

anzjat

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Welcome to the eleventh edition of *ANZJAT*

Dr Jo Kelly *ANZATA President*

ANZJAT starts its second decade with a rich publication of diverse papers, creative images, poetic writings, interviews, and reviews. The quality and range of these contributions are testament to the commitment of the editorial team, the many peer reviewers, and the production team, who all work tirelessly to meet deadlines in time to launch the new edition at our annual conference or symposium. The task of curating the lifecycle of our journal is no mean feat, and thanks must go to Associate Professor Sheridan Linnell and Dr Catherine Camden-Pratt as co-editors. Thanks also to Jill Segedin for her editorial assistance and design work, copy editors Dr Constance Ellwood and Dr Belinda Nemec, and proofreader Rigel Sorzano. This is Catherine's first edition as co-editor, and I hope she has enjoyed the journey. Thanks must also go to outgoing co-editor Toril Pursell, for her past work on the journal.

At the 2011 symposium held at Graylands Hospital in Perth, Dr Tarquam McKenna, then journal editor, reported that *ANZJAT* had achieved an 'A' score on the Excellence in Research for Australia (ERA) rankings developed by the Australian Research Council (ARC). Although these rankings were discontinued in 2012, by 2011 the *ANZJAT* team was receiving submissions from authors who came from disciplines other than arts therapy. These academics were submitting papers in order to be credited with publication in a top-quality, peer-reviewed, professional journal. Our committee decided then, and has confirmed since, that *ANZJAT* should

remain firmly arts-based. This decision rightly continues and has served both the profession and the journal well. It is pleasing to see creative contributions that include imagery, performance, and poetry, as well as research that uses a range of methodologies, to strengthen the evidence base for the effectiveness and significance of the arts therapies. This year the review section has expanded to include reviews of exhibitions.

At the core of the arts therapies is the importance of the creative process in promoting health and well-being. The more that arts therapists document this creative and relational process, the more we come to realise and understand the professional discipline in which we practise. Whether this is the sensory exploration of media, the use of ritual and symbol in an image, or the expressiveness of movement in dance, we come to more intimately know and endorse our professional practice. By doing so, we create the body of evidence needed for the development of our profession in the Asia-Pacific region.

While writing this welcome, I keep seeing in my mind's eye the image of a plumb bob line. The image comes from the intriguing title of one of the papers in this edition, written by Anita Lever, Sheridan Linnell, and Sue Curtis. As an ancient building tool, a plumb bob uses gravity to show us a reliable vertical. It is an apt metaphor for keeping the creative relational process at the centre of what arts therapists practise. Implicit in the metaphor is a set of values that unifies us.