



ANZACATA

The Australian, New Zealand and Asian
Creative Arts Therapies Association



tiers 1-4 member information pack

important

All Tiers 1-4 members are required to declare that they have read and understood the documents provided in this Tiers 1-4 Member Information Pack.

These declarations are included when you activate or renew your membership. To activate your membership please follow the link in your acceptance email.

ANZACATA

Australian, New Zealand and Asian
Creative Arts Therapies Association

ABN 63 072 954 388

PO Box 2391, North Brighton
VIC 3186, Australia

This information pack was
updated July 2019

contents

1. About ANZACATA	2
2. The structure of ANZACATA	4
3. Membership categories	5
4. Pathway to Professional membership for Tier 4	7
5. What ANZACATA provides for members:	8
Professional recognition	8
Advocacy	8
Professional support and protection	8
Master Insurance Scheme (Australia and NZ)	8
Colleges and Groups	9
'Find a Therapist' directory	9
Funding Schemes	9
Journal	10
ANZACATA's monthly newsletter	11
Annual ANZACATA Conferences/Symposia	11
Resources on the website	12
6. Continuing Professional Development (CPD) and Supervision	13
CPD Policy and Process	13
Supervision Guidelines	15
Audit process	18
7. Membership renewals	19
7. Ethics	
Standards of Professional Practice and Code of Ethics of ANZACATA	20
Procedures for Handling Complaints of Violations of the Ethical Standards for Arts Therapists	27
8. Constitution	32

1. about ANZACATA

Our mission

ANZACATA recognises the potential of all art forms to enrich and enhance our lives. Our mission is to attend to ethical standards of training and of professional practice, and to advocate for the profession of the creative arts therapies in Australia, New Zealand and the Asia/Pacific region.

ANZACATA recognises, acknowledges and respects the ancestors, elders and families of all Indigenous peoples of the lands on which we stand and practice.

What is ANZACATA

The Australian, New Zealand and Asian Creative Arts Therapies Association (ANZACATA) is the peak professional body that represents creative arts therapists in Australia, New Zealand and the Asia/Pacific region. It is a member-run, self-regulating, non-profit company limited by guarantee that seeks to advocate for the profession and to ensure that the training and practice of professional members is in accordance with the highest international standards. It encourages continuing professional development of members by supporting colleges and groups representing special interests and regions, hosting regular conferences and symposia, and publishing a peer reviewed journal: the Australian and New Zealand Journal of Arts Therapy (ANZJAT). Creative arts therapy is still an emerging profession in our member countries, and the association strives to raise its profile, advocating and lobbying for increasing recognition, as well as forging connections and links with other disciplines, and other countries.

Aims and objectives of ANZACATA

- To promote the therapeutic use of the creative arts for the improvement of human well-being.
- To ensure the criteria of standards for training programmes in the creative arts therapies at all membership levels.
- To promote the standards of practice and ethical responsibility in the creative arts therapies and to ensure these are maintained.
- To offer support to creative arts therapy professionals and others interested in this field, by providing information on research, employment, standards, education and publications as well as resources for advocacy and promotion of the profession.
- To provide continuing professional development opportunities for those engaged in the creative arts therapies through the means of conferences, symposia and workshops and the support of regional groups.
- To uphold an audit procedure of continuing professional development and supervision to ensure that members are competent and fit to practise.
- To encourage research and publication in the creative arts therapies.

- To provide information about creative arts therapy services, practices and training opportunities to the public and other mental health professionals.
- To encourage the development of ANZACATA specialist Colleges and Groups and support their ongoing activities.
- To publish a monthly newsletter.
- To publish a peer-reviewed professional journal, ANZJAT (*The Australian and New Zealand Journal of Arts Therapy*), at least annually.
- To hold a conference or symposium every year.
- To hold an AGM annually.

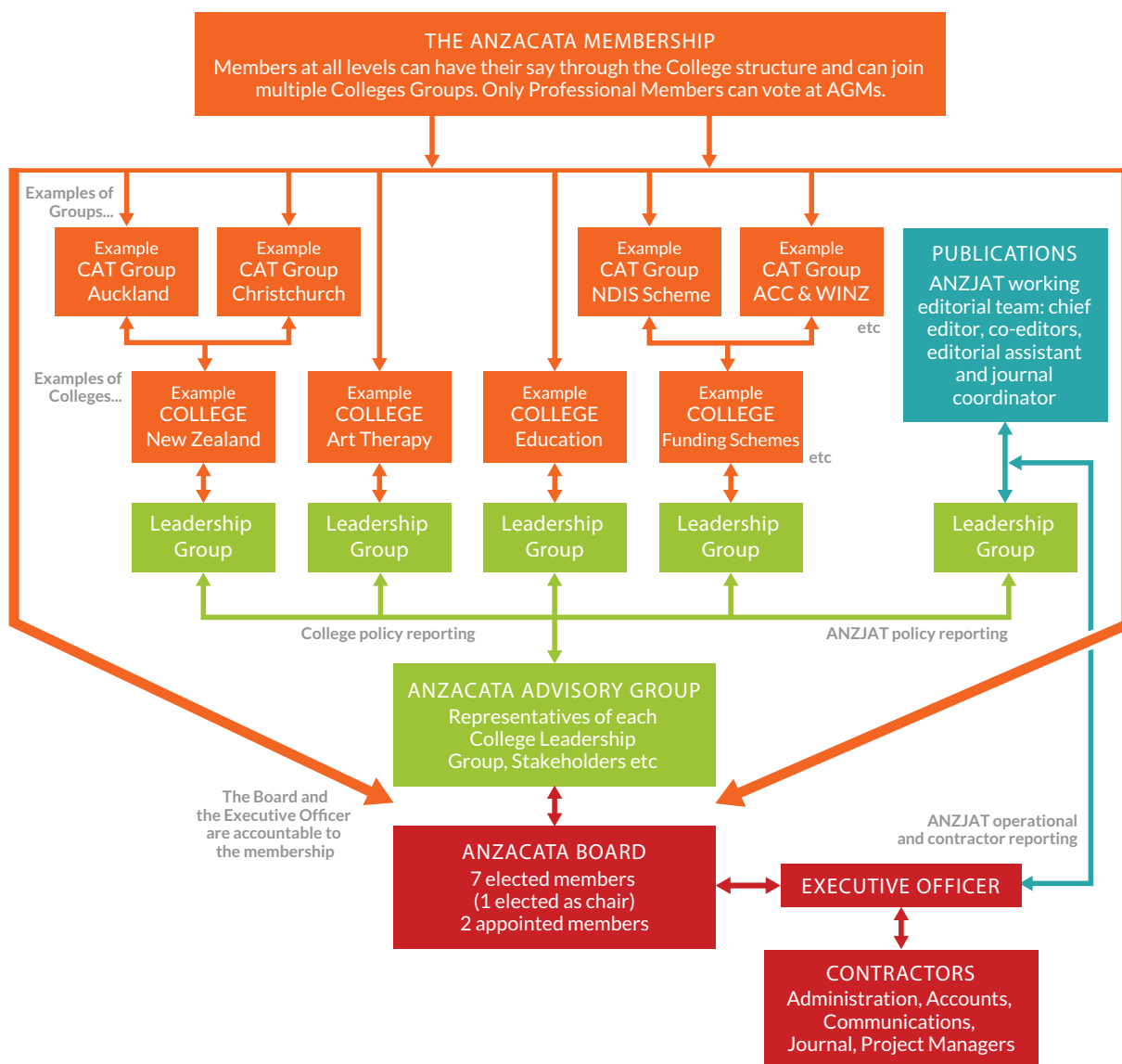
The history of creative arts therapies in the region

- 1987** The Australian National Art Therapy Association Inc. (ANATA) was founded as a non-profit incorporated association.
- 1990s onwards** Programmes at postgraduate level in art therapy, drama therapy and arts therapy have been developed in Australia, New Zealand and Singapore.
- 1995** Establishment of Creative Therapies Association of Aotearoa (CTAA) in New Zealand.
- 2000** Establishment of Australian Creative Art Therapies Association (ACATA) by first graduates of the RMIT masters programme.
- 2006** ANATA became ANZATA (Australian and New Zealand Art Therapy Association), affiliating with New Zealand.
- 2006** ANZJAT (*The Australian and New Zealand Journal of Art Therapy*) first published.
- 2006** The Australian government wage award was granted to the profession, and the profession was included in the Australian and New Zealand Standard Classification of Occupations (ANZCO).
- 2009** ANZATA professional membership was opened to graduates of LASALLE College in Singapore.
- 2011** An 's' was added to 'art' in ANZATA's and ANZJAT's title to reflect the many creative modalities that members utilise.
- 2015** ANZATA professional membership was opened to graduates of University of Hong Kong.
- 2016** ANZATA became an Affiliated Organisation of PACFA.
- 2016** ANZATA became a member organisation of AHPA Allied health Professions Australia.
- 2018** ANZATA and ACATA transitioned to ANZACATA, a company limited by guarantee.

2. the structure of ANZACATA

ANZACATA is a member-run organisation. Each year at the AGM, the professional members elect seven of the nine members of the Board. The other two members can be appointed.

ANZACATA encourages the establishment of member-led specialist 'Colleges' which operate autonomously with the support of the association. A College can be based on region, creative modality, or special interest. Each country or state College will include regional creative arts therapy (CAT) Groups. Representatives of the leadership group of each College will be invited to the Advisory Group to advise the Board.



3. membership categories and requirements

Professional

Option A – Australian, New Zealand, Singaporean and Hong Kong Masters Graduates in Art or Arts Therapy from the following: Edith Cowan University WA; La Trobe University, VIC; Western Sydney University, NSW; University of Queensland; Whitecliffe College of Arts and Design, New Zealand; The University of Auckland; LASALLE College of Arts, Singapore; The MIECAT Institute Inc, VIC; and The University of Hong Kong.
(Qualifications Authority Level 9 or 10)

Option B – Graduates from a course that is approved by the American Art Therapy Association (AATA), British Association of Art Therapists (BAAT) or the Canadian Art Therapy Association (CATA), or any other creative arts therapy association that reflects the ANZACATA training standards.
(Qualifications Authority Level 9 or 10)

Option C – Those who are active members of BAAT, CATA, AATA, are granted membership.
(Qualifications Authority Level 9 or 10)

Tier 4 – Provisional

Option A – Graduates of art(s) therapy programmes at Masters level that ANZACATA has not previously approved for entry into professional level membership. These applicants need to demonstrate that they have worked in the field for a minimum of five years under supervision and are supported by two ANZACATA professional members as referees.
(Qualifications Authority Level 9)

Option B – For graduates of specialised modality arts therapy training courses where there is NO Masters qualification available in Australia, Asia or New Zealand.
(Qualifications Authority Level 8)

Option C – For Trainee members (enrolled in an ANZACATA approved masters level training programme) who have not been able to complete the full requirements for application to Professional level membership in the allocated one year of Trainee membership. The application must be accompanied by a letter of recommendation by the training institution.
(Qualifications Authority Level 9)

In addition, applications for Provisional membership will be accompanied by a demonstration of knowledge and experience, to requested theoretical and practice criteria. After a maximum of two years, Provisional members can apply to pathway into Professional level.

Tier 3

Graduates of ANZACATA approved creative arts therapy training.
(Qualifications Authority Level 8)

Tier 2

Graduates of ANZACATA approved creative arts therapy training.
(Qualifications Authority Levels 6-7)

Tier 1

Graduates of ANZACATA approved creative arts therapy training.
(Qualifications Authority Levels 1-5)

Non-Practising

This category applies to individuals who have been practising members and who need to suspend their practice due to personal circumstances, such as illness or care leave. Holding a non-practising membership means that the member will not have to reapply, or pay the application fee, when they resume practising. This category could also apply to retired members who are no longer practising but wish to remain involved in the Association.

Trainee

Students in their final year of ANZACATA approved masters level training programmes.

Student

Students in any arts therapy programme accredited by a Qualifications Authority.

Affiliate

This category applies to those who are interested in creative arts therapy, including students studying related fields, and who support the purposes and objectives of the Association.

For more information about requirements of each category and training courses, please visit the ANZACATA website.

4. pathway to Professional membership

For Tier 4 – Provisional only

There are three options for entering Provisional membership:

Option A is for those who have graduated from masters courses that have not previously been approved by ANZACATA for entry into Professional level, and who can demonstrate that they have worked in the field for a minimum of five years under supervision and are supported by two ANZACATA Professional members as referees.

Option B covers those who have graduated from a modality-specific arts therapy course at Level 8 in the Qualifications Authority Framework, where there is currently no masters level training available in our region. Applications for Provisional membership need to be accompanied by a demonstration of knowledge and experience, to the requested theoretical and practice criteria.

Option C is for Trainee members who have been enrolled in an ANZACATA approved masters level training programme and who have not been able to complete the full requirements for application to Professional level membership in the allocated one year of Trainee membership. The application must be accompanied by a letter of recommendation by the training institution.

All options need to be accompanied by a demonstration of knowledge and experience, as requested in ANZACATA's application process. Each Provisional member will be guided to complete specified requirements within a set time frame to bring them to the standard required for Professional membership. After a maximum of two years at Provisional level, if they have completed all the requirements to the satisfaction of the Board, Provisional members can apply for Professional level membership.

Please go to the Categories and Requirements page on the ANZACATA website for more detailed information about criteria and requirements.

5. what ANZACATA provides for members

Professional recognition

ANZACATA professional members can use the AThR post-nominal title which signifies the completion of an approved master's degree with a minimum of 750 clinical hours of training. Other health professions recognise ANZACATA registration as the highest professional standard for arts therapists in Australia, New Zealand and Asia. The post-nominal title can be used on all promotional material by professional members only. A professional member of ANZACATA works under a code of ethics that addresses issues of safe practice for their clients which is mandatory in most employment situations.

Advocacy

ANZACATA advocates for the arts therapy profession on behalf of all members. Members can reap the advantages that ANZACATA has gained, such as being able to register as a provider with health funds that accept ANZACATA members. In addition, NSW professional members of ANZACATA are now eligible to receive the State Remuneration Award. ANZACATA professional members are eligible to provide services through Australia's National Disability Insurance Scheme (NDIS). The New Zealand Accident Compensation Corporation (ACC), the Ministry of Social Development (WINZ) and the I AM HOPE scheme have recognised ANZACATA as a professional body for funded therapy.

Professional support and protection

ANZACATA provides a constitution, a code of ethics, a complaints procedure, continuing professional development and supervision guidelines and access to a master professional indemnity insurance scheme. The Code of Ethics and the ANZACATA Board also provide guidelines and support for the practicing creative arts therapist if any complaints are lodged. Professional members are required to comply with Continuing Professional Development and supervision guidelines in line with other health professions.

Master insurance scheme (Australia and New Zealand)

ANZACATA offers a master indemnity insurance scheme to Australian and New Zealand members through BMS Risk Solutions (BMS) tailored to the profession, at competitive rates. The association offers professional indemnity insurance cover bundled with the membership fee. ANZACATA does not hold an AFSL licence or a New Zealand FSP licence. ANZACATA members are welcome to contact the friendly team at BMS for advice on their scheme. For more information please visit the ANZACATA website.

www.anzacata.bmsgroup.com anzacata@bmsgroup.com

Australia – 1800 931 071, New Zealand – 0800 999 267

BMS' offices are open Monday to Friday from 8.30am to 5.30pm AEST.

Colleges and Groups

ANZACATA encourages member-led specialist 'Colleges' that operate autonomously with the support of the association. A College can be based on region, creative modality, or special interest. Each country or state college will include regional creative arts therapy (CAT) groups. Representatives of the leadership group of each college will be invited to the Advisory Group to advise the Board. Members of the association can join multiple colleges, such as a modality college such as dramatherapy or a specialist area of work such as disabilities. This provides numerous opportunities for professional development, networking, support and mentoring. For more information and to establish or join a college or group, please visit the ANZACATA website.

'Find a Therapist' directory

Professional members get a free listing in the 'Find a Therapist' directory on the ANZACATA website. Your directory profile is searchable by location, modality, type of therapy, client group, reasons for seeking therapy and therapist name. ANZACATA's 'Find a Therapist' directory is an important tool for creative arts therapists in our region. It gives you, as a therapist, a free online presence that is fully searchable by potential clients and professionals alike but also allows for connections to be made between like-minded creative arts therapists in their community by location and by area of speciality.

If you want your profile to be visible to the public on the 'Find a Therapist' directory you will need to go to your My ANZACATA profile and check that all your details are correct. Click the 'privacy' button, and select 'show to others'. To increase your searchability, please fill in as much information in the Directory fields in your profile. Adding your photo or logo also makes you more visible.

Please note: There is a Simple Search and an Advanced Search. Using the Simple Search, it is only possible to search locations that are major centres. Specific smaller centres can be found using the Advanced Search. So we ask that you provide the city or town and suburb/s that you work from.

Funding schemes

New Zealand ACC

New Zealand's Accident Compensation Corporation (ACC) recognises ANZACATA as a professional body. Professional level members are eligible to join their integrated service for sensitive claims (ISSC) contract to provide therapy to clients that have experienced sexual violence. ANZACATA has a representative that sits on the ACC Sensitive Claims Advisory Group. If you are a professional level member and want to offer funded therapy to ACC clients who have experienced sexual trauma, you'll need to apply to become a named 'provider' on an ISSC 'supplier's' contract. To find out more about this, you can contact ANZACATA member Tania Blomfield who has an ISSC supplier's contract – see the website.

New Zealand WINZ Disability Counselling Allowance

New Zealand's Ministry of Social Development recognises ANZACATA as a professional body. Professional level members are eligible to receive payment through the Work and Income New Zealand (WINZ) Disability Allowance Scheme which is a weekly payment for people who have regular, ongoing costs because of a disability, such as counselling. Clients do not have to be on a benefit to receive the allowance, but they do need a referral form filled in by their GP stating the nature of the disability which can be related to mental health issues, such as anxiety or depression. Your local GPs or WINZ case workers can advise you of the process if you want to make this funding available to your lower income clients.

New Zealand I AM HOPE youth counselling scheme

I AM HOPE is a community of counsellors, therapists and health professionals providing kiwi kids with the mental health support and guidance. It is the youth and community focused support group run by The Key to Life Charitable Trust. Key To Life promotes positive attitudinal societal change in schools and communities up and down the country, and funding private care and counselling for young people stuck on waiting lists. ANZACATA Professional members are eligible to join up to this community of counsellors, therapists and health professionals. Please go to their website – www.iamhope.org.nz.

Australian NDIS

Australian creative arts therapists who hold Professional ANZACATA membership are able to provide services to a larger community of people with disabilities and mental health issues through the National Disability Insurance Scheme (NDIS). ANZACATA have developed materials to assist creative arts therapists to register as NDIS Service Providers. The MyANZACATA portal contains NDIS resources for ANZACATA members and the opportunity to advertise your status as a registered provider in ANZACATA's 'Find a Therapist' directory. On ANZACATA's public website, under NDIS, there are also resources for NDIS Participants and other service providers about the services creative arts therapists can provide. Check out the NDIS pages on the ANZACATA website. Members can also join the closed ANZACATA facebook NDIS Discussion Page – please see the ANZACATA website.

Journal

The Australian and New Zealand Journal of Arts Therapy (ANZJAT) is the peer-reviewed creative arts therapy academic journal containing latest culturally and geographically relevant research. The journal provides a lively forum for academic research and practice-based papers with a focus on reflexivity and innovation in the field. It sets out to offer a useful resource for professionals and trainees, and to contribute to a broader knowledge and understanding of the arts therapies. ANZJAT creates opportunities and encouragement for new and established authors within Australia, New Zealand, Asia and internationally to publish their work. The journal promotes a diversity of modalities, philosophical orientations, voices and genres.



Members are sent a hard copy edition each year and can access the complete articles of the current and back issues (to 2008) of ANZJAT through the ANZACATA website, free of charge.

If you are interested in submitting an article or become a peer reviewer, there is a wealth of resources to help you with the process in the ANZJAT Submission Manual (which includes the ANZJAT Style Guide, a style template and referencing guides), and the ANZJAT Peer Review Manual. These can all be found on the ANZACATA website.

ANZACATA's monthly newsletter

The ANZACATA newsletter comes out monthly and includes information about the association as well as creative arts therapy news from our regions and internationally. There are also regular reports from our colleges and groups, and information about employment opportunities, courses, workshops, conferences and the like. Advertising in the newsletter is free for members.

Annual ANZACATA Conferences/Symposia

ANZACATA holds regular events including either a conference or a symposium every year in centres around our regions, attracting a high calibre of keynote speakers and presenters in a variety of modalities. We encourage our international guests to also present master classes along side these events.



The following events have been held over the past decade:

- 2011** Brisbane Conference with dramatherapist David Read Johnson as keynote.
- 2012** Birds of a Feather event in Melbourne bringing together a wide cross section of the arts therapy community and organisations in Australasia.
- 2013** Sydney Conference and Auckland Symposium with Shaun McNiff as keynote.
- 2014** Singapore Symposium with Lynn Kapitan as keynote.
- 2015** Adelaide Conference with Sue Jennings and Lynn Kapitan as keynotes.
- 2016** Christchurch Symposium with Rainbow Ho as keynote.
- 2017** Melbourne Conference with Ellen Levine, Stephen Levine, and Robert Landy as keynotes.
- 2018** Perth Conference with Ephrat Huss and Rainbow Ho as keynotes

As an ANZACATA member, you are entitled to generous discounts, receive attendance and presenter certificates and your participation counts towards your Continuing Professional Development.

Resources on the website

A wide range of resources is available to ANZACATA members to help you publicise and advocate for the profession. Resources can be downloaded by members from the ANZACATA website and you can request any printed brochures to be posted to you:

You can view these resources by logging in as a member and visiting the members' resources page on the website.

6. Continuing Professional Development (CPD) and Supervision

Continuing Professional Development (CPD) Policy

ANZACATA's definition of CPD is:

A range of professional learning engagements through which creative arts therapists maintain life long learning. This process is to ensure that they retain their capacity to practice safely, ethically, effectively and legally.

To fulfil the criteria for joining ANZACATA and for the renewal of the annual membership, all members of the Professional, Tier 4 – Provisional, and Tiers 1-3, must keep a log of CPD activities and supervision. Members are encouraged to keep this log on the ANZACATA website in their MyANZACATA profile, but are also welcome to log these activities independently.

All members who are required to comply with these requirements must complete a minimum of 25 hours of CPD and 1 hour of supervision per 20 hours of client contact. The required annual accrual of 25 hours of CPD must be attained through participation in at least three of the categories of CPD activities listed in the guidelines.

Every year ANZACATA randomly audits 5-10% of members. If you are selected you will need to make your logs available to the auditors. The auditors will be required to declare any conflicts of interest. More information on the audit process can be found on page 17 of this information pack.

If you wish to apply for an exemption due to personal circumstances, please go to the ANZACATA website and fill out the online form to make an application for consideration.

The CPD Process

Self-reflective review

Each year you should write a summary of your professional practice including competencies, challenges and ethical issues. Please review this with your supervisor and evaluate your performance in relation to knowledge, skills, attitudes, and behaviour. Identify areas requiring further development giving any new areas of practice extra attention. Where it is relevant you can include workplace contextual features. Your review should be discussed with your supervisor who will be asked to confirm that this process has occurred if you are selected for an audit.

Learning plan

Based on your review, in consultation with your supervisor, formulate some areas for learning, and develop a plan that will enable you to meet them. These activities may include (but are not limited to) such activities as researching a topic, establishing or joining an ANZACATA College or CAT Group, reading professional literature, and/or undertaking further training or personal development. You will be able to refer to your learning objectives when recording each activity.

Guidelines of appropriate CPD activities

The Board has avoided over-prescribing professional development in favour of supporting individuals to self-monitor and self-regulate. It is a high-trust model that emphasises personal responsibility, flexibility and choice. It is hoped that in discussion with your supervisor, mentors and professional colleagues that you will enhance your awareness of up-to-date or emerging competencies in a particular area of practice. The CPD process aims to assist you to identify gaps or weaknesses in your knowledge, skills, and attitudes and to formulate your current and long term learning needs to facilitate your ongoing learning.

All members who are required to comply with these requirements must complete a minimum of 25 hours of CPD through participation in at least three of the categories of activities listed in these guidelines.

Activity	Comments
Self-directed learning – Reading professional literature (journal articles and books), online research	
Publishing an article in a peer-reviewed journal or a book, or book chapter	If you are audited you will be asked to upload evidence of this
Peer-reviewing for a journal	If you are audited you will be asked to upload evidence of this
Attendance at a industry relevant workshop or presentation	
Attendance at a industry relevant conference	If you are audited you will be asked to upload certificate of attendance
Further specialist training or higher education	If you are audited you will be asked to upload transcripts or certificates
Attending online webinars	
Involvement in ANZACATA College/s	
Attendance of CATs Group with a formal CPD workshop or presentation	
Public service, voluntary work, advocacy	
Organising or participating in performances, exhibitions or events	

Recording your CPD activities and supervision

An ongoing personal file is available in your 'MyANZACATA' profile on the ANZACATA website where you will be able to record the date, the number of hours completed, the type of CPD activity, as you go. You will also be able to keep a log of supervision hours. You can also choose to keep your records offline. You may also have offline documentation in the form of academic transcripts, certificates of attendance, synopsis of books / articles that have been read, or other proof, and this must be available if selected for auditing.

ANZACATA Supervision Guidelines

Supervision

Ongoing professional supervision is integral to a high quality practice and a healthy creative arts therapist. Supervision components can include a combination of one to one, group and peer supervision. All members of the association should engage regularly in one-to-one supervision with a professional supervisor throughout the year. Professional supervision can be provided in a work context or can be provided by an appropriately trained arts therapist, psychologist, counsellor or other.

Hours of supervision

It is highly recommended that for every 10 hours of client contact time, arts therapists engage in 1 hour of supervision. The minimum requirements of supervision for all practicing members is: 1 hour of supervision per 20 hours of client contact. It is highly recommended that no more than 1/3 of the supervision should be group/peer supervision with the remaining 2/3 to be individual supervision. Where possible 1/3 of supervision should be arts based supervision with an ANZACATA approved* arts therapy supervisor. An online supervision log is available on the ANZACATA website or you can keep your own records offline equivalent) for supervision must be kept. To ensure ongoing membership with the professional association you must make a declaration each year that you fulfilling your supervision requirements, and you must provide evidence of this if you are selected for an audit.

Guidelines

1. Introduction

The definition of supervision is a professional arrangement between a member of the association and another member of the association, or other professionally trained as supervisor. The purpose of this arrangement is to maintain and further develop ethical and professional standards of the supervisee. Arts therapists who provide supervision are likely at some stage to find themselves serving dual or competing roles. The arts therapist who provides supervision is aware of the complexity of ethical and professional challenges that competing roles can present and take steps to address and/or resolve them.

2. The supervision contract or agreement

- A. Prior to commencing the supervisory arrangement a formal and collaborative agreement of both parties must seek to clarify the supervisory arrangements, including:
- cost
 - session times
 - amount of client contact to supervision
 - basic framework of sessions
 - journals or sign off procedures
 - confidentiality
 - reporting procedures
 - penalties for late cancellations
- C. Throughout the agreed period of supervision, should any of the supervisee's attitudes and values towards gender, ability, culture or age appear to be adversely affecting their practice, or the supervisory relationship, these need to be examined and addressed.
- D. All issues discussed in supervision are confidential and subject to confidentiality limits.
- E. The supervision should also include matters of administration and support.

3. Ethical and practical issues for supervisors

- A. Arts therapists who provide supervision must be aware of: (a) the current ethical, legal and regulatory requirements of arts therapists and arts therapy; (b) a range of supervision methods and techniques; (c) the competencies expected of various qualifications of arts therapists, and (d) how to use the arts in supervision/arts in therapy.
- B. The supervisor ensures that supervisees comply with the most recent edition of the ANZACATA Code of Ethics and the any relevant Association Guidelines.
- C. Supervisors attend to the power differential between the supervisor and supervisee. Supervisors establish a professional relationship which allows the supervisee to be prepared to reveal areas of difficulty or challenge, areas of weakness, and also express differences of opinion to the supervisor. It is vital in the supervisory relationship that the supervisee not withhold salient information from the supervisor.
- D. Supervisors do not provide counselling, arts therapy to, or engage in sexual activity with their supervisee (Bernard & Goodyear, 2009).
- E. The supervisor has to complete a Master Class Training in Supervision accredited by the Association** which needs to be renewed every 5 years.
- F. The supervisor monitors the wellbeing of their supervisee in their work context, to ensure best practice and in the best interests of the public.

4. Ethical and practical issues for supervisees

- A. Supervisees actively participate in and contribute to the process of supervision. Supervisees are engaged in the development of specific competencies required to maintain professional membership of their Association.
- B. When arts therapists provide a therapeutic service, they are under obligation to disclose to their clients their level of membership with their Association and practice within their level of expertise.
- C. Supervisees ensure that they have obtained informed consent from clients to allow them to disclose clients' relevant personal information within the context of their supervision.

D. A supervisor can have action taken against them if their supervisee is sued by their client. It is important that both the supervisee and supervisor understand that the supervisor's responsibility continues beyond the supervision session. It is the supervisor's responsibility to ensure any directions given during a session are case noted and followed.

5. Supervisory contact

Supervision is an activity that may appear in different contexts:

- A. Work supervision
- B. Provisional registration supervision
- C. University/HE or placement supervision
- D. Research supervision
- E. External supervision

In any of above contexts potential multiple relationships may appear. Therefore, potential conflicts of interest are identified, considered and appropriately resolved either at the initial stages of supervision, or at the earliest stage when they become apparent. In all contexts Association Codes and Guidelines should be considered when undertaking supervision, and additionally when other relevant Ethical Guidelines and Policies may be introduced (and applied, in particular, contexts A to E) by the Association.

Workplace supervision – The association recommends that members who find themselves receiving supervision in their workplace, seek out external supervision from a supervisor who understands the arts discipline(s) (that is) specific to the supervisee.

6. Types of supervision

Clinical/Professional, Individual (one to one), Group, and Peer.

*** Criteria for ANZACATA-approved supervisors**

ANZACATA will be introducing an application process for members who are suitably qualified to apply to be listed on the Supervisors register. Members will be informed on the website and in the e-newsletter about the roll-out of this initiative.

As members are approved into this scheme, a list of ANZACATA-approved supervisors will be available on the website.

Continuing Professional Development (CPD) and Supervision Audit process

What is an audit?

In keeping with the practice of equivalent professional bodies, ANZACATA conducts an annual audit of the Continuing Professional Development (CPD) of 5-10% of Professional, Tier 4 - Provisional and Tiers 1-3 members in order to meet its legal obligations. The Board's aim is that all active creative arts therapists engage in a meaningful process of self-reflective review and ongoing self-directed learning programme. The dual objectives of the CPD process are to provide a framework to assist individual practitioners to address the

ongoing challenge of maintaining competence, while also giving the Board a mechanism to support and ensure that practitioners maintain competence. With the exception of Affiliate members, Student members, Trainee members, and newly qualified creative arts therapists in their first year of practice, all actively practising creative arts therapists can be selected to participate in the CPD audit.

What is expected in an audit?

If you are selected for audit purposes you will be contacted by the auditor by email, and given a time-frame to complete your documentation and make it available for review. An extension of time may be requested. If you have been keeping your records online on the ANZACATA website, you will be asked to provide access to your personal file, which should contain full details of CPD activities, as well as your supervision log. You can also choose instead to provide your offline records and documents. The audit will check for evidence of engagement in the CPD process with particular reference to your nominated arts modalities and duty of care to client groups. The auditor will send a form for your supervisor to sign to confirm that you have completed a self-reflective review and learning plan with them. Auditors will be required to declare any conflict of interest.

What happens after I have submitted my CPD for audit?

The auditor in consultation with the Board will determine the outcome of the audit and notify you in writing within 30 working days. If the Board has any concerns regarding the documentation and evidence of CPD activity, they may request additional information. In the event that there are serious concerns following an audit, a Competence Review may be ordered. Failure to provide the required information may result in suspension of your Annual Practising Certificate (APC) until you submit documentation that satisfactorily supports the application.

Exemptions

You may apply by online form to the auditor within 10 working days of receiving an audit request to be exempted from CPD participation for the year if you have recently been out of practice for more than six months. Reasons might involve long-term incapacitating illness (or illness of a family member, spouse or partner), study leave, parental leave, and prolonged overseas travel. Any documentation granting an exemption should be retained for future audits. If an exemption is not granted an appeal process is available.

Appeal process

An appeal may be lodged with the committee if:

1. You have had your APC suspended or revoked;
2. You believe you have reasonable/compelling grounds for an exemption; or
3. You believe that you have not been given due process.

7. ANZACATA renewals

Your membership runs from 1 August to 31 July. You can renew each year through your MyANZACATA profile on the ANZACATA website. You will be emailed reminder emails as the renewal period approaches.

You can access the master indemnity insurance plan by contacting BMS directly at any time of the year and they will calculate the fee pro rata to the nearest month. You can contact BMS by going to www.anzacata.bmsgroup.com or by phoning BMS directly on 1800 931 071 (in Australia), 0800 999 267 (in New Zealand) or at anzacata@bmsgroup.com.

If you wish to maintain your membership while not practising for a period, you may choose to pay the discounted rate of a Non-Practising member until such time that you want to resume your practice. For more details about this category of membership, please visit the website.

All membership or renewal enquiries should be directed to the ANZACATA administrator: administration@anzacata.org

IMPORTANT

All Tiers 1–4 members are required to declare that they have read and understood the documents provided in this All Tiers 1–4 Member Information Pack. These declarations are included when you activate or renew your membership. To activate a new membership please follow the link in your acceptance email.

8. Ethics

Standards of Professional Practice and Code of Ethics of the Australian, New Zealand and Asian Creative Arts Therapy Association Ltd

Preamble

The ANZACATA Code of Ethics articulates and promotes the ethical principles, and sets specific standards to guide both creative arts therapists, and members of the public, to a clear understanding and expectation of what is considered ethical and professional conduct, by creative arts therapists.

Codes of professional associations, should be reviewed regularly to ensure they remain relevant and functional in the face of the evolution of the relevant associations and changes in its environment. This 2018 Code of Ethics, marks the beginning of ANZACATA, a new company, and it is a requirement of all members, upon joining the association, to read this document and abide by it.

The Code is built on three general ethical principles:

- Professional responsibility
- Confidentiality
- Responsibility to creative arts therapy colleagues

Creative arts therapists are committed to the absolute welfare of their clients and to the preservation of their clients' human rights and privileges. This document is based upon that commitment. The following ethical principles serve as a guideline for the professional conduct of creative arts therapists, to ensure propriety and integrity towards a high standard of creative arts therapy practice. This Code affirms the ardent pursuit of professionally responsible actions and the appraisal of ethical issues and their implications, so that creative arts therapists provide services that are ethically sound and therefore in the best interests of our clients. ANZACATA recognises the capacity of all art forms to enrich and enhance our lives.

The mission of ANZACATA is to lead the profession of creative arts therapy in Australia, New Zealand and Asia. ANZACATA has tiered levels of membership each with their own scope of practice. The Association attends to ethical standards of professional regulation and registration. ANZACATA has a category of professional membership for individuals who have completed an equivalent Masters degree in any arts modality; which complies with the training standards of the Australian Qualifications Framework. The ANZACATA Code of Ethics provides a foundation of values, principles and standards of practice to guide decision making in times of uncertainty.

The purpose of the Code is:

- To establish minimum standards of ethical practice for all ANZACATA Members;
 - To identify the values, principles and responsibilities of all Members;
 - To promote a professional level of competence and accountability in the field of creative arts therapy;
 - To provide a guideline for clients, employers and professionals as to what constitutes ANZACATA ethical practice;
 - To outline the complaints procedure regarding unethical conduct of a member
 - Ethical practice encompasses all areas, including clinical or therapeutic practice, research, teaching, supervision, publication and any other professional undertakings.
- The Code is an evolving document that is intended to reflect professional and community values about the practice of creative arts therapy. Each general principle is accompanied by an explanatory statement that can assist creative arts therapists and others to understand how the principle is enacted in the form of specific standards of professional conduct.

The ethical standards derived from each general principle provide the minimum expectation with regard to creative arts therapists' professional conduct, and conduct in their capacity as Members of ANZACATA. It is recommended that the Code of Ethics be read in collaboration with all other ANZACATA documents and resources to achieve an overall insight into all areas of professional practice (see website – www.anzacata.org – for a full list of documents).

Definitions

1. Creative arts therapy refers to creative modalities used by trained therapists and may include visual art, clay work, dance or movement, music, narrative or storytelling, drama/psychodrama, creative writing, poetry and sandplay therapies.
2. Creative arts therapist refers to an individual who provides any creative arts therapy based services in various roles, including clinical practice/private practice, educator, supervisor and researcher, or as a provider or manager of any of these services.
3. Client refers to individual, couples, families, groups or communities as a recipient of a creative arts therapy service
4. College refers to a specialist college which operate autonomously with the support of ANZACATA. A college can be based on region, creative modality or special interest. Colleges are tiered within a Leadership Group framework, who report to the ANZACATA Advisory Group. The Advisory Group reports to the ANZACATA Board.
5. Code refers to this 2018 Code as amended from time to time and includes the definitions, interpretation, and the application of all the general principles and ethical standards of the Code.
 - a) Conduct refers to any act or omission by creative arts therapists that others may reasonably consider to be a creative arts therapy service
 - b) outside their practice of creative arts therapy which casts doubt on practitioners' competence and ability to practise as creative arts therapists
 - c) outside their practice of creative arts therapy which harms public trust in the discipline or the profession of creative arts therapy
 - d) in their capacity as Members of the Association as applicable in the circumstances.

6. Conflict of interest refers to any situation where a member may be in (or potentially be in) a position of being involved in a decision or action where they may not be perceived to be able to put the client's well-being first.
7. Informed consent refers to verbal and written permission given by an individual in full knowledge of the possible risks and benefits. Informed consent is sought from a minor, or adult, unable to give consent. Consent can only be given by a parent, or authorised guardian, on behalf of a minor, or adult, unable to give consent themselves. A person giving informed consent has a right to withdraw consent at any time.
8. Member refers to any member of the Association, no matter what level.
9. Multiple relationships occur when a creative arts therapist giving a therapeutic service to a client, also is, or has been
 - a) in a non-professional relationship with the same client;
 - b) in a different professional relationship with the same client;
 - c) in a non-professional relationship with an associated party; or
 - d) a recipient of a service provided by the same client.
10. Peoples are defined as distinct human groups with their own social and cultural structures who are linked by a common identity, common customs and collective interests.
11. Professional relationship refers to the relationship between the creative arts therapist and the client, which involves the delivery of a creative arts therapy service.
12. The Process refers to the processes involved in the provision and delivery of a creative arts therapy service to a client. The process includes, but is not limited to: the quality of the creative arts therapy relationship, the setting and the materials utilised.
13. Supervisor refers to professional creative arts therapy or counselling supervision (as distinct from line management).

Acronyms

ANZACATA – Australian, New Zealand and Asian Creative Arts Therapies Association Ltd.

Principle I: Professional Responsibility

1. Creative arts therapists are expected to support and further the goals of the profession by acting with integrity in maintaining the highest standards of creative arts therapy practice.
2. Creative arts therapists shall seek to be informed about the significance of respecting, understanding and considering the meanings of indigenous cultures in their work. This includes the meaning and implications of the Treaty of Waitangi and the principles of protection, participation and partnership with Maori people of New Zealand. In Australia, creative arts therapists recognise the unique position of Aboriginal people in Australian culture and history. Creative arts therapists recognise that Aboriginal peoples as the first nation peoples of Australia, who are the original custodians of the land. This cultural sensitivity applies to individuals who identify in their communities as a person of Aboriginal or Torres Strait Islander descent. In all Asian countries and territories, including the People's Republic of China, Hong Kong, Macau and Taiwan, and South-East Asian countries, where a multicultural situation is present, cultural issues of indigenous people, and people from ethnic, and other minorities, must be respected and understood.

3. Creative arts therapists recognise and respect cultural differences and diversity among people, and oppose discrimination and oppressive behaviour.
4. Creative arts therapists are to assume responsibility for their own education on client issues related to gender identity/expression and sexual orientation and incorporate these concerns into the development of best practice models. To take the initiative to become as knowledgeable as they can on issues of concern to people who identify as lesbian, gay, bisexual, transgender, questioning, intersex or asexual (LGBTQIA+) through continuing education, training, supervision, professional development and consultation. Creative arts therapists will develop this understanding within the context of other significant intersections of lived experience among LGBTQIA+ such as diverse ability, age, culture, ethnicity and religious beliefs.
5. Creative arts therapists will abide by the ethical standards of their professional association in all work settings, whether employed by government/ non-government agencies or self-employed.
6. Creative arts therapists abide by the laws of the society, and lands in which they practise.
7. Creative arts therapists will only provide assessment, treatment and professional advice for which they are formally qualified, as recognised by their level of professional memberships and registrations.
8. Creative arts therapists will present themselves as creative arts therapy professionals, and will never misrepresent their credentials in education, experience, affiliations or advertising.
9. Creative arts therapists shall not exploit their clients financially. They are required to be honest, straightforward and accountable in all financial matters and to keep accurate records concerning their clients and other professionals.
10. Creative arts therapists are responsible for setting and maintaining appropriate professional boundaries. This includes avoiding any situations that compromise a sense of objectivity, and/or presents a conflict of interest. They must not engage in dual relationships (e.g. personal or business relationships with clients).
11. Some creative arts therapies interventions necessitate a relational engagement of bodies and as such involve the use of touch amongst clients in a group or between client/s and the therapist. Approached with great sensitivity, ensuring the client agrees to any use of touch in the context of your work together. When considering touch, be sure to assess the nature and intent of the touch and the intersubjective implications. Be sure to assess that the touch will continue to promote the therapeutic aspects of the work and does not lead to any other type of relationship. If the creative arts therapist feels the client is not benefiting, or the work is developing into an area in which they do not feel adequately trained, they must consider professional consultation, and a referral to another professional.
12. Creative arts therapists are prohibited from exploiting clients, past or present, in a financial, sexual, emotional or any other way.
13. Creative arts therapists contribute to promoting creative arts therapy to the professional community of related health workers and to the general public, acting to expand creative arts therapy opportunities for all appropriate client populations.
14. When a creative arts therapist offers creative arts therapy workshops, presentations, growth groups etc, they must make it clear to participants whether the activity

has a therapeutic or educational intention. They must ensure the well-being of the participants by providing therapeutic assistance if needed during or following the arts therapy experience.

15. When it is apparent that the creative arts therapist is unable to be of professional help to a client, the creative arts therapist should not start treatment or should terminate treatment if it has already begun, while offering help in seeking satisfactory alternative services for the client.
16. Creative arts therapists end treatment in a responsible manner when the therapist and client agree that the client has gained as much as possible, and /or that the treatment goals have been achieved, and that termination of creative arts therapy is a logical extension of the therapeutic process.
17. Creative arts therapists must guard against fostering a dependent relationship with clients, and are clear at the outset about therapeutic aims and the duration of the therapy.
18. It is an expectation that creative arts therapists have regular arts based supervision and use such supervision to develop their creative arts therapy skills, monitor performance, reflective practice and provide accountability for practice. Where possible, supervision should be sought from an experienced professional creative arts therapist registered as an approved supervisor with ANZACATA.
19. Creative arts therapists will seek counsel from their supervisors, colleagues, and experts in a particular therapeutic area, to serve the best interests of their clients.
20. Creative arts therapists are obligated to maintain continuing professional education, which includes seminars/ conferences/ reading/teaching etc. To continue to relate to all aspects of being a creative arts therapist including the need to maintain a personal creative practice (see Continuing Professional Development (CPD) and Supervision CPD Policy on the website – www.ANZACATA.org).
21. Creative arts therapists must engage in appropriate information and advertising activities, which enable the public to make informed choices in relation to professional services.
22. Creative arts therapists who advertise their services should limit advertising to a statement of name, address, qualifications and type of therapy offered and such statements should be descriptive and not evaluative.
23. Creative arts therapists must accurately represent their professional competence, education, training and experience ensuring that all advertisements and publications, whether in directories, business cards, websites or conveyed through any medium, accurately convey services so that clients can make an informed decision about therapy.
24. Creative arts therapists must not mislead the public about their identity or status.
25. Creative arts therapists must not mislead or deceive the public in any use any professional identification, including qualifications and experience, and must correct, whenever possible, false, misleading or inaccurate information and representations made by others concerning qualifications and services.
26. Creative arts therapists must only represent themselves as a specialist within a specific area of creative arts therapy if they have undertaken further education, training, or experience which would enable them to practice in that specialist area.
27. Creative arts therapists must follow the ANZACATA guidelines on use of the Association logo.

Principle II: Confidentiality

Creative arts therapists have a primary responsibility to respect and honour client confidentiality and to safeguard all written, taped, digitally (or analogue) recorded, and visual, work, or information produced during the course of therapy.

1. In both individual and group therapy, and prior to the commencement of arts therapy, creative arts therapists are obliged to inform clients of their right to confidentiality.
2. All information obtained during the course of treatment, be it verbal, written, taped or visual, is shared only with the creative arts therapist's supervisor, and where necessary, with the appropriate professionals concerned with the client's case, such as a multi disciplinary multidisciplinary team.
3. Creative arts therapists must obtain each and every client's written permission before any verbal, written, taped, recorded (digitally or analogue), or visual, information is shared, outside of that mentioned in Point 2. When permission has been given by the client, the creative arts therapist must remove all identifying information, ensure that content revealed is accurate and unbiased, and directly relates to the client's therapeutic relationship with the therapist.
4. Creative arts therapists must abide by the laws of their state in relation to the correct use of technology i.e. Skype, web cameras, and in particular when working with minors, to provide best practice.
5. The creative arts therapist takes the necessary precautions to protect the confidences of clients who are minors, or other clients who are unable to give voluntary informed consent, due to impairments which might limit comprehension, or communication.
6. Creative arts therapists may breach confidentiality without client consent when mandated by law, or when the client's mental and emotional state clearly indicates an immediate danger to the client and/or others. In such cases, the creative arts therapist must act in accordance with the law, and document the event, while at all times respecting the client's dignity.
7. Creative arts therapists must keep appropriate records (notes, artwork/photos) for a minimum of seven years following the date of last contact. Records regarding children are to be kept until the child attains the age of 25. The keeping of ANZACATA records is to be for seven years. All client material, whether written, art, audio, digital, or other, must be kept in a secure location until disposed of appropriately, ensuring ongoing confidentiality at every stage of the process.
8. In order to preserve the integrity of the professional field, creative arts therapists should inform the Association of persons using the title of creative arts therapist, who are either unqualified and/or unregistered with an Arts Therapy Association, so that an Ethics College member can contact the person and discuss the Association's concerns, including options for training and/or membership.
9. Creative arts therapists have a responsibility to ensure that imagery created during the period of therapy be safeguarded. No photographs or exhibitions of client artwork are to be represented and no images of client's, or client artwork, are to be posted on social network sites unless written and verbal informed consent has been obtained from the client concerned or, if under 18, their parent/carer/guardian. In addition, this requirement also applies to students and trainees who may need examples of case studies for education or supervision purposes.

Principle III: Responsibility to Creative Arts Therapy Colleagues

1. Creative arts therapists are respectful in their regard for colleagues, both within and outside the creative arts therapy profession.
2. Creative arts therapists cooperate with, and support, other creative arts therapy colleagues. They are committed to the development of creative arts therapy practice and issues which arise for creative arts therapists as a professional group.
3. When deemed appropriate, creative arts therapists will refer clients to other therapeutic services, which may better suit the client's needs.
4. Creative arts therapists do not offer professional services to individuals receiving arts therapy from another creative arts therapist, unless agreed by all parties.
5. In conducting research, creative arts therapists officially acknowledge all colleagues/ administrators and other professionals who have contributed to their research efforts. Before embarking on research in an agency, organisation or institution, creative arts therapists provide adequate information about the research, and obtain formal permission from the appropriate authorities i.e. ethics.
6. If a creative arts therapist becomes aware of an ethical violation by a creative arts therapy colleague, an attempt to informally resolve the issue should be considered first. The ANZACATA Ethics and Standards of Practice College should be notified if:
 - a) a creative arts therapist does not wish to make an informal approach him/herself; or
 - b) the ethical violation cannot be resolved informally; or
 - c) the ethical violation is of a serious nature.
7. If there is a formal complaint made to ANZACATA regarding the professional practice of a creative arts therapist, the formal complaint will be presented to the Ethics and Standards College of ANZACATA. This College will follow the 'Procedures Regarding the Ethical Standards for creative arts therapists' document. creative arts therapists found to be in serious violation of the Code of Ethics may be subject to expulsion from the Association.

ANZACATA Procedures for Handling Complaints of Violations of the Ethical Standards for Creative Arts Therapists

1. Initiation of Complaints

- 1.1 The Board of the Association shall recognise and accept written complaints from both Members and non-Members of the Association asserting violations of the Ethical Standards.
- 1.2 All complaints must be in writing and emailed. Anonymous or oral complaints will not be recognised as a basis for action or investigation.
- 1.3 All complaints must be signed by the complainant (“Complainant”) and accompanied by the Complainant’s contact details. In addition, the Board will only act on the basis of a complaint that specifically names the person alleged to have been affected by the accused Member’s or membership applicant’s (“Accused”) conduct and only if the affected person agrees to be identified to the Accused.
- 1.4 Any Member who knows of a violation of the Ethical Standards should bring this to the attention of the Board in the form of a written complaint.
- 1.5 The Board may proceed on its own initiative when it has been presented with sufficient facts which, if proven, would constitute a violation of the Ethical Standards. For example, the Board may proceed based on information received from another professional organisation or a government authority. If the Board decides to proceed on its own initiative it shall prepare a written statement concerning allegations of a violation or violations of the Ethical Standards.
- 1.6 The Board may determine, at its discretion, that a complaint cannot be acted upon since the delay in reporting the allegation to the Board has impaired the Board’s ability to render a fair determination. This matter would then be referred to the ANZACATA Board.

2. Initial Action by the Chair of the ANZACATA Board

Upon receipt of a complaint, the Board shall determine whether the person about whom the complaint has been made is a Governing Member, Associate Member or applicant (“Applicant”) for membership in the Association.

- 2.1 If the person is not a Member or Applicant, the Board shall so inform the Complainant in writing and shall explain that the Association has no authority to proceed against the person.
- 2.2 If the person is an Applicant, and the Applicant wishes to proceed with his application for membership, the subsequent provisions of these procedures shall apply.
- 2.3 If the person is a Member (Governing or Associate) or an Applicant, the Board shall send an email to the Complainant acknowledging receipt of the complaint and informing the Complainant that the person complained against is a Member, or an Applicant.

3. Preliminary Determination by the ANZACATA Board

- 3.1 The Board (with the advice of legal counsel for the Association if required by the Board), shall review the complaint and determine whether the complaint warrants further action or whether the matter shall be closed without further action. In the event that the Board determines that the complaint shall be closed without further action the Complainant shall be notified of such decision and the reason for such

decision. To aid in making such determination, the Board may request a written response to the email of complaint from the Accused, consult with other preliminary investigators and/or legal advisors as may be appropriate, and/or request additional information from the Complainant.

- 3.2 If the Board requests a written response from the Accused to aid in making the determination referred to in paragraph 3.1 above, or if the Board determines that the complaint warrants further action by the Board, the Board shall request the Complainant's permission for disclosure of his/her name and all written or other matter or evidence provided by the Complainant. the Board shall request that the Complainant agree in writing to waive confidentiality and/or therapist/patient privilege available to him/her so that the Board may obtain information from the Accused and others. A waiver of Confidentiality Form setting forth these issues shall be emailed to the Complainant for approval and digital signature before proceeding further.
- 3.3 If the Complainant refuses permission for the disclosure of his/her name on any of the written matter or evidence provided by the Complainant, or if the Complainant refuses to sign a waiver of confidentiality and/or therapist/patient privilege, the Board, with the advice of legal counsel if requested by the Board, may do any one or more of the following:
 - (a) close the matter and notify the Complainant;
 - (b) decide that an attempt may be made to resolve the case by agreement;
 - (c) decide whether the Board may proceed with the complaint as an investigation on the Board's own initiative; or
 - (d) refer the matter to the ANZACATA Executive Officer for hearing.
- 3.4 All correspondence to the Complainant or to the Accused shall be marked, "Confidential" or "Personal and Confidential".

4. Attempt to Resolve by Agreement

After the preliminary determination by the Board referred to in Section 3 above, the Board may attempt to resolve the case by mutual agreement with the Accused. While resolution by mutual agreement is favoured, the Board is not required to attempt such a settlement or to obtain the consent of the Complainant to any settlement.

- 4.1 In making such a settlement, the Board may require the Accused to agree to any one or more of the following:
 - (a) cease and desist;
 - (b) accept censure;
 - (c) membership placed on hold pending outcome;
 - (d) receive supervision, education and/or therapy;
 - (e) discontinue his/her application for membership;
 - (f) terminate membership in the Association; or
 - (g) to comply with any other action which the Board deems appropriate.

The Board may, at its discretion, impose more stringent requirements for agreement upon Members or Applicants previously found to be in violation of the Ethical Standards, or any other professional or state code of professional conduct.

- 4.2 Any agreement disposing of a complaint shall be in writing detailing the facts upon which it is based, the terms of the settlement and the manner in which it is to be implemented and/or supervised.

- 4.3 The agreement shall be implemented and/or supervised by the Board and/or any Member of the Association so designated in the agreement.
- 4.4 The agreement shall become final when signed by the Accused and a member of the Board or at any other time designated in the agreement. The agreement shall be placed in a sealed envelope and signed across the seal by a member of the Board. The envelope shall be filed in the National Office Ethics file, indexed by the name of the Accused. Only a current member of the Board from time to time may unseal the envelope when or if new allegations against the Member are made. A summary form listing only the Member's name, date of ethics determination and action shall be placed in the membership or application file of the Accused to refer investigators to the Ethics file when or if new allegations are made against the Accused.
- 4.5 If the Board does not reach settlement by mutual agreement, it will take other action as set out in Section 3.3 as is in its discretion appropriate.

5. Investigation by the ANZACATA Board or Designees

- 5.1 When the Board has determined that the complaint warrants further investigation by the Board, it shall ensure that copies of the complaint and any supporting documentation/evidence and any written response from the Accused are in the possession of all members of the Board.
- 5.2 The Board shall cause an investigation of the complaint to take place. This investigation may be carried out by one or more members of the Board. Consultation with legal counsel may be taken if desired.
- 5.3 It is considered a conflict of interest if a member of the Board is personally involved with either the Complainant or the Accused and such member shall not review or participate in the case. Such member shall be excused from the investigation and/or any proceedings or decisions on the case.
- 5.4 The Board, in consultation with legal counsel, if it so desires, shall prepare and send an email to the Accused, prior to the investigation commencing, specifying the Ethical Standards which may have been violated by the Accused. The letter shall contain a request that the Accused cooperate with the Board in their efforts to obtain a full understanding of the circumstances which led to the allegation(s), and to provide a written statement responding to the allegation(s) made by the Complainant.
- 5.5 The Accused shall be sent a copy of the Procedures Regarding the Ethical Standards for Arts Therapists, when first contacted by the Board.
- 5.6 Investigations may be conducted by corresponding and/or interviewing the parties involved in the dispute. Interviews may be conducted in person or by telephone.
- 5.7 During the investigative stage of the proceedings, the Accused shall have the right to consult with legal counsel and shall have the right to have benefit of legal counsel for any investigatory meeting or interview.
- 5.8 If an Accused fails to maintain membership in the Association at any stage of the investigations of the complaint, the Board, at its discretion, may continue its investigation and proceedings if the Accused was a Member at the time of the alleged conduct. If inability to pay dues is cited as a reason for voluntary resignation by an Accused under ethics investigation, the Board may suspend dues obligations until the investigation is completed.
- 5.9 After the investigation is completed, a full report shall be made to the Board detailing the findings and recommendations.

5.10 The Board, after receiving the report of the investigation, may take such action as is authorised in Section 3.3 of these procedures.

6. Procedures for Hearings

A hearing pursuant to Section 9(1) and (2), or 5(3), of the Constitution, or pursuant to the above mentioned sections of these Procedures, shall be conducted as follows.

- 6.1 A hearing in person or via telephone conference shall be scheduled to take place by a member of the Board. A member of the Board who is personally involved with either the Complainant or the Accused, shall not comprise part of the Board for the purpose of the hearing.
- 6.2 The Complainant and Accused shall be notified promptly of the hearing date, time and place. Each party shall bear its own costs of attendance at the hearing.
- 6.3 At least thirty (30) days before the hearing, the Board shall furnish the Accused and the Complainant with copies of all documents and the names of witnesses who will appear in support of the charges.
- 6.4 The Executive Officer shall conduct the hearing and shall have the right to:
 - (a) confer with and/or have legal counsel for the Association present;
 - (b) receive testimony of witnesses and evidence to support or represent the charge;
 - (c) examine witnesses who appear for either party; and
 - (d) contact third parties who may have knowledge of pertinent facts.
- 6.5 The Complainant and/or a representative of the Board (if it should see fit) and the Accused shall each have the right to:
 - (a) be present and be heard at the hearing;
 - (b) be represented by legal counsel;
 - (c) present witnesses and evidence;
 - (d) cross-examine witnesses against him/her and appear on his/her own behalf;
 - (e) make opening and closing statements; and
 - (f) submit written representations and memoranda supporting his/her position.
- 6.6 All evidence which is considered relevant and reliable, as determined by the Board shall be admissible. The formal rules of evidence shall not apply. The weight of all evidence and credibility of testimony shall be judged solely by the Board.
- 6.7 A tape recording of the hearing shall be made if requested by either party or the Board. If a party makes the request, he/she shall pay the expense of recording the hearing and shall be entitled to a copy of such recording.
- 6.8 The Complainant (or if there is no Complainant, then the representative of the Board) shall have the burden of proving the charges by preponderance of the evidence.
- 6.9 The Executive Officer shall issue the decision in writing within thirty (30) days after the hearing.
- 6.10 The decision shall state in writing:
 - (a) the Board's findings of fact;
 - (b) whether a violation of the Ethical Standards was found and, if so, the Ethical Standards violated;
 - (c) the Board's decision; and
 - (d) an outline of the Board's reasons for its findings and decision.
 - (i) if no violation of the Ethical Standards is found, the Board shall order the complaint dismissed.

- (ii) if one or more violations of the Ethical Standards are found, the Board shall order any action to be taken, including an order to cease and desist, censure, therapy, probation, rehabilitation, supervision, education, suspension of membership or expulsion, reject an application for membership, or any other action which the Board deems appropriate.

The decision shall also specify the manner and timing in which the action is to be implemented and/or supervised.

6.11 A copy shall be provided to the Complainant, the Accused, and the Board.

6.12 Appealing a decision:

- (a) pursuant to the provisions of the Constitution, Sections 9(4) and 9(5), a decision by the Board to expel a member may be appealed to the Association in general meeting.
- (b) pursuant to the provisions of the Constitution, Sections 5(4) and 5(5), a decision by the Board to reject an application for membership may be appealed to the Association in general meeting.

7. Records and Disclosure of Information

The permanent files of the Board shall be maintained in the records of the Association.

7.1 All information obtained by the Board, and all proceedings of the Board, shall be confidential except as follows:

- (a) information may be disclosed by those investigating the complaint to the extent reasonably necessary to pursue a thorough investigation.
- (b) the Board may, at its discretion and with the approval of the Chair of the Board, authorise the publication of settlements by mutual agreement without disclosing the name of the Complainant or the Accused.
- (c) in situations in which an accused Member resigns from ANZACATA and a notification by the Board that it has received a complaint, and a violation of the Ethical Standards is subsequently proven, any publication may include the fact of the accused Member's resignation.

7.2 Whenever there is a finding made that a Member has violated the Ethical Standards and disciplinary action is ordered, the Board or its designee is authorised to disclose the ethics violation and disciplinary action to the membership of the Association and any actions affecting membership status. Publication may also be made of other sanctions at the discretion of the Board. Publication will be made in the Newsletter and will include the Member's full name, any earned degree, geographical location and the violation of the section of the Ethical Standards proven.

7.3 Whenever the Board finds that a Member is not guilty of the Ethical Standards violations charged, that fact shall be disclosed to the membership of the Association only upon the written request of the Accused.

7.4 The Board may inform government authorities and other professional organisations of any disciplinary action taken against a Member for violating the Ethical Standards.

9. ANZACATA's Constitution

The Constitution of the Australian, New Zealand and Asian
Creative Arts Therapies Association Incorporated