

DEPARTMENT OF HEALTH

NO. 5627

6 December 2024

HEALTH PROFESSIONS ACT, 1974 (ACT NO.56 OF 1974)

REGULATIONS DEFINING THE SCOPE OF THE PROFESSION OF ARTS THERAPY

The Minister of Health has, in terms of section 33(1) of the Health Professions Act, 1974 (Act No. 56 of 1974), and on the recommendation of the Health Professions Council of South Africa, made the regulations in the Schedule.



DR PAKISHE AARON MOTSOLEDI, MP

MINISTER OF HEALTH

DATE: 5/11/2024

SCHEDULE

Definitions

1. In these Regulations, and any word or expression to which a meaning has been assigned in the Act shall bear such meaning, unless the context indicates otherwise –

“arts therapy” means the profession of a person registered under the Act as an arts therapist, dance movement therapist, drama therapist, or music therapist; and
“the Act” means the Health Professions Act, 1974 (Act No. 56 of 1974).

Act pertaining to the Profession of Arts Therapy

2. The following are acts pertaining to the profession of arts therapy: -
 - (a) Assessment of the physical, emotional, cognitive and social needs of individuals or groups through observation and the use of standardized and non-standardized assessment tools, activities, interviews, questionnaires and media for the formulation of the therapeutic goals and treatment plan;
 - (b) The use of verbal and non-verbal arts therapy methods and techniques to aid individuals or groups in –
 - i. addressing the therapeutic goals of symptom relief, the development and integration of emotional, cognitive, psychosocial, and physical functioning and personal growth;
 - ii. improving interpersonal relationships between individuals and groups as part of a wider matrix of community and ecological networks;
 - iii. enhancing resilience through the development of creative capacity;
 - iv. improving, remediating, and rehabilitating cognitive, physical, emotional, and psychosocial functioning; and
 - v. promoting health and quality of life.
 - (c) Acts specific to art therapy include but are not limited to the psychotherapeutic use of art as a medium to:

- i. produce images and objects through the creative use of various physical materials in service of the therapeutic relationship and process;
 - ii. make, manipulate, and interpret visual images, objects, and materials (paintings, drawings, constructions etc.) by the client and therapist;
 - iii. the use of image, object, material process as a means through which the subjective and objective nature of the client's experience is connected, mediated, explored, integrated, and clinically informed;
- (d) Acts specific to dance movement therapy include but are not limited to the psychotherapeutic use of body and movement as a medium to –
- i. facilitate the interconnection and continuity between internal physiological and cognitive processes and external interpersonal meanings, relationships and influences;
 - ii. link emotional and sensory experiences to one another and to process these experiences verbally and non-verbally;
 - iii. connect physical, cognitive, emotional, and social aspects of self and thus foster integration;
 - iv. facilitate therapeutic change through the therapeutic encounter in which the therapist's body, through non-verbal communication, acts as a receiver that attunes to the client's improvised non-verbal and expressive movement and becomes a medium for expression, whether spoken and unspoken communication;
 - v. encourage development and integration of new adaptive movement patterns together with the emotional and relational experiences that accompany such changes by the therapist's use of the medium to acknowledge and support the client's movements;
 - vi. create awareness of intrapsychic processes in groups, as well as their interpersonal behavior, allowing clients to modify how they form and maintain patterns of expression; and
 - vii. yield metaphor and imagery through shared movement, which illustrates the unconscious emotional life of a group.

- (e) Acts specific to drama therapy include but are not limited to the psychotherapeutic use of one or more of the following processes: dramatic play; mime; puppetry; mask work; role play; enactment; ritual; improvisation; storytelling; theatre-making; theatre production; drama games and text to –
 - i. facilitate the client's ability to: tell his or her story; solve problems; set goals; gain insight into personal behaviours; practice new behaviours; express feelings appropriately; achieve catharsis; extend the depth and breadth of inner experience; improve interpersonal skills and relationships; strengthen the ability to perform personal, social and professional life roles while increasing flexibility between these roles;
 - ii. review personal experience in a symbolic, personal, and metaphorical way utilising the structure and distance offered by dramatic text, dramatic play, ritual or traditional stories;
 - iii. reconstruct difficult group situations and explore alternative group systems, contracts, goals, and roles through role play, observation and experimentation with alternative behaviours and strategies;
- (f) Acts that are specific to music therapy include but are not limited to the therapeutic use of one or more of the following processes: clinical musical interventions ranging from structured to improvised, song writing, music listening, Guided Imagery and Music (The Bonny Method), music-centred arts processes, clinically informed musical performance practices and musical movement techniques to –
 - i. facilitate non-verbal and verbal communication through the structural properties of music and music making within the therapeutic relationship;
 - ii. express emotional, cognitive, physical, interpersonal, and transpersonal resources and concerns;
 - iii. offer intra and interpersonal awareness, catharsis, relaxation, stress release, pain management, and behaviour modification;
 - iv. explore symbolic material elicited by the projective affordances of

- music; and
- v. process and integrate insights gained.
- (g) The control, development, management, and quality assurance of arts therapy interventions.

Short title

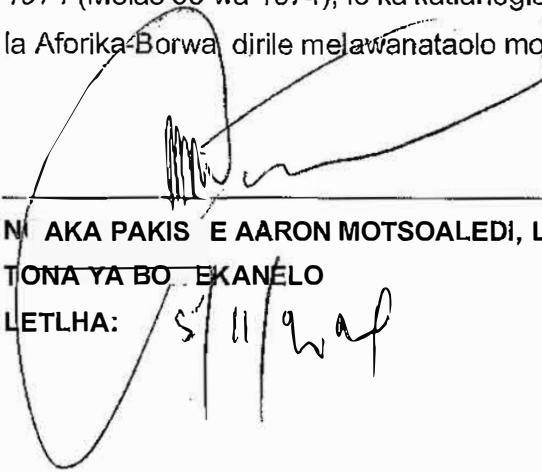
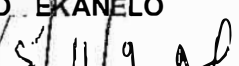
3. These Regulations are called Regulations Defining the Scope of the Profession of Arts Therapy, 2024

KITSISO YA PUSO

LEFAPHA LA BOITEKANELO

**MOLAO WA DIPOROFESHENE TSA BOITEKANELO, 1974 (MOLAO 56 WA 1974)
MELAWANATAOLO E E TLHALOSANG BOGOLO JWA BORUTEGI JWA KALAFI YA
BOTSHWERETSI**

Tona ya Boitekanelo o, go ya ka karolo 33(1) ya Molao wa Diporofeshene tsa Boitekanelo, 1974 (Molao 56 wa 1974), le ka katlanegiso ya Lekgotla la Diporofeshene tsa Boitekanelo la Aforika-Borwa, dirile melawanataolo mo Šejuleng.


**N. AKA PAKIS E AARON MOTSOLEDI, LELOKO LA PALAMENTE
TONA YA BOITEKANELO
LETLHA:** 

ŠEJULE**Ditlhaloso**

1. Mo Melawanataolong eno, lefoko kgotsa tlhagiso efe e e neilweng bokao mo Molaong e tla nna le bokao joo, ntle le fa bokao bo kaya ka mokgwa osele –

“kalafi ya botshweretsi” e kaya porofešene ya motho yo o kwadisitsweng ka fa tlase ga Molao jaaka moalafi wa botshweretsi, moalafi wa mekgwa ya go bina, moalafi wa terama, kgotsa moalafi wa mmimo; le

“Molao” o kaya Molao wa Diporofešene tsa Boitekanelo, 1974 (Molao 56 wa 1974).

Molao o o mabapi le Borutegi jwa Kalafi ya Botshweretsi

2. Tse di latelang ke melao e e mabapi le borutegi jwa kalafi ya botshweretsi: -
 - (a) Tshekatsheko ya ditlhokego tsa mmele, maikutlo, tlhaloganyo le loago tsa batho ka esi kgotsa ditlhopho ka go lebelela le tiriso ya didiriswa tsa tshekatsheko tse di tlhomamisitsweng le tse di sa tlhomamiswang, ditirwana, dipotsotherisano, dipotsolotso le metswedi ya tshedimosetso mabapi le go tlangwa ga maikaelelo a kalafi le leano la pheko;
 - (b) Tiriso ya mekgwa le dithekeniki tsa kalafi ya botshweretsi tsa puo le tseo e seng tsa puo go thusa batho ka esi kgotsa ditlhopho mo go –
 - i. samaganeng le maikaelelo a kalafi a namolo ya matshwao, go tlangwa le go kopanngwa ga go dira ga maikutlo, tlhaloganyo, loagotlhaloganyo, le mmele le kgolo ya motho;
 - ii. tokafatseng dikamano tsa magareng ga batho magareng ga batho ka esi le ditlhopho jaaka karolo ya maitshetlego a a anameng a mararang a baagi le ikholoji;
 - iii. tokafatseng boitsetsepelo ka go tlhabololwa ga bokgoni jwa botlhami;

- iv. tokafatseng, baakanyeng, le go tsosoloseng go dira ga tlhaloganyo, mmele, maikutlo, le loagotlhaloganyo; le
 - v. ntshetseng pele boitekanelo le boleng jwa botshelo.
- (c) Melao e e mabapi le kalafi ya botshweretsi e akaretsa mme ga e lekanyetswa go tiriso ya kalafi ya monagano ya botshweretsi jaaka mokgwa wa go:
- i. tlhagisa ditshwantsho le dilo ka tiriso e e tlamang ya dilo tsa namana mo tirelong ya kamano ya kalafi le thulaganyo;
 - ii. dira, tshwara, le go ranola ditshwantsho, dilo, le dimatheriale (ditako, dithalo, dikago jj.) ka modirelwa le moalafi;
 - iii. dirisa setshwantsho, selo, thulaganyo ya matheriale jaaka mokgwa o ka ona maitemogelo a modirelwa a ka tlhago a ikaegileng mo maikutlong kgotsa mo mabakeng a golagantsweng, tseregantsweng, batlisitsweng, kopantsweng le go sedimosetswa setlilini;
- (d) Melao e e mabapi le kalafi ya mekgwa ya go bina e akaretsa mme ga e a lekanyetswa go tiriso ya kalafi ya monagano ya mmele le motsamao jaaka mokgwa wa go –
- i. nolofatsa kgolagano-gare le tswelelo magareng ga dithulaganyo tsa mmele le tlhaloganyo le bokao, dikamano le ditlhotlhetso tsa ka fa ntle magareng ga batho;
 - ii. golaganya maitemogelo a maikutlo le methapo le go diragatsa maitemogelo ano ka puo le ntle le puo;
 - iii. gokaganya dintlha tsa bona tsa mmele, tlhaloganyo, maikutlo, le loago mme godira jalo go godisa kopanyo;
 - iv. nolofatsa phetogo ya kalafi ka go itemogela kalafi e ka yona mmele wa moalafi, ka tlhaeletsano e e seng ya puo, o dirang jaaka moamogedi yo o amogelang motsamao o o sa diragatswang o e seng wa puo e bile e le wa tlhagiso mme e nna mokgwa wa tlhagiso, ka tlhaeletsano ya puo kgotsa e e seng ya puo;
 - v. rotloetsa tlhabololo le kopanyo ya dipaterone tsa motsamao tse di kgonang go fetoga tse dišwa mmogo le maitemogelo a maikutlo le

- kamano a a tsamaelanang le diphetogo tseo ka tiriso ya moalafi ya mokgwa wa go amogela le go tshegetsa metsamao ya modirelwa;
- vi. go lemosa ka ga dithulaganyo tsa mo teng ga tlhologanyo mo ditlhopheng, le ka ga maitsholo a tsona, ka go letla badirelwa go fetola ka moo ba dirang le go tshola dipaterone tsa tlhagiso; le
 - vii. bopa tshwantshiso le botshwantshi ka metsamao e e aroganwang, e e bontshang botshelo jwa maikutlo jwa go sa ikutlweng jwa setlhopha;
- (e) Melao e e mabapi le le kalafi ya terama e akaretsa mme ga e lekanyetswa go tiriso ya kalafi ya monagano ya e le nngwe kgotsa go feta ya dithulaganyo tse di latelang: motshameko wa terama; motshamekoketso; motshamekopopi; tiro ya mmaseke; botsayakarolo; tiragatso; moetlo; tiragatso e e sa ipaakanyetswang; metlotlo ya dikgang; go dira metshameko ya serala; tlhagiso ya metshameko ya serala; metshameko le mokwalo go—
- i. nolofatsa bokgoni jwa modirelwa jwa go: tlotla kgang ya gagwe; rarabolola mathata; itlhomela maitlhomu; go nna le kitso ka ga maitshwaro ka namana; diragatsa maitshwaro a mašwa; tlhagisa maikutlo sentle; fitlhelela katharese; atolosa boleele le bophara jwa maitemogelo a ka fa gare; tokafatsa dikgono tsa magareng ga batho le dikamano; maatlafatsa bokgoni jwa go diragatsa diabe tsa botshelo tsa namana, loago le seporofešenale ka go godisa go fetofetoga le maemo magareng ga diabe tseno;
 - ii. sekaseka maitemogelo a namana ka mokgwa wa botshwantshi, namana, le tshwantshiso ka go dirisa popego le sekgala se se lerweng ke mokwalo wa terama, motshameko, moetlo kgotsa dikgang tsa setso;
 - iii. aga seša maemo a a bokete a setlhopha le go utulola dithulaganyo, dikonteraka, maitlhomu, le diabe tse dingwe tsa setlhopha ka botsayakarolo, tebelelo le tekelelo ka maitshwaro a mangwe le ditogamaano;
- (f) Melao e e mabapi le kalafi ya mmimo e akaretsa mme ga e lekanyetswa go tiriso ya kalafi ya e le nngwe kgotsa go feta ya dithulaganyo tse di latelang:

ditserereganyo tsa mmino tsa setlilini tse di farologanang go tswa go tse di rulagantsweng le tse di sa ipaakanyetswang, bokwadi jwa mmino, kutlwelelo ya mmino, Botshwantshi jo bo Kaetsweng le Mmino (*The Bonny Method*), ditsamaiso tsa botshweretsi tse di ikaeglleng mo mminong, ditiragatso tsa mmino tse di sedimoseditsweng setlilini le dithekeniki tsa motsamano wa mmino go –

- i. nolofatsa tlhaeletsano e e seng ya puo le ya puo ka dipharologantsho tsa dikago tsa mmino le go dirwa ga mmino mo kamanong ya kalafi;
 - ii. tlhagisa ditlamelo le matshwenyego a maikutlo, tlhaloganyo, mmele, magareng ga batho le go ralala batho ba bangwe;
 - iii. lemosa ka fa gare le magareng ga batho, katharase, boiketlo, kgololo ya kgatelelo ya monagano, taolo ya ditlhabi, le paakanyo ya maitshwaro;
 - iv. utolola matheriale wa botshwantshi o o ngokelwang ke maitshwaro a a bonelwang pele a mmino; le
 - v. diragatsa le go kopanya temogo e e bonweng.
- (g) Taolo, tlhabololo, tsamaiso, le netefatsoboleng ya ditserereganyo tsa kalafi ya botshweretsi.

Setlhogokhutswe

- 3. Melawanataolo eno e bidiwa Melawanataolo e e Tlhalosang Bogolo jwa Borutegi jwa Kalafi ya Botshweretsi, 2024**