

# anzjat

AUSTRALIAN AND NEW ZEALAND JOURNAL OF ARTS THERAPY

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## Welcome to the eighth edition of ANZJAT

Amanda Levey, ANZATA President

*Whitecliffe College of Arts and Design*

Welcome to the eighth edition of *ANZJAT*. I would like to take this opportunity to thank all those who have worked so hard to produce this volume in time to be launched at this year's conference. The editorial team, consisting of co-editors Dr Sheridan Linnell and Toril Pursell with designer Jill Segedin, has been joined by inaugural editor Joy Schmidt, as editor of the book reviews. The team has been assisted by the editorial committee and advisors and ANZATA's new administrator, Liz Fitzpatrick, who has taken on many of the administrative tasks of the peer review process. I would like to acknowledge the work of all the contributors, the peer reviewers, the designers, copy editor and proofreaders.

Those of you who read last year's edition will remember Dr Jill Westwood's article 'Hybrid creatures: Mapping the emerging shape of art therapy education in Australia, including reflections on New Zealand and Singapore', in which she explores the various influences on the development of arts therapy education in these countries. In the article she presents a description of the most recent ANZATA-approved programme, MIECAT's (Melbourne Institute for Creative Arts Therapy) 'Master of Arts by Supervision in Experiential and Creative Arts Practice'. MIECAT has a multi-modal model and operates in Melbourne and Brisbane in the private sector. In line with our practice of asking for cover images from courses as they achieve ANZATA recognition (Whitecliffe College in 2007 and LASALLE College of the Arts in 2009), MIECAT students and faculty were invited to submit contributions for this

edition. We greatly value all the contributions that we received, and are delighted with the image we chose for the cover by Nona Cameron from the MIECAT faculty.

We were also intrigued by the image offered by Carla van Laar who is a doctoral candidate at MIECAT. We felt that her image and the research process that guided it, is of particular relevance to this edition, so we made the decision to include it within the volume as a contribution. This is in line with the desire of the editorial team to encourage more arts-based contributions to the journal.

Those who were at the 'Birds of a Feather: Taking Flight' forum in Melbourne this July will have contributed to an extension of Westwood's enquiry, by adding sticky notes to a timeline to mark the dates of operation of all of the arts therapy training programmes and organisations in Australia, New Zealand and Singapore. We are hoping that a contribution for *ANZJAT* will arise out of the fascinating and extensive information that was gathered. In the meantime, Jo Kelly's article in this edition flows nicely on from Westwood's contribution, with a qualitative PhD study into the issues faced by current art therapy practitioners in Australia.

What has been wonderful about the 'Birds of a Feather' events is that they have brought all the different creative arts therapies together, and it is pleasing that several contributions to this edition are based on multi-modal work and arts-based research. Shaun McNiff defines arts-based research as a systematic use of the artistic process and its products, utilising various arts modalities (movement/sound/

image-making/creative writing, etc) in order to explore and understand the personal experiences of the researcher and the co-researchers while involved in the art-making process (2008, p.30).

I have been surprised to find that there are many of other disciplines arguing for the importance of arts-based research. I was recently at the 'Third International Visual Methods Conference' in Wellington (the previous two were in the UK). This is a cross-disciplinary conference "providing an opportunity to critically reflect on how visual methods connect diverse worlds, geographically, politically and socially" (visualmethods.org). There were attendees and presenters from a wide array of fields – human geography, sociology, psychology, art, design, anthropology, film-making and more – and from many cultures. Only two of us were arts therapists, and it felt very important for us to be there. We realised that our field was largely unknown to the other attendees and that we had much to contribute, in particular in terms of ethical issues and the ability to create experiential sessions for attendees – we longed for some hands-on workshops rather than the endless presentations!

I reflected on the value of being with researchers from other disciplines. In the conference pack, I found an insert listing a raft of books that were new to me, including *Arts based research* (2012) written by two educational researchers, Tom Barone and Elliot Eisner. They discuss how new media such as video and other forms of digital imagery have become new means of research. This was very evident at the conference. These new visual methods are very accessible to researchers from disciplines that do not traditionally overlap with the arts. It was heartening that so many of these disciplines are arguing for the value of arts-based and visual research with research ethics boards. We went to a session presented by a newly-formed cross-disciplinary Visual Research 'Collaboratory' at the University of Melbourne. They are developing some ethical guidelines for visual methods research. I

encouraged them to invite an arts therapist to join them, as they are grappling with some issues that arts therapy has been considering for decades.

Finally I would like to acknowledge the importance of Tarquam McKenna's article which reflects ANZATA's intention to attend to cultural narratives and in particular the valuing of Indigenous world views. Renowned Maori psychiatrist, Mason Durie, discusses how during the 1970s Maori became increasingly vocal about the necessity to view health in ways that "made sense to Maori, in Maori terms" (1994), that is, in accordance with the Maori world view. Durie was instrumental in the development of the most well-known Maori model of health, Te Whare Tapawha (a four-sided house). This includes wairuatanga (spirituality), te taha tinana (the physical), hinengaro (mind) and whanau (family) (Turner, 2006). Such models are a feature of all psychology and therapeutic training programmes in New Zealand.

Nairn (2013) explains that the Australian Psychological Society has recently embraced the Commonwealth Government's call for each organisation to develop their own Reconciliation Plan (RAP). Rob Riley, a justice activist who presented the first indigenous keynote at an APS conference threw down this challenge: "It is your responsibility to seek that knowledge and understanding now, and to ensure that it is available for future generations of psychologists, in psychological training and education programs" (2013, p.14). I would like to imagine that all ANZATA-approved arts therapy training has already carried out this aim.

The editors of the recent publication *Art therapy in Asia* draw our attention to the mutual influence of Western and traditional Asian approaches to health and well-being.

Many traditional systems have numerous aspects in common: the fundamental belief that there is no differentiation between body mind and spirit and that health is a state of balance within the individual's body, as well as between

the individual and the environment.

Traditional medicine follows a holistic approach to diagnosis and treatment.

It views the person as a totality, within a context. (Kalmanowitz, Potash & Chan, 2012, p.38)

In his foreword to this book McNiff says: “...shamanic and indigenous healing traditions from throughout the world consistently define illness as a loss of soul and treatment as soul retrieval, an idea that applies beautifully to what we do today in art therapy” (2012, p.16). These writers discuss the mutual influence between Indigenous and non-Western views, and of how the West has benefitted from other world views, most recently by mindfulness and contemplative practices.

In closing, I feel the theme of this year’s conference ‘Kinship Ties of Creativity: Past, Present and Future’ is very timely. It seems only fitting to end this welcome with a quote from our highly respected keynote speaker, Shaun McNiff:

...the best things happen when people from throughout the world and vastly different backgrounds listen to each other, study their respective traditions and ideas, open themselves to communion and influence, and move beyond ideologies of separation to mutual influence and creation. (2012, p.19)

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