



# ANZACATA

The Australian, New Zealand and Asian  
Creative Arts Therapies Association



annual  
report  
2018

**ANZACATA**

Australian, New Zealand and Asian  
Creative Arts Therapies Association

ACN 072 954 388

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# contents

1. Chair's Report	2
2. Membership Report	4
3. ANZJAT Report	5
4. Financial Report	7
5. Financial Statements	8

# 1. chair's report



First, I would like to acknowledge the Whadjuk people of the Noongar nation as the Traditional Custodians of this country, its waters and the land on which Murdoch University stands on. We pay our respects to Noongar Elders past and present and any indigenous people who may be here with us today. Today marks the inaugural Annual General Meeting of the Australian, New Zealand and Asian Creative Art Therapies Association (ANZACATA).

My fourth year as President and, after many years, finally sees the unification of ANZATA and ACATA with the creation of our new home of the Australian, New Zealand and Asian Creative Art Therapies Association (ANZACATA). ANZACATA legally came into being in March and publicly and administratively on the 1 July. Over the years, closer ties have been forged with commitment, hard work and collaboration from many individuals to enable us to take the next stage in the sustainable development of the profession and our organisation across the region.

The past year has been one of transition and not without its challenges. At last year's respective ACATA and ANZATA AGMs in Melbourne, members voted for Special Resolutions to make the transition to a company limited by guarantee and a registrable charity, ensured this year was going to be busy. The former ANZATA committee welcomed on board, Claire McKee as treasurer and Marilyn Lee as the Singapore representative. In February 2018, ANZATA and ACATA committees of management met in Adelaide to continue collaboration as we moved towards unification and transition to the new company, ANZACATA. As a result of the need to take legal advice, we have now formed a relationship with McCulloch Robertson, lawyers which will be ongoing on an 'as needs' basis.

In 2018, Adrian Łania resigned in February making way for Nyrelle Bade to be appointed to the new Board once it came into being. Sadly, as we all know, Adrian's death in October was a shock to us all. His memorial service in Sydney was well attended by his creative arts family and we will sorely miss him. Amy McKay was also invited to Board this year to give greater representation of former ACATA members. Kristy Thorburn, our Brisbane based committee and Board member has had some time off and safely delivered baby Elliot on 10 June. The other Board members remain the same and these are Jen Jamieson from WA, Amanda Levey from New Zealand, Amanda Woodford also now based in New Zealand and myself. Unfortunately, Amanda Woodford is unable to be present at the conference. We appreciate the work of everyone.

There have been a few changes in our team of contractors. Sandy Eager, our administrator, continues to interface with our members. In the middle of the year, we appointed Rachel Portelli as our Executive Officer tasked with guiding and prioritising important tasks such as governance, compliance as well as implementation of processes and protocols that separate the operational matters from strategic planning. She is driving the process of applying for registration as a charity which will have tax implications for the organisation, and she has been working with our solicitor to finalise this. We said farewell to Jurga Karosiene, the ANZATA bookkeeper and, with the assistance of Rachel have contracted Blue Rock as our accountants. The transition of financial documents process was completed during the latter

half of the year. We look forward to a long association with Blue Rock as our organisation continues to grow.

We will be saying goodbye to Vic Šegedin, familiar to our members and our longest standing contractor. She has been involved with ANZATA and ANZACATA for 11 years. We thank her for her tireless work in developing our websites, branding, conference organising and communications as well as co-ordinating the journal. Vic will not entirely disappear as she will continue to work on the new journal that will morph out of the ANZJAT and involvement with future conferences.

Now that we have a Board structure, we no longer have a committee of management and sub-committees. Each member of the Board holds a particular portfolio that focuses on an area of strategic functioning. It is hoped that this conference will develop a series of colleges that each focus on a special area of professional interest or region. Each of these colleges will have a leadership group that will form part of the Advisory Group which in turn, will inform the Board of the needs and activities of members. We hope that this bottom-up structure will enable members to get more actively involved in the association.

Our membership numbers continue to rise: now reaching nearly 1000. Of course, this puts more work and strain on the Board who continue in a volunteer capacity, but is great news nonetheless. Our regional groups, now called CAT groups, have continued to thrive. Last year, we introduced a travel bursary for members to attend conferences and gave three for Melbourne. This year we again offered three travel bursaries. In addition, we continue to forge alliances with allied health and other associations in Australia, New Zealand and Singapore. We have also committed to supporting a research bid with a range of involvement under projects steered by The Creative Arts Therapies Research Unit (CATRU) at the University of Melbourne.

Supervision training is being developed that will fulfil criteria for members to become approved supervisors. Thereafter, suitable members can then acquire the training package to deliver in their own region.

We are still, to a certain extent, operating in a reactive and opportunistic way rather than a in proactive and strategic capacity. As we seek to outsource a range of operational tasks, we hope this forthcoming year will consolidate our processes with the appointment of a Communications and Marketing Officer. Hot off the press, the creative arts therapies have been mentioned to Greg Hunt (MP) Health Minister by Mark Johnston, Chair and Director of the Australian National Veterans Arts Museum in relation to greater involvement of the expressive therapies in the Medical Benefits Scheme (MBS). While no promises have been given, we will be pursuing this opportunity in 2019.

As we meet at this historic inaugural Annual General Meeting of ANZACATA, we are at the threshold of an exciting time for our profession and association, not only in Australia and New Zealand, but in the Asia Pacific region as well. That we have not been subsumed under a larger organisation in order to survive is testament to the hard work of two arts therapy communities who have come together and collaborated over many years to see our profession grow and prosper. It is also testament to our members whose identity as arts therapists across several modalities unites and unifies us in a particular identity that has the creative impulse at its core.

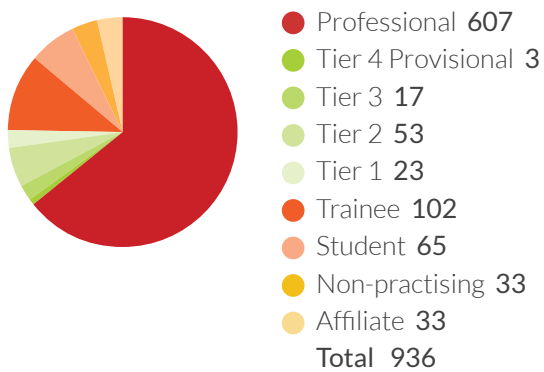
I would like to open the Inaugural Annual General Meeting of the Australian, New Zealand and Asian Creative Arts Therapies Association.

# 2. membership report

How the member numbers stack up (as at 15 November 2018)

Current members **936**

### by membership levels

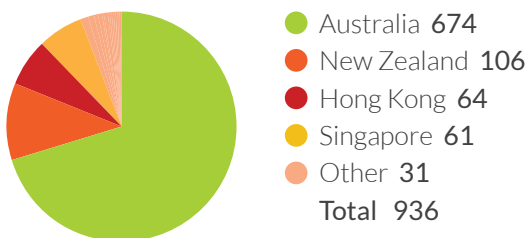


### by insurance

(australian professional members only)

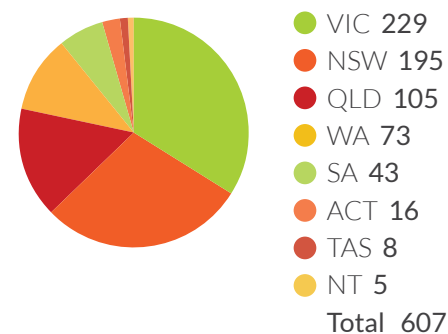


### by country

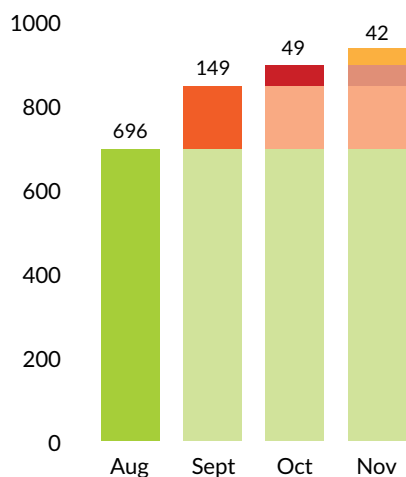


Other is made up of: China 7 UK 5 USA 4 Thailand 3 Indonesia 2 India 2 Malaysia 2 Brunei 1 Japan 1 Philippines 1 Sri Lanka 1 Taiwan 1 UAE 1

### by australian state



### membership uptake by month



**anzjat**  
AUSTRALIAN AND NEW ZEALAND JOURNAL OF ARTS THERAPY

Current subscribers **25**

## 3. anzjat report

It has been a very interesting and productive year at ANZJAT. The four editors; A/Prof Sheridan Linnell, Dr Stacey Bush, Dr Catherine Camden Pratt and Dr Deborah Green, have worked with Vic Šegedin and Rigel Sorzano to produce the 2018 edition. Our regular copyeditor, Dr Belinda Nemeč, was unavailable this year so two copyeditors in New Zealand, Marie Shannon and Margo White, were engaged and worked with us – their expertise and willingness to work under pressure is greatly appreciated.

### Two editions in one

Prior to the conference in Melbourne, we called for submissions for a ‘Special conference edition’ of ANZJAT (which would have been Vol.13, No.1) and our first ever special edition. Wanting to be inclusive, we called for submissions in several categories including: a scholarly journal article; a report, discussion paper or photo-essay; high quality and edited audiovisual submissions of performance-based presentations; brief arts-based and/or written reflections about, or a review of, a workshop or presentation that you attended. We received several full papers a few of which were of a sufficiently high standard to send out to review, and a larger number of submissions in the other categories, some publishable, some in need of revision and a few that we deemed unpublishable.

In effect, the weight of the special edition was tipping towards a magazine style publication that would threaten the balance of high quality scholarly and creative contributions that has come to be hallmark of ANZJAT.

Meanwhile, the huge amount of work involved in the restructure of the association necessarily became the primary focus of Vic’s work for the first half of 2018. This, together with the intensification of academic work in the various institutions that house the four editors, and difficulty in sourcing reviewers for two issues of the journal, contributed to slow progress on the special edition.

Our solution addressed both the timeline and the substantive issues outlined above. We published numbers 1 and 2 in one bound hard copy volume for 2018, as well as online. In this bumper edition, the successful double reviewed scholarly papers from numbers 1 and 2 have been given equal weight.

### Discussing our journal’s future

We also regard this double issue (Vol.13, No.1&2) as an excellent opportunity to transition from the ANZJAT name to one that reflects the transition in our association and anticipates the possibilities for the creative arts therapies more broadly. We think the journal has come of age and is ready to take its place alongside other international journals of arts therapies, inclusive of the Asia Pacific region and beyond. We therefore propose that consider a name change to reflect this. Perhaps something like *Journal of Creative Arts Therapies (JoCAT)*.

The editorial team would like to be able to discuss the direction of the ‘rebadged’ journal with members at the Research convocation at the Perth Conference. We would like to gauge the mood of the membership with regards to how the journal fits with research and publishing ambitions of the new association, and showcases the research and creativity of our members.

This year's edition is 144 pages, the largest edition to date. Vic worked with Mal Cameron, the print representative at Tenderprint in Geelong, to design the issue so that it stayed within the weight restriction for posting at letter rate within Australia. A total of 1,300 copies have been printed to accommodate the growing membership and subscriptions – close to 1000, the two copies given to authors, of whom we have many in this bumper edition, and for sales in Perth at the conference. A distribution centre has been engaged to mail out to the membership. This will take place in the next few days.

## 4. financial report

The financial year ending 30 June 2018 represents the first time we have presented the financial statements for the unified Australian, New Zealand and Asian Creative Arts Therapies Association (ANZACATA) Limited.

You may notice some changes to the way the reports are presented this year, and this is to prepare ANZACATA for its new financial reporting obligations as a company. As the organisation continues to expand its operations, you will continue to see changes to the way we present our financial information to our membership.

A few points of note from this report:

### Income

- Income has increased compared to last year, primarily due to revenue derived from the Melbourne conference held in December 2017
- Membership fees show a decrease from last year with this potentially attributable to several reasons, that will require further exploration by the Board

### Expenditure

- As expected, there were a number of one-off costs associated with the unification of ANZATA and ACATA that contributed to the overall loss for the year. This includes legal fees, recruitment costs for our Executive Officer and project work that was undertaken during the year
- This year saw the introduction of a paid resource to assist with ANZJAT and also significantly increased printing costs. With this reinvigoration of the Journal going forward, the cost of delivering the Journal will continually be reviewed

Into the future, ANZACATA will continue to explore different opportunities to engage all levels of the membership through Continuing Professional Development and education events, the annual conference and ongoing advocacy activities. These will require some investment of our surplus funds with the aim to provide value to our Members.

Finally, I would like to thank Jurga who retired as our bookkeeper on unification, and welcome Blue Rock as our accounting and bookkeeping partner. A number of challenges remain on the horizon with our current focus on obtaining revenue from membership subscriptions and the annual conference. The development of a Strategic Plan in early 2019 will aim to ensure we continue to deliver on our vision.



# 4. financial statements

Australian, New Zealand And Asian Creative Arts Therapies Association Ltd

30 June 2018

Prepared by Blue Rock Australia Pty Ltd

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# Financial Statements

Australian, New Zealand And Asian Creative Arts  
Therapies Association Ltd

30 June 2018

Prepared by Blue Rock Australia Pty Ltd



# Contents

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Compilation Report	3
Directors Declaration	4
Profit & Loss	5
Balance Sheet	6
Notes to the Financial Statements	7

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# Compilation Report

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## Australian, New Zealand And Asian Creative Arts Therapies Association Ltd For the year ended 30 June 2018

We have compiled the accompanying special purpose financial statements of Australian, New Zealand And Asian Creative Arts Therapies Association Ltd, which comprise the balance sheet as at 30 June 2018, the profit and loss for the year then ended, a summary of significant accounting policies and other explanatory notes. The specific purpose for which the special purpose financial statements have been prepared is set out in Note 1.

### 1. Director's Responsibility

The directors of Australian, New Zealand And Asian Creative Arts Therapies Association Ltd are solely responsible for the information contained in the special purpose financial statements and have determined that the significant accounting policies adopted as set out in Note 1 to the financial statements are appropriate to meet their needs and for the purpose that the financial statements were prepared.

### 2. Our Responsibility

On the basis of information provided by the directors of Australian, New Zealand And Asian Creative Arts Therapies Association Ltd, we have compiled the accompanying special purpose financial statements in accordance with the significant accounting policies adopted as set out in Note 1 to the financial statements and APES 315: Compilation of Financial Information.

Our procedures use accounting expertise to collect, classify and summarise the financial information, which the directors provided, in compiling the financial statements. Our procedures do not include verification or validation procedures. No audit or review has been performed and accordingly no assurance is expressed.

The special purpose financial statements were compiled exclusively for the benefit of the directors of Australian, New Zealand And Asian Creative Arts Therapies Association Ltd. We do not accept responsibility to any other person for the contents of the special purpose financial statements.

Signed: \_\_\_\_\_

Blue Rock Australia Pty Ltd

Chartered Accountants

Level 16

414 La Trobe Street

MELBOURNE, VIC, 3000

# Directors Declaration

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## Australian, New Zealand And Asian Creative Arts Therapies Association Ltd For the year ended 30 June 2018

The directors have determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

The directors of the company declare that:

1. the financial statements and notes, as set out herein present fairly the company's financial position as at 30 June 2018 and its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements; and
2. in the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

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Director: Joanne Kelly

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Director: Amanda Levey

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Director: Claire McKee

# Profit & Loss

## Australian, New Zealand And Asian Creative Arts Therapies Association Ltd For the 12 months ended 30 June 2018

	Jun-18	Jun-17
<b>Income</b>		
ANZATA/ACATA 2018 Conference	76,645	-
ANZJAT Subscriptions	1,265	562
Foreign Exchange Adjustments	644	(6,953)
Masterclasses	21,910	14,980
Membership Fees	102,335	174,779
Other Income	19,098	13,940
<b>Total Income</b>	<b>221,897</b>	<b>197,308</b>
<b>Gross Profit</b>	<b>221,897</b>	<b>197,308</b>
<b>Plus Other Income</b>		
Interest on Bank Account	1,590	2,115
<b>Total Other Income</b>	<b>1,590</b>	<b>2,115</b>
<b>Less Operating Expenses</b>		
Administration Costs	65,469	34,902
ANZJAT Expenses	30,144	15,583
Conference Expenses	55,856	18,488
Contractor Expenses	24,550	-
Foreign Currency Gains and Losses	(416)	519
General Overheads	36,507	41,233
Grants	8,718	5,500
Presenter Fees	15,905	-
Travel Expense	44,799	29,730
<b>Total Operating Expenses</b>	<b>281,531</b>	<b>145,955</b>
<b>Net Profit</b>	<b>(58,044)</b>	<b>53,468</b>

### Notes

This statement is to be read in conjunction with the Notes to the Financial Statements and the accompanying Compilation Report.

# Balance Sheet

## Australian, New Zealand And Asian Creative Arts Therapies Association Ltd As at 30 June 2018

	30 Jun 2018	30 Jun 2017
<b>Assets</b>		
<b>Bank</b>		
Cash at Bank	179,586 <sup>1</sup>	234,988 <sup>2</sup>
<b>Total Bank</b>	<b>179,586</b>	<b>234,988</b>
<b>Current Assets</b>		
Other Receivables	(1,137)	1,033
<b>Total Current Assets</b>	<b>(1,137)</b>	<b>1,033</b>
<b>Total Assets</b>	<b>178,449</b>	<b>236,021</b>
<b>Liabilities</b>		
<b>Current Liabilities</b>		
ANZJAT Royalties Payable	-	6,869
Trade Creditors	18,621 <sup>1</sup>	-
<b>Total Current Liabilities</b>	<b>18,621</b>	<b>6,869</b>
<b>Non-Current Liabilities</b>		
Accrued Expenses	-	11,280
<b>Total Non-Current Liabilities</b>	<b>-</b>	<b>11,280</b>
<b>Total Liabilities</b>	<b>18,621</b>	<b>18,149</b>
<b>Net Assets</b>	<b>159,828</b>	<b>217,872</b>
<b>Equity</b>		
Current Year Earnings	(58,044)	53,468
Retained Earnings	217,872	164,404
<b>Total Equity</b>	<b>159,828</b>	<b>217,872</b>

### Notes

This statement is to be read in conjunction with the Notes to the Financial Statements and the accompanying Compilation Report.

#### 1

Figures converted into Australian Dollar using the following rates:  
1.09429 NZD New Zealand Dollar per AUD. Rate provided by XE.com on 30 Jun 2018.  
1.00905 SGD Singapore Dollar per AUD. Rate provided by XE.com on 30 Jun 2018.

#### 2

Figures converted into Australian Dollar using the following rate:  
1.05748 SGD Singapore Dollar per AUD. Rate provided by XE.com on 30 Jun 2017.

# Notes to the Financial Statements

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## Australian, New Zealand And Asian Creative Arts Therapies Association Ltd For the year ended 30 June 2018

### 1. Statement of Significant Policies

The directors' have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users dependent on general purpose financial reports. This financial report is therefore a special purpose financial report that has been prepared in order to meet the needs of members.

The financial report has been prepared in accordance with the significant accounting policies disclosed below which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with the previous period unless stated otherwise.

The financial statements have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of this report are as follows:

### 2. Change in Structure

The financial statements have been prepared on the basis that the entity has transitioned from a registered organisation to a public company limited by guarantee. ANZACATA was incorporated on 15th of March 2018 as a public company limited by guarantee where all assets and liabilities of the registered organisation, ANZATA were assumed.

The financial statements prepared include all previously assumed assets and liabilities of ANZATA.

### 3. Not-For-Profit Status

The financial statements have been prepared on the advice that the Directors of the company are applying for Not-for-profit status with Australian Charities and Not-for-profits Commission.

Therefore, no potential income tax liabilities have been calculated or included in these financial statements.