



The American Art Therapy Association Ethics Committee provides this series of “best practice” papers as non-binding guidelines to help art therapists interpret and apply the *Ethical Principles for Art Therapists*.

Art Therapists Training Non-Art Therapists

“8.6 When providing training and/or supervision to non-art therapists, art therapists take precautions to ensure that trainees understand the nature, objectives, expectations, limitations and resulting qualifications of the supervision and/or training as distinct from formal studies in art therapy.”

Due to having specialized training in offering creative experiences and art making in the service of health, well-being and therapy, art therapists are frequently called upon to provide lectures, workshops and trainings to artists, teachers and helping service professionals. Providing such education can fill a gap when Master’s level education is impossible to access, help build interdisciplinary partnerships, and demonstrate the specific skills that art therapists offer (McNiff, 1997; Moon, 1997). When not conducted well, such trainings may undermine the art therapy profession or convey the impression that art therapy is only a simple use of art directives.

To maintain professional boundaries while still encouraging a wider use of creative expression in therapy and therapeutic settings, Kalmanowitz and Lloyd (1997) suggested training in what they referred to as the *sensitive use of art-making*. This model integrates experiential learning and limited theory in order to help participants become more comfortable with the creative process while emphasizing how to make use of the arts within one’s own scope of professional practice. Art therapists may consider the following curriculum to guide their training (Kalmanowitz & Potash, 2010):

- **Art Materials:** Introduce participants to a wide range of art materials in order to allow them to discover the strengths, limitations and appropriateness of each.
- **Structure:** Discover the benefits and drawbacks of offering directives, as well as, the degree to which they are provided
- **Interpretation:** Emphasize listening to the artist and eliciting a meaningful story without providing one’s own commentary or associations
- **Application:** Identify how creative activity may complement one’s work, while paying attention to practical considerations regarding studio settings and art storage

References:

- Kalmanowitz, D., & Lloyd, B. (1997). *The portable studio: Art therapy and political conflict: Initiatives in former Yugoslavia and South Africa*. London: Health Education Authority.
- Kalmanowitz, D. & Potash, J. S. (2010). Ethical considerations in the global teaching and promotion of art therapy to non-art therapists. *Arts in Psychotherapy, 37* (1), 20-26.
- McNiff, S. (1997). Art therapy: A spectrum of partnerships. *The Arts in Psychotherapy, 24* (1), 37–44.
- Moon, C. H. (1997). Art therapy: Creating the space we will live in. *The Arts in Psychotherapy, 24* (1), 45-49.