Sciences Centre

*What happens to people  
after treatment?*

*What stories will they tell us?*

**Things That Matter: Stories of Living with Colorectal Cancer** was created to be used by anyone whose life has been affected by colorectal cancer. The project and its web site were originally conceived by Nancy Viva Davis Halifax, Alex Jadad, Ross Gray and Murray Enkin. Dr. Marg Fitch, an associated collaborator, facilitated the finding of a home for Phase One, the qualitative research inquiry, at **Sunnybrook and Women’s Health Sciences Centre, Toronto, Ontario**. Phase Two resulted in the development of the website.

Nancy Viva Davis Halifax held conversations with people living with colorectal cancer, interviewing them and asking them to represent their experiences through journal writing and photography. What they revealed is represented on this web site in the form of creative non-fiction and photographs. The stories are built on the experiences, photographs and language of the participants. Changes were made to preserve anonymity where it was requested.

Colorectal cancer is one of the leading causes of death from cancer in Canada, and it equally affects men and women. Another reason for choosing this focus was that the location of this cancer in the body causes it to remain unspoken about and stigmatized. The focus of the inquiry “living longer” was chosen as it is still not a well understood area. What happens to people after treatment? What stories would they tell us?

This project could never have existed without the generosity of those living with colorectal cancer who gave hours of their time in not only relating the stories but also writing and photographing their experiences. Their stories, and this inquiry as a whole, have touched and transformed each of the research investigators in profound ways. The depiction of the complexity of human interaction through stories encourages empathy and at the same time helps us to understand others.



The story form was used in this project for several reasons. Stories are part of daily life; their making and telling is an ordinary activity that crosses cultures, generations, time and place. They provide a perspective into particular and shared aspects of illnesses which by their nature are varied and complex.

Storytelling, the arts and drama have historically provided generations of people with effective methods of delivering information in an understandable way. The conversations held in Phase One of this qualitative project were stories of and from people's lives. The return of the stories to their community in the modified form of creative non-fiction, preserves and honours the original engagement between people.

This project received funding from the Canadian Cancer Society, Ontario Division, who were instrumental in ensuring that Phase Two of the project, the web site, went on-line. Each of the groups at the Centre for Global eHealth supported the project in various ways including people from Medical Devices, Clinical Informatics, CORE, IC3, The Virtual Clinic.

To learn more about this project and to experience the stories, visit, **Things That Matter Stories About Living with Colorectal Cancer** at:

<http://www.storiesthatmatter.com/html/about.html>

*"If I have my story I'm alive. If I share my voice with others I am a human being."*

From "Remember Me for Birds".

*Creative Arts in Health, Training and Education eNews/journal*  
*Available, Direct, Accessible*

## **CCAHTE Free Access Broad Reach eNews/journal Making Connections**

After a successful launch in March 2006 the eNews/journal CCAHTE continues to grow welcoming new subscribers including physicians, academics, educators, social scientists, arts researchers, artists, nurse administrators, therapists and students from across Canada in the U.S. and U.K. The eNews/journal is available at the CCAHTE website free to subscribers and is also available via links free to memberships of major arts, education, and health organizations in Canada and the U.S.

Publisher, Cheryl McLean, believes in the free access philosophy. "I believe as an internet eNews/journal we are ready and capable to be very accessible across disciplines and professions. This important advantage profiles our contributing writers and researchers very effectively across a very broad network raising greater awareness about the creative arts and arts research and practical applications in health, training and education."

Described in the April edition of Hospital News, Canada's medical newspaper, as the Canadian epublication that "bridges the gap between arts and medicine", CCAHTE is accessible to the memberships of leading national organizations involved in health and education in Canada and the U.S. This creates important opportunities via links for thousands of interested members to access the eNews/journal free while benefiting from useful information which has the potential to open doors for new and innovative arts based approaches and applied programming in health and education.

If **your** organization is interested in accessing CCAHTE, or you would like to check out the CCAHTE archive, review a back issue or subscribe **free** see:

**CCAHTE** Canadian Creative Arts  
In Health, Training and Education eNews/journal  
<http://www.cmclean.com>

## Honouring the Creative Arts In Life and in Practice

### A Personal Story

by **Dr. Michael Gordon MD,  
MSc, FRCPC, FRCP Edin**

Vice President Medical Services  
and Head of Geriatrics and Internal Medicine  
Baycrest Geriatric Health Care System  
Professor of Medicine, University of Toronto

**I**t was an error drinking that cup of caffeinated coffee during my 14 year old son's evening hockey game but the only coffee available in the cold arena was regular, and against my better inclinations I succumbed to the cold and the excitement of the game. At 2 a.m. that morning, while staring at the dark ceiling, I was remembering the many and varied creative arts experiences that interfaced with medicine and the care of the older population. At Baycrest, the wonderful facility where I have worked for 30 years, the creative arts play an important and integral part in how we provide care.

With a maternal grandmother singer, an amateur painter grandfather, an uncle (his son) who was a painter and professor of art history, a mother who played the piano in her younger years and was a serious amateur dancer in her teens and young adult life and an avid dancer until she was tragically felled with a fatal stroke in her eighties, I was exposed during my formative years to the creative arts.



**My father loved reading** and took me and my younger sister every Saturday morning to the public library where he read the world's newspapers and magazines and I loaded up on books to take home. One of his favorite aphorisms was, "The public library is one of the greatest of human inventions. Every thing you want to know is in there."

It was a book, A.J. Cronin's "The Citadel", that inspired me to study medicine.

I grew up in **New York City**. My interest in the creative arts was easily fulfilled by visits to art museums, concert and recital halls and public libraries. During the years I studied and travelled overseas, there were endless opportunities to visit fine art galleries including London's Tate and National Galleries, Florence's Galleria dell'Accademia (where Michelangelo's David stands) and the Louvre in Paris. I experienced in Vienna, Rome, Sienna, Copenhagen and London some of the finest concerts, operas and dance performances one could ever hope to experience.

And in **Toronto**, Ontario, during my career at Baycrest, I have witnessed the many substantial benefits of the creative arts to the older people that I have cared for personally and for whom we have cared for collectively as an organization. I remember I was called in to assist a severely ill patient whose heart was failing. The attending physician had already started treatment and I concurred with her efforts. The patient was an established artist who was recognized late in her life, a Holocaust survivor who had lived in the Home for Aged. She responded to treatment and I introduced myself to her.

Over the ensuing months I would occasionally meet her in the Centre. We would converse and I would complement her about her artworks which were full of colour, with plants and animals, always reflecting a positive perspective on life. Some years later, during one of her severe bouts of illness, I attended to her and after she began to recover she spoke to me in recognition.



"Dr. Gordon, how are you?" I knew she was recovering because she always thought about other people. She asked me when her breathing improved even more, "Dr. Gordon, do you like art?"

I answered, "Yes, in fact my grandfather was a pretty good amateur artist. I believe he studied art in New York." Within a few moments of further questioning it turned out that she probably knew him while they both studied together in New York's famous Art Students League. A few months later she died. When the new Baycrest Hospital was opened some years later I had two of her original artworks hung outside my office where they continue to welcome me to work every day.

**At Baycrest** we use art and music as ways to have our patients and residents engage in life and express themselves. The use of the creative arts has been well described in the health care literature and many organizations use the various art forms (painting and sculpture) and music and acting as a means of expressive and imaginative therapy. Some years ago during the early days of Baycrest Terrace, a suite was provided for a resident who was a sculptor. She had many difficult experiences in her life and we provided a place for her to express herself through sculpture which allowed her to flourish personally and artistically. She often expressed how important it was for her to be able to continue to be creative during these late years of her life. The creative arts in all its forms are crucial and effective for inspiring personal expression, especially in one's later years. All of us who care for the older generation gain from the creativity and confirmation of our uniqueness that the arts provide. **The arts enrich one's life during all its stages and when combined with a health care commitment they are conducive to continued joyful and meaningful experiences and creativity.**

Visit Baycrest website: <http://www.baycrest.org/>

Parts of this article appeared in "The Medical Post" / adapted by Dr. Michael Gordon

**CCAHT National Education Report June 2006***Creative Arts in Action at Congress of the Humanities and Social Sciences, York University***Progressive Approaches in Arts Research  
and Education Profiled Nationally**

May 27— June 3, York University, Toronto, Ontario, hosted the annual Congress of the Humanities and Social Sciences, a multi-disciplinary event that brings together eighty national societies and associations and an estimated 8,000 participants from across Canada and internationally. The Congress, held by The Canadian Federation for the Humanities and Social Sciences, promotes research, scholarship and teaching in the humanities and social sciences and fosters a better understanding of the importance of such work for Canada and the world.

Arts research was well represented at Congress 06. On Saturday May 27 a successful pre-conference was held by The Canadian Association for Studies in Adult Education, CASAE, **“Arts Informed Research and Practice in Canadian Adult Education”**. This dynamic workshop was a unique opportunity for participation and discussion as researchers, academics, university educators, administrators, filmmakers, photographers, therapists and social activists shared their arts informed approaches as well as presenting the inspiring stories of their work in action for justice and social change.

The Canadian Society for the Study of Education, CSSE, an organization that mounts the largest conference at the Congress, offered, among their many sessions, a number of presentations related to the arts and education. In the insightful panel presentation, “Life History Research: Pedagogical Possibilities in Exploring People’s Lived Experience”, panel members shared papers exploring issues around class, place and identity as well as offering what can be learned directly from participants about the activity of *doing* life history research.

The Canadian Disability Studies Association featured numerous arts related sessions, among the presenters, Geoffrey Reaume of York University who presented about the concept of “mad mentoring” in the paper, “Mad Mentoring: Multiple Ways of Learning and Doing Mad People’s History”. Geoffrey Reaume also facilitated a tour entitled “Historical tour of 19th Century Patient Built Asylum Boundary Walls” at The Centre for Addiction and Mental health. Heidi L. Janz, University of Manitoba, scholar, researcher, instructor, creative writer, playwright and a woman living with disabilities, presented eloquently with humour and passion about her work and her novel for young adults , “Sparrows on Wheels”, an auto-biographical novel about disability.

A well attended workshop and panel discussion was held informing attendees and artist/researchers about new developments in Fine Arts Research in Canada SSHRC (Social Sciences and Humanities Research Council). Grant recipients and SSHRC and Canada Council administrators were on hand to present information and respond to questions about the new Research/Creation Grants in Fine Arts and Canada Council programs.

In future issues CCAHTE will be presenting a series of contributions from Congress 06 presenters who are leading educators actively involved in arts based research in Canada. We begin this series with the following article by George Belliveau, University of British Columbia; **Performed research: Exploring an Anti-Bullying Drama Project in Teacher Education.**”



Canadian Federation for the  
Humanities and Social Sciences

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## Creative Arts in Training and Education

**Performed research:**

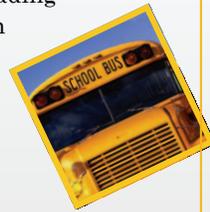
## Exploring an Anti-Bullying Drama Project In Teacher Education

George Belliveau Ph.D.  
Faculty of Education  
University of British Columbia

Over the last few decades, leading arts-based researchers such as Barone and Eisner (2006) have opened up research possibilities, and the arts, including drama, have become meaningful methods of inquiry in qualitative research. I briefly share in this article how I explored the use of drama as a way to investigate and represent findings of a research project in teacher education. Under my guidance as practicum supervisor, 12 (non-theatre) pre-service teachers engaged in the creation and touring of an anti-bullying play as part of their final teaching practicum. Instead of analyzing data and reporting on the learning in a traditional academic essay format, I undertake an arts-based approach by playwriting data findings (Saldana 2005). Thus, I created—*Collective Playbuilding: Writing Ourselves*—a play about a playwriting process.<sup>1</sup>

Through this creative process, the diverse (and often conflicting) voices that shaped the creative process of the pre-service anti-bullying drama are, I argue, readily revealed and brought to life.

1. Versions of the performed research were presented at Provoking Curriculum (Victoria, B.C., Feb. 2005). Investigating Our Practice (Vancouver B.C., May 2005), and AREA (San Francisco, April 2006).



From: *Collective Playbuilding: Writing Ourselves*:

**Professor** (giving instructions to the chorus):  
This activity is called the Status Game. In pairs, I want you to decide who will be **high status** and who will be **low status**. The setting is a bus stop where there is only **one** seat. No talking to begin. Play!

Chorus (*mimes doing the status activity while articulating the following lines*):

**Being low status is pretty easy.  
It's tough to be high status—It's just not me.  
What's the point exactly of this activity?**

**It's easier to give status than take away status.  
Some people play the high status really well...maybe too well! When are we actually going to begin writing the play?**

**These activities are great. They free me up. I'm losing my fear to perform. It's difficult to create dialogue.  
I'm more comfortable with the non-verbal.**

**How does this help create our bullying play?**

Arts in Teacher Training  
An Anti-bullying Drama

Drama theorist Augusta Boal's (1995) notion of **metaxis** (playing/existing in two worlds) is useful in describing the experience of participants, because the chorus (in the example at the opening of this article) is in two worlds, doing two things at once; they are performing the status activity while speaking the reflective lines.

The sense of metaxis was also experienced throughout the project by the pre-service teachers, in that they were in role as actors yet always thinking about how this project fit into their teacher development. On another level, as I was playwriting the data for the drama, I was constantly analyzing the research findings and, at the same time, in the process of crafting the performance text.

*Collective Playbuilding: Writing Ourselves* unpacks some of the complex learning that emerged during the playbuilding process. Learning is often challenging to capture through text alone. For instance, the diverse perspectives of the participants were able to physically come to life, and allowed for the intangible and/or unvoiced learning to emerge through embodiment and dialogue. As I read and re-read the pre-service teachers' journals, my field notes on the project, and the anti-bullying play they created, what continued to catch my attention was how their collective play and lived experience seemed to increasingly blend over the course of the playbuilding process. Through the readings, improvisations and playbuilding work around the issues of bullying, the pre-service teachers began to understand power imbalances and recognize roles people play in relationships. As a result, they played out their understandings during improvisations, and in turn progressively (and likely subconsciously) wrote themselves into the script.

From: "Collective Playbuilding:  
Writing Ourselves"



**Tracey:**

**I sometimes wonder how close the play we created relates to us as a group. We've invested so much in this as teacher/actors that we're maybe writing our story without realizing it. The bullying we're presenting, which we think is based on research-what we read and experienced in schools-may be bullying tendencies and bullied experiences from inside us.**

Working through and developing the research play helped illuminate the multiple sites of learning, resistance, and resolution that emerge through arts-based inquiry. In the end the artistic process broadened the conversation about the dynamics and meaning-making within the collective creations, it revealed tensions and moments that otherwise may not have been noticed; it raised more questions than it answered; and finally it focused on a specific process within teacher education that no doubt holds significance and relevance to other groups and research areas.

*Dr. George Belliveau is assistant professor in the Faculty of Education at the University of British Columbia where he teaches drama education.*

*He is also on the planning committee for **Unsettling Conversations** an Arts and Education Practice Based Research Collaborative Inquiry to be held June 23 and 24 in Vancouver, B.C.*

*He can be contacted at: [george.belliveau@ubc.ca](mailto:george.belliveau@ubc.ca).*

See:

[Unsettling Conversations](#)

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**A/r/tography U.B.C.**

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**For more detailed information on this work see:**

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<http://www.educationalinsights.ca/>



**"It is to the artistic to which we must turn, not as a rejection of the scientific, but because with both we can achieve binocular vision. Looking through one eye never did provide much depth of field."**

Elliot W. Eisner

Eisner, E., "On the Difference Between Scientific and Artistic Approaches to Qualitative Research". *Educational Researcher*, Vol. 10, pg. 9, April 1981.

## Creative Responses to Death and Bereavement/Programming



*Dr. John (Jack) Morgan (1933-2005)*

## Dr. John (Jack) Morgan

Pioneer in Thanatology Education  
Leaves Creative and Healing Legacy

By: Lois Mansfield, Bereavement Counselor, Educator, Art Therapist

University of Western Ontario, London, Ontario

*Progressive programs are making a difference in creative arts and health education in Canada. The following article written by Lois Mansfield, The Centre for Continuing Studies, University of Western Ontario, reports on a course inspired by the late Dr. John (Jack) Morgan, **Creative Responses to Death and Bereavement**.*

Dr. John (Jack) Morgan, former Principal of King's University College, University of Western Ontario, London, died just over a year ago on May 14, 2005. Dr. Morgan was a pioneer in Thanatology education in Canada and internationally and he touched the lives of many. A leading member of The International Work Group on Death, Dying and Bereavement, he was the driving force behind the first interdisciplinary Thanatology course (the study of death, dying and bereavement) in Canada. Dr. Morgan also created The King's University College Centre for Education about Death and Bereavement. For 20 years Dr. John Morgan hosted the Centre's annual international conference drawing delegates and speakers from as far away as South America, Asia and Europe.

The newly developed Thanatology program at King's University College, London, Ontario, is a direct result of Dr. Morgan's groundwork. This program has been taken to new levels of recognition by Darcy Nichols, Coordinator of the Thanatology Program and the Centre for Education about Death And Bereavement. Currently, there is an enrolment of 385 students in the Thanatology Program representing an increase of 30% from the previous year.

A Professor of Philosophy, Dr. Morgan published extensively in the field of Death, Dying and Bereavement. In his writings, he described the importance of the arts as a healing modality in grief.

**“Unlike language, the arts have the potential to express diverse themes simultaneously. Through the arts, one can confront life and death on many levels at once. By engaging in an experience in the arts, people can be assisted as they mourn, grieve, celebrate life: they can overcome fragmentation, and find a sense of meaning in their lives. Because the arts are regenerators of the body, mind, emotions, and spirit, persons can be enabled to live more fully while they are dying and grieving.”**

Morgan, J.D. (2000). The Knowledge of Death is a Stimulus to Creativity. In J.D. Morgan (Ed.), *Meeting the Needs of our Clients Creatively: The Impact of Art and Culture on Caregiving* (pp.22-23). Amityville, New York: Baywood Publishing company, Inc.

Dr. Morgan ensured that this awareness continued when he developed a course in the bereavement certificate program called **“Creative Responses to Death and Bereavement”** currently taught and facilitated by Lois Mansfield through the Centre for Continuing Studies at The University of Western Ontario. This course provides students with an opportunity to learn about the interplay of the arts - music, literature, writing, drama, visual art, dance and body movement in bereavement and the role of creativity in responses to death and bereavement.

**“Dr. Morgan recognized the importance of the arts as a healing modality in grief, and ensured awareness of this in the development of a course in the certificate program called “Creative Responses to Death and Bereavement.”**

L. Mansfield

Guest speakers and presenters with special expertise in areas of art history, art therapy, music therapy, dance and body movement, sound work, drama and ethnodrama enhance the learning opportunities of the students and professionals enrolled in the course who are frequently nurses, teachers, social workers, child care workers, counselors and caregivers. Students learn to recognize creativity and the arts and their healing components, explore the arts as therapeutic modalities in the processing of death, dying and bereavement and become more aware of the spiritual dimension of the arts.

This successful course is a healing legacy which continues to help us better understand ways of communicating as experienced through the arts and through the creativity of grieving individuals through the lifespan.

**Information:**

**Visit:**

King's University College Centre for Education about Death and Bereavement  
[http://www.uwo.ca/kings/academic\\_programs/centres/deathed/index.html](http://www.uwo.ca/kings/academic_programs/centres/deathed/index.html)

King's support of the arts and culture is also evidenced by the development of King's University College Centre for Creativity.

**Visit:**

[http://www.uwo.ca/kings/library/Centre\\_for\\_Creativity/mission.htm](http://www.uwo.ca/kings/library/Centre_for_Creativity/mission.htm)

*“A pioneer in Thanatology. He touched the lives of many.”*  
Dr. John (Jack) Morgan 1933—2005

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&StartPoint=20&O=StartDate](http://www.rcn.org.uk/events/display.php?ID=2170&StartPoint=20&O=StartDate)

**20th Annual Conference on Interdisciplinary Qualitative Studies  
Celebrating Quality in Qualitative Research**

January 5-7, 2007

Georgia Center For Continuing Education, Athens, Georgia

<http://www.coe.uga.edu/quig/>

**BLOG NEWS BLOG NEWS BLOG NEWS**

**Interesting blog.....**

XCP Cross Cultural Poetics

<http://xcpblog.blogspot.com/2005/11/collision-2006.html>

**► Publish ►**

**These journals publish articles related to Arts and Health:**

**The Arts in Psychotherapy**

<http://www.elsevier.com/locate/issn/01974556>

**Canadian Art Therapy Association Journal**

<http://www.catainfo.ca/journal.php>



**CSSE**

**The Canadian Society for the Study of Education**  
"The Voice of Canada's Educational Research Community"

<http://www.csse.ca>

*Special thanks*

The CCAHTE inaugural issue was recently featured on the CSSE website at <http://www.csse.ca> accessible to educators and researchers across Canada and available at the CSSE conference, York University, Toronto. The Canadian Society for the Study of Education is the largest organization of professors, researchers and practitioners in education in Canada.

**Ryerson University, Toronto**

**ACT II STUDIO, Theatre School and Creative Drama Centre for People 50 Plus**

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Member of TAAS [www.ryerson.ca/~act2/](http://www.ryerson.ca/~act2/) (416) 979-5000 ext 6297



**NEWS ► University of Alberta Arts & Medicine Program NEWS**  
**Arts and Humanities in Health and Medicine Program University of Alberta Visit link for more info.**

<http://ca.news.yahoo.com/s/08052006/2/xhealth-university-alberta-program-encourages-mixing-arts-medical-school.html>

Log on to the CCAHTE website: <http://www.cmclean.com> for more web updates and NEWS.

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The Creative Center, New York, announces the publication of their new book, "Artists-In-Residence: The Creative Center's Approach to Arts in Healthcare", a much-needed resource for artists and healthcare organizations offering artists and healthcare professionals a unique look at artmaking with patients and caregivers in healthcare settings. This book is the first of its kind in the rapidly growing field of arts in healthcare. Actual Artist-In-Residence logs and photographs illustrate the remarkable experiences that occur when patients, families and staff are given the opportunity to discover their own creative resources through artmaking. Go to ► <http://www.thecreativecenter.org/>

For more information, please contact Geraldine Herbert, [gherbert@thecreativecenter.org](mailto:gherbert@thecreativecenter.org) or Jane Waggoner Deschner, [jwdjwd@gmail.com](mailto:jwdjwd@gmail.com).

*New book: Arts in Healthcare*

"Artists-In-Residence: The Creative Center's Approach to Arts in Healthcare."

The publisher would like to sincerely thank the following groups and organizations for their support::

CSSE The Canadian Society for the Study of Education  
 CASAE The Canadian Association for Studies in Adult Education  
 Canadian Federation for the Humanities and Social Sciences  
 OPC Health Promotion Resource Centre  
 Ontario Prevention Clearinghouse  
 Society for the Arts in Healthcare SAH  
 Blinklist.com your social bookmarking network  
 Canadian Art Therapy Association  
 Concordia University, Creative Arts Therapies Newsletter  
 York University School of Nursing  
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 Canadian Counseling Association/Creative Arts in  
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 Hospital News



**CCAHTE** Canadian Creative Arts  
 in Health, Training and Education eNews/journal  
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