

### **BOARD OF DIRECTORS AND COMMITTEES**

#### **PRESIDENT**

Joan Phillips, ATR-BC  
Norman, OK

#### **SECRETARY**

Audrey Di Maria, ATR-BC  
Washington, DC

#### **TREASURER**

Chris Wilkinson, ATR-BC  
Hoover, AL

#### **DIRECTOR**

Janet Eskridge, ATR-BC  
Lincoln, NE

#### **DIRECTOR**

Anita Mester, ATR-BC  
Mesquite, TX

#### **DIRECTOR**

Joan Bloomgarden, ATR-BC  
Huntington, NY

#### **DIRECTOR/PUBLIC MEMBER**

Norm Langemach, Jr.  
Lincoln, NE

#### **EX-OFFICIO MEMBER**

Marcia Rosal, ATR-BC  
Tallahassee, FL

#### **CERTIFICATION COMMITTEE CHAIR**

Brenda Barthell, ATR-BC  
Arlington, VA

#### **RECERTIFICATION COMMITTEE CHAIR**

Donald J. Cutcher, ATR-BC  
Gahanna, OH

#### **REGISTRATION STANDARDS COMMITTEE CHAIR**

Gwendolyn Short, ATR-BC  
Washington, DC

#### **MANAGEMENT DIRECTOR**

S. Christian Smith, NCC  
Greensboro, NC

## **The Board meets in Norman, OK for a full day of Strategic Planning.....**

Joan Phillips, ATCB President, and Anita Mester, ATCB Director

The Art Therapy Credentials Board met with consultant Anthony Ciotola on Thursday, April 19, 2001 for a full day of strategic planning prior to the Spring 2001 Board Meeting. The meeting was held this year in Norman, Oklahoma, home of the ATCB President, Joan Phillips, who arranged the use of an artist's studio out in the country for our day of "thinking outside the box". The setting proved both comfortable and creatively stimulating as we engaged in both structured activities and discussions that involved developing strategies for the ATCB in the years to come. After crawling through semantic tunnels and jumping through legalistic hoops, we emerged from the strategic planning session with clear vision.

We were reminded of why we are important to the AATA membership and why it is important to us. Our revised mission statement reflects the simplicity of our purpose: "The mission of the ATCB is to protect the public by promoting the competent and ethical practice of art therapy." Much consensus was found within the diversity and depth of the opinions represented by our Board. The ATCB identified projected areas of development that included clarifying, improving, and marketing the credential we offer, exploring international issues regarding credentials, and strengthening the profession of art therapy overall as a way to promote the "competent and ethical practice" of art therapy as stated in our mission.



**Setting for the Strategic Planning Session**



**2000-2001 ATCB Board of Directors/Committee Chairs. Bottom L to R:** Joan Bloomgarden, ATR-BC, Chris Smith, Janet Eskridge, ATR-BC, Chris Wilkinson, ATR-BC. **Top L to R:** Norman Langemach, Brenda Barthell, ATR-BC, Audrey Di Maria, ATR-BC, Gwendolyn Short, ATR-BC, Susan Shafer, Anita Mester, ATR-BC, Don Cutcher, ATR-BC and Joan Phillips, ATR-BC.

## Developing National Standards for Art Therapists: A Progress Report

### Brenda Barthell, MA, ATR-BC ATCB Certification Committee Chair

It has been ten years since the AATA membership voted to adopt a national certification process and a report on the current status of exam development would seem to be due.

#### *How did it all start?*

The AATA Certification Committee held its first meeting in Chicago in 1992 and, a year later at the National Conference in Las Vegas, the AATA board agreed that a separate corporation be established to oversee the registration and certification process. The Art Therapy Credentials Board was created so that management and legal counsel could be independent of

the membership body. This step was crucial for credibility with examinees, the public, and employers.

#### *How is the content of the exam determined?*

A job analysis is conducted to determine the responsibilities and knowledge areas required of a professional art therapist. Respondents to the survey are asked to weight items in each area based on importance and frequency. The test blueprint is therefore based on the feedback provided by ATRs and ATR-BCs, a process that seeks to ensure that the exam is current, job-related, and

legally defensible.

#### *Who is responsible for writing the exam?*

The practice of inviting Board-Certified Art Therapists to submit items for the exam was discontinued two years ago. The material received was extremely useful but it was determined that committee members, who have been trained in writing multiple-choice items, should be responsible for this process.

The committee is comprised of registered and board-certified art therapists from various theoretical backgrounds and geographical locations, who are dedicated to representing the diversity of the examinees. Because the exam seeks to test the *practice* of art therapy and not just what is being *taught*, both clinicians and educators are recruited, as well as those who have a level of expertise similar to those taking the exam.

#### *How is the exam written?*

Since 1992, testing consultants have been used to advise on the design and implementation of the certification process, following procedures consistent with the 1985 *Standards for Educational and Psychological Testing*. Over time, the exam has undergone the changes that are expected in the development of any testing process, and, consequently, the product has been improved. In this, the ATCB has particularly benefited from the guidance of the late Dr. Richard Jaeger, a respected and nationally known expert, and his colleague, Dr. Daniel Collins, who serves as our current consultant.

*continued on page 6*

## Report of the ATCB Secretary, Audrey Di Maria, ATR-BC

Although I live in Washington, DC, my days are usually focused more upon paints and pastels than politics. This summer, however, three events ushered in the opportunity to engage in some old-fashioned, Washington-style lobbying on behalf of our profession.

Thanks to the efforts of AATA Governmental Affairs Committee Chair Jenna Michalik, ATR, and members Donna Betts, ATR and Megan Robb, I was invited to present testimony on art therapy training and credentialing to the members of the White House Commission on Complementary and Alternative Medicine Policy. The meeting, which took place May 14-16, focused primarily upon understanding coverage and reimbursement and research challenges. The Commissioners are Presidential appointees who have been charged with developing policy recommendations that will maximize the benefits of complementary and alternative medicine (CAM) practices and products to the general public. Art therapy has been listed as one of these health practices. (More information about the Commission may be obtained through accessing its website: [www.whccamp.hhs.gov](http://www.whccamp.hhs.gov))

The Commission must present a report to President Bush via the Secretary of Health and Human Services, Tommy Thompson by March, 2002. Indeed, the Commission seemed to be supportive of art therapy. In fact, its Chair, James S. Gordon, M.D., Director of The Center for Mind-Body Medicine, suggested that art therapists who are interested in obtaining information about support for research projects contact Nancy Pearson, Ph.D. and Neal West, Ph.D. They are both Program Officers at the National Center for Complementary and Alternative Medicine in Bethesda, MD. The Center supports a number of NIH National Research Service Awards (NRSA) as well as specific NCCAM-related training grant mechanisms. The latter include NRSA individual predoctoral, postdoctoral, and senior fellowships, and fellowship awards to minorities and individuals with disabilities. NCCAM also offers several types of career development awards (called "K" awards) and curriculum awards (R25 and K30).

Art therapists are encouraged to consult the following websites. After doing so, questions about NRSA awards should be directed to [pearsonn@mail.nih.gov](mailto:pearsonn@mail.nih.gov).

Questions regarding career development awards and curriculum awards should be directed to [westn@mail.nih.gov](mailto:westn@mail.nih.gov).

<http://nccam.nih.gov/nccam/fi/concepts/pa/pa-00-023.htm>  
(NRSA predoctoral fellowship award)

<http://grants.nih.gov/grants/guide/pa-files/PA-00-069.html>  
(NRSA predoctoral fellowship award for minority students)

<http://grants.nih.gov/grants/guide/pa-files/PA-00-068.html>  
(NRSA predoctoral fellowship award for students with disabilities)

<http://grants.nih.gov/grants/guide/pa-files/PA-01-088.html>  
(NRSA postdoctoral fellowship award)

<http://grants.nih.gov/grants/guide/pa-files/PA-00-103.html>  
(NRSA Institutional Training Grant Award)

<http://grants.nih.gov/training/extramural.htm>  
(NIH Training site listing "K" awards)

<http://nccam.nih.gov/fi/concepts/pa/pa-00-027.htm>  
(R25 Education Grant)

June 10-12, fellow ATCB Board member, Gwendolyn Short, ATR-BC and I attended the Annual Creative Arts Therapies Capital Hill Day Conference sponsored by the American Art Therapy Association and the American Music Therapy Association. A symposium on the process of reimbursement for arts therapies services was followed by a day devoted to learning efficacious ways in which to present recommendations to members of Congress. The Washington contingent of art therapists spent the third day visiting the offices of the delegates of American Samoa, Guam, Puerto Rico, and the Virgin Islands. These territories, like the District of Columbia, have no vote in Congress but their delegates work valiantly to represent the interests of their constituents. A highlight was a visit that Gwen, Kimberly Hanrahan-Havern (Governmental Affairs Committee Chair of the Potomac Art Therapy Association) and I had with DC Delegate, Eleanor Holmes Norton, who was asked to consider delivering a proposed floor statement regarding the benefits of art therapy.

On June 14, during a reception at their office, Secretary Tommy Thompson and Deputy Secretary Claude A. Allen of the U.S. Department of Health and Human Services

honored the children of Paul Robeson School for Growth and Development. The school, where I have served as art therapist for almost 25 years, is operated by the DC Department of Mental Health. The Director of DMH, Martha Knisley, and the Director of Child/Youth Services, Kemba Maish, Ph.D., were special guests for the unveiling of "Growing up Healthy in the Nation's Capital". This was an art therapy project created with the assistance of GWU art therapy graduate students, Berre Burch and Jennifer Dipasupil. It consists of a 14'-wide diorama that depicts the Mall, from the Capitol to the Washington Monument, and 45 clay figures - shown jogging, jumping rope, playing soccer, flying kites, and picnicking. A 5"-high likeness of Secretary Thompson, created by a 6 year old, is shown riding his motorcycle to work. The second glass case in the Secretary's office displays photographs of the children of Paul Robeson School painting the figures.

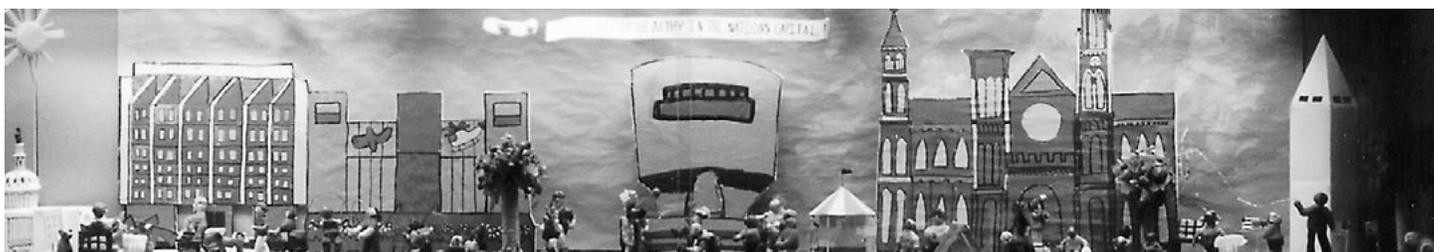


*Secretary Tommy Thompson, of the U.S. Department of Health and Human Services, with children from the Paul Robeson School for Growth and Development. (Beside him is the 6-year-old artist who created the clay sculpture of the Secretary riding his motorcycle to work.)*

The children of Paul Robeson School have become welcomed visitors at the Department of Health and Human Services. During each of the eight years that Donna Shalala served as Secretary, the children were invited to create ornaments for the Christmas tree in her office. The themes, chosen by the Secretary, ranged from "Health" and "Education" to "Medieval Times" and Renaissance Carnival." In the early 1980s, Secretary Richard Schweiker hosted an exhibit of art work created by patients of St. Elizabeths Hospital in Washington, DC and coordinated by art therapist Elaine Kramer Goldberg, ATR. Art therapy has been part of the treatment program at "St. E.'s", the first federally-funded public mental institution in the country, since 1940. (Readers might be interested in reviewing Kramer, E. (1982). The history of art therapy in a large mental hospital. *American Journal of Art Therapy*, 21, 75-84.)



*Creative Arts Therapies Capital Hill Day. Kimberly Hanarahan-Havern, ATR, Governmental Affairs Chair-PATA, Audrey Di Maria, ATR-BC, Secretary-ATCB, Gwendolyn Short, ATR-BC, Registration Standards Chair-ATCB, and DC Delegate Eleanor Holmes Norton (second from left).*



**"GROWING UP HEALTHY IN THE NATION'S CAPITAL" - a diorama created by the children of Paul Robeson School for Growth and Development**

# Health Professions Network Conference in Cincinnati, Ohio

Gayle Sutch, ATCB Ethics Officer

I was invited to be a co-speaker at the Health Professions Network Conference in Cincinnati, Ohio on March 15-March 17, 2001.

HPN is a group of volunteers representing health professionals interested in interdisciplinary communication, discussion and collaboration. Participants meet at least annually to engage in discussion regarding preparation for future health care delivery.

Some of the 45 associates represented at this year's March conference were from the following associations:

- American Art Therapy Association
- American Academy of Neurology
- American Academy of Anesthesiologists
- American Society of Clinical Pathologists
- American Society of Radiologic Technologists
- National Society of Allied Health Professionals
- Society of Nuclear Medicine
- US Public Health Service

I was asked to speak about the enforcement of Ethics policies and procedures - specifically how ATCB enforces the ATCB Code of Professional Practice. Many small non-profit credentialing agencies are facing the challenges of enforcing codes of ethics in the new millennium - with the internet impacting upon delivery of services and professional development issues such as providing supervision via the world wide web and advertising of services. These issues all relate to associations' standards of practice and enforcement issues. HPN hoped that by addressing ethics issues at the conference, a dialogue of sharing might ensue and solutions for these shared challenges might be found.

My co-presenter was Mr. Tom Kraker of the American Registry of Radiologic Technologists. (Tom is ARRT's enforcement person.) The title of our presentation was "*Ethics Review Process for the Health Professions - who should be responsible?*" This presentation touched upon the following points:

- Enforcing standards requires the following of *Fair Policies and Procedures*. The details of what constitutes fair policies and procedures were outlined.
- The standard of *Fundamental Fairness* was explained.
- The importance of understanding your association's members' rights
- What constitutes *due process*?
- Understanding and working within federal, state, or local laws, if applicable to your organization.

For me, this was a very informative conference that provided me with an opportunity to share information with various healthcare organizations regarding the enforcement of ethics policies and procedures. Many of the associations represented at the conference had memberships that numbered in the thousands. Many of the larger associations had dedicated, paid staff that handled ethical matters. One common theme emerged from my conversation with other association ethics chairs: the number of ethics related complaints received annually continues to grow at an alarming rate. Due to the increasing volume of complaints in some associations, resources are being stretched. I am glad that the ATCB Board of Directors had the foresight to plan for this eventuality by creating the ATCB Code of Professional Practice. This planning should minimize the impact of increasing ethics complaints and help preserve ATCB's resources while focusing on the mission of protecting the public.

I hope that ATCB's involvement with the HPN will continue. This organization, with over 200 allied health professionals represented, provides a much needed lobbying voice for Board Certified Art Therapists!

## *progress report con't.....*

The committee meets yearly to review items that need to be rewritten, to write new items, and to decide which items should be rejected. Each member is required to take the *current* exam, independently, in order to become familiar with the content. Statistical evidence on how items performed is analyzed but, before general consensus is reached, the committee examines and critiques them at length from a subjective perspective. A checklist asks such questions as whether an item measures knowledge or skills needed for *safe and effective practice*, and whether it relates to the test blueprint. Is only one option either absolutely correct or clearly the best answer? Are all distractors plausible? Is the question fair and not overly complicated or “tricky”? Does it consider gender, ethnicity, language differences and learning disabilities? Does the question refer to a law that is peculiar to only one state? Options are checked for irrelevant difficulty and absolute terms (*always, never*) and “none of the above” options have been eliminated.

### ***How is the pass/fail score decided?***

After the exam has been given in November, the psychometrician conducts an item analysis to determine how psychometrically sound each item is. After the items have been arranged in increasing order of difficulty (measured by how examinees responded), a standard setting panel of approximately 14 Board-Certified Art Therapists (past and present members of ATCB committees) determine the “cut score” or the

pass/fail score, using a 3-part procedure known as the “Bookmark Method”. The committee’s task, at that time, is to determine the minimum cut score required to show that an art therapist has the knowledge and skills to practice safely and effectively.

### ***How reliable is the exam?***

The ATCB examination is reliable and statistically sound, and it gets even stronger with each examination cycle. With the November 2000 Exam, 77 examinees passed and 25 failed. The highest scorer answered 135 out of 165 scored items correctly and the lowest score was 56. For the first time, this year examinees were given the 6 sub-scores. It is not possible, of course, to provide specific information on questions answered *incorrectly* because those items may still be in the item bank pool.

### ***How will the certification process develop in the future, or is this all there is?***

The goal is to increase the item bank so that the exam can eventually be offered more often at more sites. At that point, more items would be made available in the study guide. Accreditation of the ATCB by NCCA (the National Commission for Certifying Agencies) will provide increased credibility, particularly for licensure purposes, and we are now eligible to start the application process. Two states already use the exam for licensing purposes and developing the exam to a point where it can be accepted by more states is a priority. Computerized testing and the ability to offer the exam in other countries is also being considered but both are

costly endeavors needing careful research and an extensive item bank. At this stage of exam development, we are where we need to be. As professional art therapists, however, we know that this is not all there is. It might be as well to remember Richard Carolan’s words (AATA Newsletter, Summer, 1999):

“There is no written exam in this or any other field that can measure the effectiveness of one being in the presence of another. There is no written exam that can measure the “art” of art therapy. These areas are addressed through the mentoring process which is allowed through the structure of apprenticeship, through the classroom and studio setting, and through internship in the field. There are many aspects of the practice of art therapy, or the experience of creating and being in conscious relationship with images, that are not the privy of the certification exam. The certification exam is but one part of the evaluative process of establishing the identity of the art therapy community.”

## November 2001 Board Certification Examination!

With Fall steadily approaching, ATCB is “gearing up” for this year’s Board Certification Examination. The ATCB National Office is currently taking applications for the exam, so.....

For all Registered Art Therapists (ATR) interested in becoming Board Certified (ATR-BC), please visit ATCB’s website, [www.atcb.org](http://www.atcb.org), to receive the latest information on exam site locations, time, etc. You can download an exam application as well as the study guide. Of course, you can also have the exam application and study guide mailed directly to you by calling the ATCB National Office at **1-877-213-2822**.

The deadline for submitting your exam application is September 30, 2001, so don’t wait - it’s as easy as..

1. Logging on to WWW.ATCB.ORG
2. Downloading the BC Exam Application
3. Filling out all required information
4. Mailing the exam application/fee to the address indicated.

Remember: In order to take the BC Examination, you must be a current ATR and meet the current ATR standards.

*S. Christian Smith*  
ATCB Management Director

*Michael Cotten*  
ATCB Project Coordinator

## A Message from the American Art Therapy Association (AATA)....

### *Strength in Numbers*

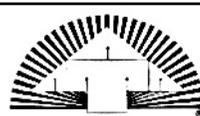
*Marcia L. Rosal, Ph.D., ATR-BC, AATA President*

As AATA moves into the new millennium, we need each and every art therapist to make our professional association strong and progressive. Many art therapists have chosen to let their membership in AATA slip away. Yet, AATA would be able to do more for the profession and all art therapists if we had strength in numbers. This is where you come in. By joining AATA, not only will you receive the wonderful benefits noted in the ad next to this article, but you will also benefit through all the work we are doing for you in public policy and governmental affairs.

Also by being an AATA member, you are eligible for our group insurance policies: malpractice, health, and life. Our insurance offers low rates to AATA members only. The educational opportunities offered by AATA are exciting and cutting edge. Through attendance at AATA conferences and symposia, you are eligible for continuing education credits (CECs). As you know you need CECs for your ATCB certification, but AATA’s CECs may be used for other certification and licensees because the National Board for Certified Counselors approves our continuing education programs. We have a great conference planned in November that will be held in Albuquerque on November 7-11, 2001. By becoming a member of AATA, you can save money on the registration fee. Join AATA today and connect with your colleagues to celebrate the wonder of art therapy and the beauty of New Mexico.

I welcome any of you to call the AATA office at our toll free number in the ad to discuss membership issues or contact me at [mrosal@garnet.acns.fsu.edu](mailto:mrosal@garnet.acns.fsu.edu).

Thanks!



### **The American Art Therapy Association is looking for ATCB credential holders!**

Perhaps you have forgotten just how many benefits AATA membership affords an art therapist. Here are just a few:

- *Art Therapy: Journal of the American Art Therapy Association*
- the quarterly *AATA Newsletter*
- reductions in malpractice and life insurance
- member rates for conference and regional symposia

#### **Join today!**

Contact the AATA National Office today at 1-888-290-0878 (toll free) for more information and a membership application.

American Art Therapy Association, Inc. (AATA)  
1202 Allanson Road  
Mundelien, Illinois 60060-3808  
1-888-290-0878  
Fax: 847-566-4580  
E-mail: [arttherapy@ntr.net](mailto:arttherapy@ntr.net)  
Web Site: [www.arttherapy.org](http://www.arttherapy.org)

## 2000 Recertified Certificants

Debra Alldredge	Lauri Joseph	Nora Swan-Foster	Elizabeth Davis	Cynthia O'Flynn
Andrea Barlas	Joyce Kafoury	Dana Tittle	Anne Donovan	Kerry Olin
Larry Barnfield	Frances Kaplan	Marian Towne	Tama Dumlao	Carla Palumbo
Andrea Bass-Brawer	Lisa Kay	Christine Turner	Virginia Dupre	Michelle Perlman
Stephanie Brandt	Charlene Kelzer	Cynthia Upchurch	Frederick Feldhaus	Suzanne Peroutka
Allison Brooks	Carolyn Knox	Robin Vance	Jennifer Frisbie	Theresa Pifalo
Ann Bussard	June Kroll	Wendy Vernon	Amy Fuller	Andrea Pistone
Richard Carolan	Luanne Lee	Patricia Wallace	RobinLee Garber	Amy Ponteri
Janet Carr	Linda Lepape-Eck	Margaret Watkins	Barbara Giguere	E. Powers
Linda Chapman	Madeline Liebling	Marcia Weisbrot	Alayne Gosson	Erin Rafferty
Carol Cockrum	Debra Linesch	Judy White	Amani Grow	Asha Ragin
Barry Cohen	Judith Locher	Sandra White	Jill Hanna	Heather Randazzo
Marcia Cohen-Liebman	Janet Long	Patrice Will	Maureen Harvey	Diane Ranger
Renee Conrad	Suzanne Lovell	Katherine Williams	Allison Hurwitz	Anne Ream
Janet Couch	Catheryn Luna	Vicki Williams	Jacqueline Kahn	Susan Reed
Mary Dennis	Sherry Lyons	Marie Wilson	Sue Kaplan-Rocke	Wanda Rieman
Patrick Deprey	Rose Marano-Geiser	Joann Yam	Kirsten Kempfer	Terese Rogers
Audrey Di Maria	Naomi Marks	Shelley Zimmerman	Sarah Klasskin	Michelle Saint-Loth
Cathy Donnenwirth	June Miller		Colleen Kunz	Francisco Saldana
Lissa Douglas	Anne Mills		Susie Kuszmar	Marilyn Schroeder
Manon Dulude	Elizabeth Montella-Mott		Nancy Landau	Amy Schultz
Kathleen Duval	Dottie Oatman		D. LaQuay	Patricia Scott
Melinda Emery	Donna Ochipa		Heidi Larew	Jennifer Shapiro
Lorraine Ferguson	Susan Orr		Theresa Laucius	Sybil Sheffield
Judith Finer	Lauren Paquette		Lisa Linden	Elaine Shor
Lani Gerity	Barbara Parker-Bell		Straja Linder King	Sara Slack
Shirley Gerstenberger	Elaine Parks		Kay Loraine	Heidi Sliter
Andrea Gollub	Moe Peck		Lenia Maropakis	Gina Speirs
Elizabeth Gonzalez-Dolginko	Phylis Penland		Linda Mathews	Carrie Steward
Carol Greenlaw	Renuka Raghuraman		Pamela Matiosian	Madoka Takada
Margaret Gulshen	Claudia Ronaldson		Kristen Maus	Mineko Takada-Dill
David Gussak	Julie Rose		Guylaine Mazure	Courtney Taylor
Kristeen Haas	Karissa Rumsey		Alexandra McCabe	Ellen Themes
Martha Haeseler	Anne Sabo		Margaret McGuinness	Karen Turner
Jamie Hanna	Sally Sapunor		Betty Mellen	Victoria von Brauchitsch
Noah Hass-Cohen	Tea Schiano		Alexandra Mitchell	Patricia Walters
Roberta Hauser	Annette Shore		Richard Munn	Roberta Wentzel-Walter
Anna Hiscox	Gwendolyn Short		Victoria Mycue	Stephanie Werba
Janice Hoshino	Krista Soste		Brian Myers	Jeanne Zilske
Paula Jeppson	Ellen Spiegel-Wackwitz		Janet Natale	
	Janet Steinberg		Rebecca Neumann	
	Diane Strnad		Beth Newman	
	Eugenia Sutcliffe		Marla Nicolo	
	Carol Sutor		Christa Occhiogrosso	

## New ATRs (03/2001-07/2001)

Karen Abato  
 Anda Andersons  
 Elizabeth Angeline  
 Andrea Atherton-Nollet  
 Yasmine Awais  
 Linda Balloqui-Smith  
 Kate Barrett  
 Lesley Barton  
 Michelle Bethune  
 Patricia Bishop  
 Linda Blasdel  
 Valerie Bostory  
 Elaine Bowers  
 Andrea Brandner  
 Nicole Brandstrup  
 Diane Cesta  
 Gabrielle Cordella-Chew  
 Evelyn Cunningham  
 Jeanne D'Archer