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ATCB Review

The ATCB Review is published three times annually. Submission deadlines for publication are January 15 for the Spring issue, April 15 for the Summer issue, and September 15 for the Fall issue. Please send information to atcbinfo@atcb.org.

MISSION

The mission of the Art Therapy Credentials Board is to protect the public by promoting the competent and ethical practice of art therapy through the credentialing of art therapy professionals.

Supervision: Taking the Mystery out of Goals and Responsibilities, *Barbara Parker Bell, ATR-BC, Director and Susan Ainalay Anand, ATR-BC, ATCS, Director*

Art therapy educators are familiar with the transition of graduate art therapy students to new professionals. Most students are eager to be free of class schedules and assignments but may have concerns about leaving the supportive cocoon of the school community. During school, supervision is provided and expectations for supervisor and supervisee roles are defined by the school or program. Newly graduated art therapists entering the work world may or may not have a supervisor available to them at their work site and will have to find and negotiate supervision services from a professional. Credentialed art therapists may also find themselves taking on the role of supervisor without formalized training in the role and responsibilities of supervisors. For both parties it is important to define the rights and responsibilities that are involved in the supervision relationship.

An excellent source of information regarding supervision rights and responsibilities may be found in Bernard and Goodyear's (2014) *Fundamentals of Supervision* (5th edition). Many forms for both supervisees and supervisors are provided to help support supervisor and supervisee dialogues about expectations and guidelines. A "Supervisee's Bill of Rights" and a "Supervision Agreement" form, based on the Bill of Rights, are two such forms provided. Within the Supervisee's Bill of Rights, the nature of the supervisory relationship is described. For example, the role of the supervisor is said to facilitate "professional growth of the supervisee through: monitoring client welfare, encouraging compliance with legal, ethical, and professional standards, teaching therapeutic skills, providing regular feedback and evaluation, [and] providing professional experiences and opportunities" (Giordana, Altekruze, & Kern, 2000, as cited in Bernard and Goodyear, 2014, p. 313). Other components of the Bill of Rights address means to identify development of supervision goals and the processes that will be utilized. For example, the supervisee may identify the need to explore countertransference with a particular type of client, and the supervisor may identify that the supervisee will come prepared for supervision by bringing

(continued on page 4)

Message from the ATCB President



*Ed Oechsle
President*

We are proud to share with you the summer issue of the ATCB Review. In this newsletter we welcome new credential holders, profile an art therapist working in the field, and inform our readership of changes and developments in the work the ATCB accomplishes toward improving the credentialing of

art therapy professionals.

The thought, “I am getting used to change,” is rolling through my mind as I write, and I think how much has changed and continues to change in our profession. We are growing up. We are defining our role in the worlds of mental health care and social responsibility. We are refining our standards to ensure quality in every aspect of the profession. As the credentialing body for art therapy, the ATCB considers new challenges of the times and new ethical questions of using technology, revising our Code of Professional Practice appropriately. We also consider changes in the education and development of new art therapists and adjust our standards so that we serve our mission to protect the public by credentialing qualified professionals while still remaining conscious of the diverse roads each of us takes to arrive at this calling.

Change comes to us at all levels. As a board we say farewell to colleagues who have become friends and welcome new friends in the addition of directors and staff. In this collegial spirit, we welcome Erin Clark as our new executive director. Erin comes to us with a good mix of wit, experience, and drive that will serve us well in future days. Erin has already stepped into the leadership role and is absorbing information about our processes and helping our credential holders new and old find solutions to questions. Please join me in welcoming Erin; call her at the National Office or greet her at an art therapy gathering.

With Erin’s arrival, we say goodbye to Rita Maloy who is changing her role at CCE, our management firm. Rita Maloy has been much more than our executive director. She has honored us with her knowledge and dedication, but Rita has also been a

answering all questions with a smile and gentle manner, sharing our concerns and always making herself available for pleasant banter or help in remembering a song lyric. Thank you, Rita, for your years of service and dedication to the art therapy profession. And thank you, Rita, for your friendship.

Returning to our board is Tom Hartsell, Jr., who joins us as our public member director. Tom jumps right in and joins our Review editor, Deborah Sharpe, ATR-BC, in authoring an article addressing the changing and challenging ethical questions of technology. What are our ethical responsibilities to clients and the public when using the Internet?

Also in this issue: please find good advice on maximizing the effectiveness of the roles in a supervision relationship; learn the do’s and don’t’s of specifying your credential; and in our credential holder profile this summer, meet Diorbhail (Dorothy) Cameron, ATR. In the profession for over forty years, Dorothy brings a unique perspective of “land, people, art, and spirit” to her work. Her story is one that demonstrates the magnetic pull of a calling, the winding road to reaching professional qualifications, and the lasting effect art therapy can have on our culture. And lastly, please welcome our new ATRs and ATR-BCs. The addition of professionals to our ranks is change that serves our field well; we are adding to our numbers every year and increasingly making a difference in our world through imaginal healing. ☞

ATCB Board of Directors and Staff Spring Board Meeting / March 2015



Back row (standing): Deborah Sharpe, Janice Hoshino, Rita Maloy, Ed Oechsle, Erin Clark, Susan Ainlay Anand,
Front row (seated): Mary Ellen McAlevee, Yasmine Awais, Barbara Parker-Bell, Carolyn Brown Treadon



Remaining Deadlines

June 30 ATCB Annual Renewal. Annual renewal and maintenance fee is due no later than June 30. If you have not submitted yours, please do so right away to avoid the loss of your credential. If you did not receive your renewal notice, please contact the National Office at 877.213.2822 or atcbinfo@atcb.org. You may complete your annual renewal (including fee payment) and update your phone number and mailing address online at myatcb.atcb.org. Please remember that it is your responsibility to inform the National Office of any changes in your contact information.

August 7 Final Application Deadline for Computer-Based Testing Applications. If you plan to take the ATCBE via computer-based testing in September, your ATR-BC application must be postmarked by this date.

September 7-18 ATCB Examination via Computer-Based Testing. Last testing window to take the ATCBE in 2015 (via computer-based testing).

September 28 Application Deadline— There is another opportunity to take the ATCBE! Space is limited! This paper/pencil examination administration will coincide with the Expressive Therapies Summit in New York, NY on November 7, 2015. For more information visit www.atcb.org/Examinations or contact the National Office.

**The ATCB is looking for
a few great volunteers!**

Want to get more involved in the credentialing of your profession? Contact the ATCB National Office to find out how.

Art Therapy Credentials Board

Board Certification (paper-pencil) Examination Date and Locations

Saturday, July 11, 2015
(Final Deadline May 29, 2015)

Saturday, November 7, 2015
New York, NY
(Expressive Therapies Summit)

Saturday, July 9, 2016

Albuquerque, NM
Baltimore, MD
(AATA conference)
Chicago, IL
Louisville, KY
Los Angeles, CA
New York, NY
Rochester, NY

April 29, 2016 is the early deadline to apply for Board Certification and take the paper-pencil administration of the exam on July 9, 2016. The final deadline is May 27, 2016. ATRs applying for Board Certification by the April 29 deadline save \$25 off the regular fee of \$260.

Unless you are approved to test for licensure in New York, New Mexico, Maryland or Kentucky, the only way to test is by first obtaining the Registered Art Therapist (ATR) credential. If you are not already an ATR, your complete ATR application packet must be received in the ATCB National Office no later than April 1, 2016 if you intend to apply for Board Certification by May 27 and take the ATCBE on July 9. Individuals planning to test for state licensure must be approved to test by their state's licensure board.

For more information, please visit www.atcb.org/Examinations, or contact the ATCB National Office.

Supervision: Taking the Mystery out of Goals and Responsibilities, *continued from cover*

responsive art, or perhaps transcripts of sessions. Cabaniss, Arbuckle, and Moga (2014) also assert that establishing defined learning objectives are essential in shaping the direction and content of supervision.


Even before entering into a supervision agreement, Bernard and Goodyear (2014) recommend that the supervisor disclose essential information regarding credentials, licenses, academic background, and experience. As a part of this initial introduction, it is important for supervisor and supervisee to discuss their theoretical orientations so that they may assess alignment or interest in the framework of instruction that may be utilized. For example, a supervisor may be trained in and practice art therapy from a psychodynamic framework, yet, the supervisee may want or expect art therapy supervision with a transpersonal or cognitive behavioral emphasis. Similar to the informed consent process in therapy and research, supervisors should clearly communicate their ways of working so that the supervisee understands what will be offered and expected. Once informed, supervisees can determine if the supervisory relationship will meet their supervision needs.

The Art Therapy Credentials Board (2011) also provides guidelines in the Code of Professional Practice regarding supervisory responsibilities. According to the Code of Professional Practice, art therapy supervisors foster professional growth through “the use of accurate, current, and scholarly information” (ATCB, 2011, p.3). Art therapists who serve as supervisors are also responsible for their supervisees and assure that supervisees do not perform and represent themselves “as competent to perform professional services beyond their education, training, experience, or competence” (ATCB, 2011, Section 1.3.3, p.3). Supervisors are also responsible for the quality of the supervision they provide and the maintenance of their supervision skills. In his or her role as supervisor, a supervisor takes into consideration his or her own skill level and seeks supervision or consultation as needed in order to provide the supervisee with adequate feedback and evaluation. All supervisors need to be aware of the content of the Codes of Professional Practice in order to communicate and support ethical practice of art therapy. These Codes are

available via the ATCB website: www.atcb.org/Home/ATCBCode.

Qualified ATR-BCs who are interested in demonstrating substantial supervision qualifications may apply for a supervisor credential through the ATCB. This credential, Art Therapy Certified Supervisor (ATCS), helps to inform prospective supervisees that their supervisor has met specific criteria for competency in the theories and practices of art therapy supervision. Additionally, ATCSs must apply for recertification during their ATR-BC renewal cycle every five years and meet requirements for continuing education in supervision. For more information about the ATCS, or to download an application, please visit the ATCB website, www.atcb.org, or call the ATCB National Office.

Whether or not a supervisor holds the ATCS credential, he or she must be familiar with state regulations regarding his or her responsibility for supervisees’ client welfare. It is critical to understand that supervisors may be held responsible for a supervisee’s actions that have been identified as malpractice. The Bernard and Goodyear (2014) text provides general information and recommendations for preventing and addressing these challenges as well. Proactively, supervisors should alert their malpractice insurance carrier regarding their supervisory responsibilities to assure they have sufficient coverage for these potential occurrences.

Yes, supervisor responsibilities are significant, but, just as significant are the joys of sharing expertise, witnessing the development of new art therapists, and cultivating the growth of the art therapy profession. To all art therapists who mindfully take on the supervisor role, thank you. Keep up the good work! 

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CREDENTIAL HOLDER PROFILE

Dorothy F. Cameron, M.A., A.T.R.



Diorbhail (Dorothy) Cameron

I knew nothing of therapy or psychology, but I drew well, and my schoolmates would ask me for drawings.

The most significant influence in my life was that I was brought up in a Gaelic culture in the Western Highlands of Scotland. There is a revival of Celtic culture because, like the Native Americans, and many other cultures that existed outside of mainstream culture, they offered perspectives, important for us to-



Autumn Equinox -
Inner Harvest
Paper, watercolor,
plastic, neon, 20X16"

day. There seemed to be less separation between land, people, art, and spirit. The culture was also open to what was called "second sight." My current painting exhibitions are about Celtic thought and include all the arts to create performances of painting. Often the paintings are based on visions. That sense has always

been part of my reality.

In the late 1960s I suffered from depressions and I had given up painting. I decided to undergo therapy. My psychiatrist did not adhere tightly to theories, but, as he told me, concentrated on therapy. He kept asking me why I had stopped painting. I started to paint again. While painting, I would experience emotions rising to the surface, problems resolving themselves, and insights emerging. I had the same experience when I focused on nature. I began to think this must be a great medium for people having problems with thought process, people who had mental illness. I had never heard of art therapy.

Years later when I began to take courses in psychology, which I loved, I would compare the conclusions

that psychology would come to using scientific methodology with the conclusions that art would offer. On the other hand, my introduction to art therapy was a terrible shock and disappointment. It leaned at that time so heavily on Freud and psychoanalysis. I respected Freud and his discoveries but felt that what was missing was the value of the art



'Song of the Passing Soul,' Gaelic folksong,
Seannair's (Grandfather's) Death
Pencil on paper, 30X40"

process. I think I have spent my art therapy life trying to explain and prove this art part of art therapy. I decided to follow an independent study program at Goddard College in Vermont and chose mentors at other institutes who would help lead me in my own direction. Dr. Josef Garai, Director and Founder of the Pratt Art Therapy Institute and pioneer in opening up the U.S. to art therapy, was one of them. We later became close friends, and were setting up an institute for what he called 'Humanistic Art Therapy,' when he suffered the last of a series of strokes and died. I cannot thank this compassionate and brilliant man enough for his support and insight. We disagreed on one issue. He wanted to see more art therapists get PhDs. I was working, raising a family, painting and writing; to get a doctorate - something would have had to give - and I was committed to painting. I felt I could not offer others this path to themselves if I did not fully understand it myself. *(continued on page 7)*



Lovely Rita

The Board of Directors of the Art Therapy Credentials Board wishes to bid a very fond farewell to our fearless Executive Director, Rita Maloy. Rita has been the Executive Director of the ATCB since 2009. Prior to her leadership role with the ATCB, Rita coordinated services for students with disabilities at the University of North Carolina-Greensboro, joined the Center for Credentialing and Education and became a Certification Administrator, then she was Executive Director of the American Association of State Counseling Boards (AASCB).

Rita's many duties as Executive Director of the ATCB have included:

- ◆ Fearless Leader, as she was the unifying agent between the public, the credential holder, the Board of Directors, and the National Office
- ◆ Director of First Impressions, as hers was the voice that many art therapists heard when they called the National Office with a question and the face that many art therapists saw when they approached the ATCB table at art therapy conferences
- ◆ Archivist/Historian, as Rita has a memory like a steel trap for ATCB trivia and many matters not trivial!
- ◆ Chanteuse, as she serenaded the Board of Directors after many a long meeting.

Rita is stepping down from her duties with the Art Therapy Credentials Board to take on a new role within the Center for Credentialing & Education. Rita will remain close as she assists the ATCB's new Executive Director, Erin Clark. The ATCB has bestowed Rita with Emeritus status as a small gesture for the Executive Director who has taken great care of the public whom we serve. ☞

THANK YOU RITA!!

Passing the Baton

We can never replace Rita Maloy, and wouldn't try, but Rita has found and fostered a promising successor in Erin Clark. Erin has embraced the work of the ATCB wholeheartedly. She is proving to be astute and resourceful. She has both the all-important eye for detail and the broader view perspective. Because of Erin's background in social work, she understands many of the rewards and challenges of the field of art therapy. As Rita passes the baton to Erin, we anticipate a smooth transition to the new Executive Director. Many thanks, Rita and welcome, Erin!



Erin Clark has been working with the ATCB since October 2014 and began her new role as Executive Director in March 2015. Before coming to the ATCB, Erin worked in both the nonprofit and public sectors, primarily in the areas of program and project management. Erin has a master's degree in social work and a passion for serving in organizations that are mission-oriented and driven. Erin finds the work of the ATCB very exciting and looks forward to helping the organization carry out its mission. When she is not at work, Erin enjoys spending time with family and friends, hiking and volunteering. ☞

ATCB Also Welcomes



Tom Hartsell, Jr.
Public Member

Thomas L. Hartsell, Jr. is a lawyer and mediator in private practice in Plano, Texas. Tom also serves on the full time faculty at Southern Methodist University teaching courses in two graduate programs, Dispute Resolution and Counseling, and serves as Associate Director of Clinical Services Dispute Resolution. Tom has been instructing and working with and for mental health professionals for over thirty (30) years. He has presented workshops and lectures to mental health professionals both locally and nationally. Tom has served a previous term as Public Member of the ATCB. ☞

CREDENTIAL HOLDER PROFILE Dorothy F. Cameron, *continued from page 5*

I executed a very large painting in the late 60s on Women for Peace. The insights about creativity and violence led me to join a friend to establish the first agency to address the problem of domestic violence in the U.S. (Abused Women's Aid in Crisis). Prior to the formation of AWAIC, domestic violence was not a crime. AWAIC convinced the city of New York to establish protective housing. I went into the first shelter to work with children, only to find mothers requesting art therapy too. The director, a creative woman,

asked me to set up a group for the staff, who too were stressed. I was pioneering art therapy outside a mental health establishment with people mostly suffering from the effects of social

problems, a kind of PTSD. My clinical knowledge, discipline and experience were essential for being able to run groups, structure a program, and be able to refer people for further services when necessary. I always contacted and worked as a team with mental health professionals such as the Department of Child Psychiatry in the hospital where we were located.

New York City's Human Resources Administration (HRA) had established a grant for me, but when the Domestic Violence program was privatized, they offered me a recreation position at a senior center.



Mairi Seventeen
Pencil on paper, 30X40"

They were open, however, to the idea of a new kind of program and gave me the hours necessary to create a structure for art therapy. Mayor Dinkins, who was looking for innovative programs in senior centers, gave me a consultant position. In the 80s art was being offered as a pastime, but it was not even art that was offered. Yet, older people were facing major challenges: widowhood, the loss of friends, health challenges, and death. I teamed up there with a psychiatric social worker, and a music therapist from a nearby hospital's mental health department, who had just started a support group for seniors. The seniors took to this new approach like ducks to water. They needed the 'water of life' to find a path to meaning in their lives.

When HRA privatized the senior centers they offered me positions in different shelters for the homeless, before, one by one, they too were privatized. Because of my community background and my clinical education and discipline I was able to set up bridges that I felt were essential for better service in each shelter. I introduced interdisciplinary meetings and conflict resolution, which considerably reduced the infighting. I received an award from the commissioner of HRA.

I was interested in doing something more in the field of creativity versus violence and I wrote Mayor Dinkins telling him of my interest. Coincidentally, the soup kitchen of Broadway Community, Inc. had decided to offer more services. It became a drug and alcohol rehabilitation agency, and Broadway Community, Inc. (<http://www.broadwaycommunity.org>) asked me to introduce an art therapy program. I started an anger management through art group, and we used Mayor Dinkins' 'Stop the Violence' grant for several years. I got a 'Stop The Violence' award.

When I first introduced the groups, I really questioned what art could offer to people, jobless and sleeping in parks. But, from the first group, the response was overwhelmingly positive. I had developed a system of art with meditation and I began these groups with meditation. Again, this group wholly accepted it. I presented the program at Hofstra University, met the keynote speaker, Marian Liebmann, Director and Founder of Mediation U.K. She was editing a book on Arts (*continued on page 8*)

CREDENTIAL HOLDER PROFILE Dorothy F. Cameron, *continued from page 7*



Lori's Book of Days
Watercolor, paper, plastic, neon,
22X27"

Resolutions to Conflict. She asked me to write a chapter.

After 20 and more years running programs at Broadway Community, Inc., and setting up structures that enabled them to run their services more efficiently, proof has come in daily about the effectiveness of the art therapy program. It is always mind-boggling when someone, like a former heroin addict,

who had been drugging and sleeping on the streets, tells me and others, that he has a job as a drug counselor, and is married with a family, and that it was the art therapy program that got him on his feet. He has found what I was trying to accomplish with this program: quality of life.

Over the years, members of the various groups would call the groups a school, a 'School of Healing Arts.' When I would ask why a school, they would say, "We are being trained in another way of thinking." That name stuck. I had painted an image of a tree as a symbol for the program and began to think of words that would fit what we were doing. I remembered the trees around my house in Scotland. My mind wandered to the fact that my family always said they were visiting ACHINTORE, which is the name of the land. As I spelled out Art, Community, Healing INTO Renewal, I got chills. I had come full circle. Although a laborious name, members of my groups loved it and owned it. My program was now 'The Achintore School of Healing Arts.' The name and program are copyrighted.

The straddling of art with science is such a vital and difficult task, and I want to support all those who devote their time to it. The Art Therapy Credentials Board gives me legal and professional guidelines with which I can measure my practice. The credential of ATR has given me professional standing. I attribute this standing and professional compensation over the


years to the combined work of the ATCB and art therapists. The work the ATCB does is vital to de-

veloping more understanding of the importance of the arts to the field of psychology by maintaining high standards for art therapy professionals.

I have never heard of retired artists and it seems that my life as art therapist will be complete when it is complete; surprising events keep moving me on.



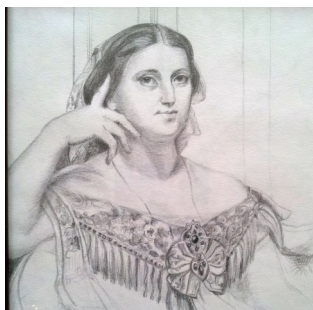
Sacred Summer Spaces
Watercolor, paper, plastic,
neon, 23X24"

Editor's Note: Dorothy's book, Art is not a Luxury, It is a Necessity, detailing how the use of art process helps individuals find quality of life, is due out in Fall 2015. 

Correction to the Spring 2015 Review

Please note the corrections to our notations of two artworks by Kathryn Bard. We apologize for the errors and are grateful to Kathryn for sharing her story with us.

CREDENTIAL HOLDER PROFILE Kathryn Bard, ATR-BC *Spring 2015*



Drawing of a woman,
2012, Inspired by Ingres'
Mme Moitessier Seated
1846-7, 17x17cm



Alpine Wonders, 2005, Oil on
canvas, 60x80cm

Minding Our Ps & Qs, ATRs & ATR-BCs

Although the Art Therapy Credentials Board (ATCB) has been around since 1993, long-time credential holders may have been granted their ATR designation by the American Art Therapy Association (AATA) prior to the formation of the ATCB. Beginning in July 1995, all credentials, including the ATR, ATR-BC, and ATCS, have been managed and/or conferred by the ATCB. For the last 22 years, the ATCB and AATA have been distinctly separate organizations, yet some confusion still exists. AATA is the national membership organization for art therapists, while the ATCB confers and regulates art therapy credentials.

Here are some considerations in designating your credentials:

- ATR indicates you are a Registered Art Therapist; ATR-BC indicates you are a Registered and Board Certified Art Therapist; ATCS indicates you are a Certified Art Therapy Supervisor.
- Please note that “ATR,” “ATR-BC,” and “ATCS” are registered word marks of the Art Therapy Credentials Board with the U. S. Patent and Trademark Office. These initials can only be used if they were conferred by the ATCB.
- Update your résumé, website, social media profile, and any other promotional materials to reflect that your credentials are conferred by the Art Therapy Credentials Board.
- State licensure boards confer licenses (e.g., LPC, LCAT, etc.). The ATCB does *not*.
- When using your credentials after your name, indicate that you have an “ATR” or an “ATR-BC.” Both are not necessary to use after your name because an art therapist must have earned the “ATR” in order to earn the “ATR-BC.” Using the “ATCS” after your “ATR-BC” is dependent on earning that supervisory credential only after having the “ATR-BC.” To learn more about the Art Therapy Certified Supervisor (ATCS) credential, follow this link: www.atcb.org/New_Applicants/Apply_ATCS.



Ethics in the Age of Cyberspace

Tom Hartsell, Jr. Public Member and Deborah Sharpe, ATR-BC, Director

Google just about anything and you can find it; that's the universality of the Internet. If you need a “how to” video on how to pickle beets or learn how to play the guitar, or if you like to watch “cats being cute” videos, chances are you can find one on YouTube. What is more troubling is that you can also find videos of art therapy sessions online. What is our ethical responsibility to our clients, especially those who are children or teens, or who have cognitive impairments? Is there really informed consent when we're talking about the Internet? So, let's break this down into some specific questions and see if we can answer them.

Is it okay to post a therapy session online? If so, when?

As with all other disclosures of a client's protected health information, a legal basis for the disclosure must be determined and documented by the art therapist. The most common basis for a disclosure is a client's written authorization (ATCB, 2011, 3.2.2, p. 8). With respect to electronic disclosures via websites, emails, YouTube, etc., special consideration needs to be taken with respect to the authorization a client signs. The authorization should specifically provide for the content, method, manner, purpose and location of the disclosure and provide clear warnings about the art therapist's inability to prevent use and republication of the material by others once it is posted (Alders, Beck, Allen & Mosinski, 2011; Belkover & McNutt, 2011).

What are the risks to the client? The art therapist? The profession? What are the potential benefits? Are there benefits?

Even with client consent, should a client's art therapy session be published via the Internet? Certainly, valid arguments can be made for doing so, such as educating other art therapists on technique or the general public on the benefits art therapy has to offer (ATCB, 2011, 3.2.3, p. 8; Alders, et al., 2011). An appreciative client might readily provide the consent for use of a recorded session for such purposes but if you ask how does the publication of the session benefit the client you will be hard pressed to come up with a convincing answer. You might argue that the client benefits by knowing that other people might be motivated to seek art therapy or an art therapist (*continued on page 10*)

Ethics in the Age of Cyberspace, *Cont from page 9*

would now be a better provider to clients. Is this benefit strong enough to outweigh the potential harm the client could experience if the wrong person viewed the session?

Consider how an employer weighing whether or not to award a job promotion to the client or another employee might react to the session video. What might an estranged spouse or lover do with such a video and the information gleaned from the session? The potential harm could easily outweigh the initial identified benefits for the client.

The benefits for the art therapist are much easier to grasp. Increased recognition and new clients and opportunities could certainly result from a widely viewed client session. Clearly, greater benefits would then be derived by the art therapist than the client. This presents the specter of exploitation and any client who gets upset later after giving written authorization to the publication of the session might be motivated to make such an allegation.

It is equally troubling to consider how publication of a child's art therapy session with a parent's authorization might negatively impact that child. Anyone who spends time around children knows how terribly cruel children can be toward other children. Note how much attention is now being paid to bullying in our schools. What possible benefits does the child derive from publication of the session? They would not outweigh the risks for the child.

Art therapists are familiar with the most basic tenet for health care providers, "First, do no harm." If you are going to publish a client's session, consider disguising the client's face and voice. This includes persons not identified as clients (e.g., parents, guardians, and others who may be present in the session) as well as vulnerable populations such as children and adults with cognitive impairments. Protect clients from harm and even their own parent or guardian and make a concerted effort to render them unidentifiable by anyone viewing the session recording (ATCB, 2011, 3.2.5, p. 9; Alders, et al., 2011).

Some may argue that disguising the face and voice of the client may negatively affect the quality and impact of the session when viewed by others. That would seem, however, to be a very small price to pay to protect a client from the risk of harm.

What do you tell your agency when it wants to videotape an art therapy session for promotional purposes?

If your employer is interested in using a client session for promotional purposes discuss the imbalance of benefits the employer may experience to those of the client and how this could be viewed as exploitative. If the employer is determined to move forward with recording and publishing a client session you could certainly decline to participate and suffer any employment related consequences that might result. If you do acquiesce to participate in the recording and publication, carefully review the proposed authorization that the client, parent or guardian will be asked to sign to ensure that it specifically sets out the content, method, manner, purpose and location of the disclosure and a warning that the employer will be unable to prevent use and republication of the material by others once it is posted (ATCB, 2011, 1.1.4, p.2; Alders, et al., 2011). Furthermore, do what you can to insure the face and voice of the client are disguised and that the client cannot be identified (ATCB, 2011, 3.2.5, p. 9).

How about posting client artwork online?

Posting artwork may not seem to rise to the level of risk to confidentiality that a therapy session or interview does, and public posting of artwork in different ways (gallery exhibitions, promotional brochures, fundraising) is a widespread practice. But, it still begs the question of whether it benefits the client. In our practices as art therapists, that is ultimately what we are expected to do, to "advance the welfare of all clients" and put the clients' needs and interests before our own (ATCB, 2011, Section 1.1.1, p.2 and ATCB, 2011, Section 3.3.6, p.9, Belkover & McNutt, 2011).

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Congratulations to Our New Credential Holders

February 1, 2015 to April 30, 2015

New ATCSs

Lauren Farrelly
Tabitha Fronk
Cheryl Shiflett
Craig Siegel
Mary Stanley
Lisa Wasserman

New ATR-BCs

Aurasofia Alvarez
Jessica Bass
Ann Bonz
Mark Borys
Alexandra Caminiti
Sasha Cohen
Amber Davis
Hillary Delhagen
Melissa Diaz
Jeanie Fulmer
Brianna Garrold
Mayra Guevara
Yuri Jang
Elizabeth Kimport
Julia Kirchhoff
Oh Jin Lee
Lindsey Mingelgreen
Melissa Monaghan
Stephanie Murphy
Janet Reeves
Adrienne Schreiber
Cornelia Sterner
Samantha Stevenson
Nora Stinley
Ahn Hee Strain
Susan Swanson
Teresa Weston

New ATRs

Kimberly Adams
Kamila Agi-Mejias
Bret Austin
Rachael Barile
Danielle Beardsley
Traci Bitondo-Stenavage
Avery Blair-Wilson
Justine Brechue

New ATRs (continued)

Rebecca Butler
Erin Carter
Suna Chung
Sasha Cohen
Jocelyn Compliment
Kenneth Cox
Robin Curley
Erendira Dao
Mary Deane
Cassie Dennis
Kelly Desousa
Melissa Fauser
Adrienne Figueiredo
Jana Fink
Ariella Freiden
Kaitlin Gibson
Marta Gordon-Martinez
Sophie Green
Samantha Gregory
Alyssa Gruett
Meirav Haber
Elena Halbmaier
Samantha Halpin
Sun Young Ham
Kristin Hartman
Nina Hausfeld
Elissa Heckendorf
Erica Heusser
Catherine Horan
Mary Howe
Matthew Israel
Wesley Jasper
Michelle Kamrava
Hilary Kern
Taeun Kim
Yvonne Kintgios
Lindsey Klingenberg
Renee Klyczek
Nordstrom
Shannon Krapf
Beverly Labrie
Stephen Legari
Sarah Little
Sarah Marggraff

New ATRs (continued)

Melissa McFall
Molly Meier
Lauren Messina
Lucia Militello
Alyssa Millard
Cynthia Neill Knizek
Rachel Nelms
Diana Ohene
Rachael O'Marah
Suzanne Otter
Nadia Paredes
Christine Pence Ellis
Sarah Penston
Jamie Peterson
Katherine Pfeiffer
Jessica Plotin
Korel Ponti
Emily Rose Popiel
Beatriz Ramirez
Charlotte Ringwood
Rebecca Rose
Natalie Sadar
Shelby Sallade
Eileen Schneider
Cindy Schwab
Kathleen Seow
Maya Shalmon
Alijah Sheer
Kimberly Shin
Ashley Simpson
Sarah Snowden
Karrie Stafford
Kassie Straker
Adele Stuckey
Yana Suponitskaya
Emily Taylor
Jacquelyn Topper
Gabriella Torres
Rachel Votaw
Kaley Wajcman
Carla Washington-Faye
Chun-Shan Yi



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