



Art Therapy “Down Under”: Perspectives on the Profession from Australia and New Zealand

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The growth and development of art therapy in Australia and New Zealand is a tale of collaborative necessity, integrative orientation, and adaptation to local culture, as art therapists promote, expand, and apply their art therapy knowledge to local networks, systems, and culture. It is also a tale of often working in professional isolation or in small groups, of being unappreciated in terms of financial remuneration, and of choosing to work extra hours to profile and promote what art therapy has to offer at forums, conferences, and professional events. Until recently, there has been little published about Australian and New Zealand art therapy activities, despite its establishment in Australia in the early 1980s (Coulter, 2006) and in New Zealand in the early 1990s (Woodcock, 2007). From 1988, the most accurate accounts of art therapy development in Australia and New Zealand are found in the regular newsletters of the Australian and New Zealand Arts Therapy Association (ANZATA), and the recent launch of the *Australian and New Zealand Journal of Art Therapy* (ANZJAT), an annual publication promoting research, education, and clinical practice from perspectives that include Southeast Asia.

ANZATA

ANZATA is the current professional association for the two countries, and there are strong links with Southeast Asian representation from Singapore. From its inception, the art therapy association had intentions to join with New Zealand to form ANZATA (Edwards, 1990, 1991). To this end, New Zealand representation was encouraged and contributions to committees and conferences supported. However, this union was only recently implemented officially as ANZATA.

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