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Increasing Racial and Ethnic Diversity in the Field of Art Therapy

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Increasing Racial and Ethnic Diversity in the Field of Art Therapy

by

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Abstract

There is a clear need for greater diversity in the field of art therapy with particular attention to increasing the representation of ethnic minorities in art therapy training programs. However, little to no data exists on how art therapy programs are actively recruiting for diversity. Likewise, there have been no reports on how students enter the field of art therapy, including what their perceptions are of the field and if they can see themselves as an art therapist. In a sample of 16 directors of art therapy programs, strategies and barriers to recruitment were identified through an anonymous on-line survey. In addition, in a sample of 64 college students, perceptions of the field of art therapy were also identified through a separate, anonymous on-line survey. An overwhelming majority of art therapy programs would like to increase diversity; although less than half of the programs described current strategies to support this desire. Among college students, no differences in intentions to study art therapy, perceptions to become an art therapist, and perceived support by teachers to pursue art therapy were found by racial/ethnic identity. Implications to develop recruitment strategies for art therapy programs are discussed based on strategies utilized in other disciplines and from data collected in this two-part study. Future directions are suggested in order to provide more relevant and culturally sensitive art therapy services to a diverse client base.

Increasing Racial and Ethnic Diversity in the Field of Art Therapy

There is a clear need for greater diversity in the field of art therapy. Currently, professional art therapists overwhelmingly identify themselves as white and female (Elkins & Deaver, 2013). While there is no data currently available on students' actual racial/ethnic identity, a lack of diversity can be determined from the consistent trends from the American Art Therapy Association (AATA) membership reports, along with this writer's personal observations as an art therapy educator, as a former student of art therapy, and from attendance to professional conferences. While a lack of diversity is not unusual in higher education or in the helping professions, universities and individual professional organizations are making efforts to change. For the field of art therapy to remain relevant, a strategic diversity initiative must be enacted.

Art therapy is a master's level mental health discipline that treats a wide range of people in a variety of settings (AATA, 2014a & 2014b). While clients are diverse in race, ethnicity, gender, and additional identities, practitioners are predominantly white and female. Indeed, the latest AATA membership survey reports that 89.1% identify as Caucasian, with the next highest ethnicity of art therapists being Asians/Pacific Islanders (API) at 3% and the third highest being Hispanics/Latinos and multiracial art therapists both at 2.6%; in addition, 94.2% of art therapy practitioners self-identify as female (Elkins & Deaver, 2013). The U.S. Department of Health and Human Services (USDHHS, 2001) note that people of color (POC) are less likely to seek treatment for mental health issues than whites, and that ethnic minorities often indicate that they would rather see a therapist who is of similar race or ethnicity as himself or herself. This preference is difficult to accommodate, as the majority of the mental health clinicians are

white (USDHHS, 2001).

As diverse clinicians are needed for treatment in our diverse society, adding different perspectives to the field of art therapy through adding racial and ethnic diversity would allow for greater discourse in the classroom (see Shibusawa, 2013). As with other mental health disciplines, art therapy is rooted in psychoanalysis and the psychodynamic tradition (Rubin, 1998; Talwar, Iyer, & Doby-Copeland, 2004). As a result, art therapy simultaneously holds traditional assumptions that established treatment modalities do: relying on self-disclosure, directness, assertiveness, non-verbal behavior, and self-actualization (Sue & Sue, 2013; Corey, Corey, & Callanan, 2007). Greater diversity in the classroom may stimulate interesting challenges to these traditional assumptions. It may even lead to a wider scope of research in terms of diversity and cross-cultural issues from alternative perspectives, making the field all the richer. Therefore, there is a need to recruit a more diverse student body into graduate programs.

Unfortunately, a lack of diversity in academia is nothing new. The STEM disciplines (science, technology, engineering, and mathematics), psychology, and other programs of study acknowledge this problem and have started to take proactive steps in altering the demographics of their students (see Rogers & Molina, 2006; Zeldin, Britner, & Pajares, 2007; Chalkley, 1995). However art therapy programs have not yet addressed this problem in terms of recruitment as evidenced by a lack of published data, including any position statement from the AATA.

Lack of Diversity in Art Therapy

There is a clear need for diversity; with an ever-growing non-white population in the United States, related fields are responding. For example, the field of psychology has

been making deliberate efforts to increase the representation of students of color (SOC) who will eventually become practitioners and researchers (Bersoff, 2013). Art therapy should consider following suit as a matter of keeping the field relevant to practitioners and their clients.

Venture (1977) noted that an ad-hoc committee was created for the AATA in 1973 to explore the lack of diversity in the field of art therapy (as cited in Potash, 2005). So, while the leading association for art therapists has been aware of the lack of diversity for at least forty years, the face of the field has not changed much since and has not been the focus of critical discourse. In 1999, over twenty years since Venture's report, Ward conducted interviews with black art therapy students in Britain. Concerns raised by the students about their training noted a lack of inclusion of diverse perspectives, limited art therapy approaches outside of the psychodynamic tradition, and an absence of black faculty. Feelings of marginalization may be one of the contributing factors that U.S. art therapists and art therapy students of color may experience when needs are not being addressed (Kim, 2007).

There are many reasons why art therapy programs should pursue diversification (Awais & Yali, 2013). Diversifying could provide an avenue for adding different perspectives to theory and practice, encouraging greater discourse in the classroom and challenging traditional assumptions. Diverse classroom environments can facilitate a broader scope of research ideas. Above all, a diverse student body will widen the pool of practicing art therapists. The clinical implications are particularly notable. If people of color (POC) would actually prefer to see a clinician who is similar to themselves, this preference may stem from cultural differences that leave clients feeling as if therapists do

not understand them or, worse, are ignoring their reported "symptoms… fears, concerns, and needs" (USDHHS, 2001, p.31). Given these needs and benefits, it is clear that art therapy programs should begin to recruit more SOC into graduate training.

Currently, the AATA focuses on strategies to support cultural competence of practitioners through their Multicultural Committee, which is laudable and continues to be a valid topic of discourse (AATA, 2014c; Talwar, Iyer, & Doby-Copeland, 2004; ter Maat, 2011). However, addressing cultural competency does not specifically address recruitment or retention efforts for SOC. While cultural competence continues to be addressed, how effective art therapy programs are at educating students remains a concern (Robb, 2014) and the recruitment of culturally diverse students who will eventually become practitioners has been neglected and should be prioritized (Awais & Yali, 2013). Elkins and Deaver (2010) have raised this matter, noting, "the lack of cultural diversity in art therapists themselves is a liability in terms of the future growth of the profession" (p. 147).

Diversity in Higher Education

Despite Venture's development of an ad-hoc committee *To Investigate Encouraging Minority Groups To Enter and Study in the Field of Art Therapy* in 1973, the field has not yet systematically addressed this problem in terms of recruitment, evidenced by a lack of published data on the topic and little to no change in the demographics of students and practitioners of art therapy. Looking to other disciplines for successful approaches to diversification may prove to be beneficial. Indeed, psychology's initiatives have been investigated and proposed as a way to benefit the field

of art therapy in a call to action (Awais & Yali, 2013). However, other disciplines such as STEM may also be useful to explore as well.

As mentioned previously, a lack of diversity in academia is nothing new. STEM and psychology, amongst other fields, have acknowledged their desire to widen their predominantly white population (e.g., Chalkley, 1995; Yali & Revenson, 2004; Zeldin et al., 2007), taking proactive steps to alter the demographics of their respective fields through various strategies (e.g., Rogers & Molina, 2006; Tsui, 2007). Even medical schools are attempting to increase historically underrepresented groups as reported outside of academic discourse in a *New York Times* blog, highlighting the fact that diversity in higher education is becoming more relevant to the general public (Chen, 2013).

The importance of diversity. The American Council on Education (ACE) promotes diversity in higher education through students and leadership (2014a & 2014b). The ACE notes that despite the increase in racial diversity in the U.S. census, higher education has not followed suit at the same rate and that deliberate actions must be taken. Having a diverse campus enriches the educational experience for all, not only students who identify as minorities, and positively impacts the workplace for faculty as well (Shibusawa, 2013). Universities have started to recognize that an increase of diversity in student bodies cannot occur without addressing the lack of diversity as an institution first, focusing on faculty and staff (e.g., Guinier, 2014; Shibusawa, 2013). Art therapy has been focusing on cultural competency of practitioners; however, the focus should also be on increasing diversity in the students who eventually become educators and therapists themselves.

Initiatives in STEM. Calls to increase diversity among students studying in the STEM fields have been made by individual, related organizations (e.g., The American Association for the Advancement of Science, 2014; National Society of Professional Engineers, 2000; STEM Education Coalition, 2012). Tsui (2007) identified ten strategies widely employed in diversifying STEM disciplines, four of which may be particularly useful to the field of art therapy:

1. Highlighting the importance of mentors, especially in a field where mentors of diverse backgrounds are limited. Tsui notes that a positive mentoring experience is more salient than simply having a mentor of a similar ethnic or cultural background, acknowledging that cross-race mentoring can also be effective.

2. Increasing pre-college career counseling and awareness, as most college students who completed engineering degrees had intentions of doing so while in high school.

3. Providing a variety of financial support, as underrepresented students tend to utilize more types of financial aid.

4. Reforms at the institutional and curriculum level to increase the number of students entering and remaining in the STEM disciplines.

Furthermore, in an effort to increase women in the male dominated fields of STEM, self-efficacy beliefs have been identified as critical (Zeldin & Pajeres, 2000). Self-efficacy refers to "judgments of how well one can execute courses of action required to deal with prospective situations" (Bandura, 1982, p. 122). In Zelden et al.'s study (2007), male and female STEM professionals were compared to identify the impact of self-efficacy in their chosen career paths through case study methodology. It was found that self-efficacy

plays an important role in pursuing a career in a STEM field for both genders; however, women relied more on relational experiences (e.g., through modeling and personal experiences with others) to support feelings of confidence while men relied on their own assessment of their skills (Zeldin et al., 2007).

Initiatives in psychology. The American Psychological Association (APA) made a commitment to diversify the field through creating the Commission on Ethnic Minority Recruitment, Retention, and Training (CEMRRAT) in 1994 (APA, 2014). Rogers and Molina (2006) conducted an extensive survey of eleven departments that they deemed exemplary in recruiting and retaining SOC in psychology. The following were identified as critical in their success and have been highlighted by Awais and Yali (2013) as key factors that may be able to aid the field of art therapy in diversifying:

1. Increasing diversity in full-time faculty and students for mentorship opportunities and overall support.

2. Implementing specific recruitment strategies, including varied financial aid packages, involving students and faculty of color in recruitment, and hosting regularly held cross-cultural specific conferences.

3. Initiating specific retention strategies, including encouraging the pursuit of diversity-related research, mentorship between faculty and students of color, and offering courses on multicultural issues.

4. Promoting a supportive overall climate towards diversity issues at the university and department level, including supporting faculty to attend professional development activities that specifically relate to affirmative action (p. 131).

Theoretical Basis of Successful Strategies

The successful recruitment and retention efforts employed by STEM and psychology are grounded in theory and research; these psychological theories and applications can be readily applied to recruitment and retention efforts by art therapy.

Social support and positive reinforcement. Modeling and reinforcement are key elements in learning and maintaining behavior (Bandura, 1986). Ajzen's (1991) Theory of Planned Behavior suggests that attitudes, subjective norms, and perceived control affect intentions, which in turn influence behavior. Grounded in these two concepts, social support theory suggests that interpersonal interactions with supportive others can have a positive influence on behavioral choices (e.g., House, 1981). Young, Johnson, Hawthorne and Pugh (2011) also have found that education and training is enhanced, particularly when SOC have a greater degree of perceived social support from faculty, peers, and families.

Psychological and tangible reinforcements described in the STEM and psychology strategies named previously may work via social support to increase diversity in art therapy. Fostering positive faculty-student interactions and creating a climate that supports diversity can help to retain SOC in art therapy programs. In addition, having ethnically similar others in both peer and mentoring roles provides a sense of belongingness, which is associated with goal pursuit and adaptive coping (Booker, 2007). Social support has a critical, positive impact on retention rates for first year undergraduates (Wilcox, Winn, & Fyvle-Gauld, 2006) and on academic success and performance in graduate students (Turner & Thompson, 1993). The STEM and psychology initiatives also highlight financial aid packages as a positive reinforcement

for SOC. Studies show that grants or a combination of grants and loans significantly

impact ethnic minorities' choice of school (Kim, 2004) and that varied forms of financial

aid (i.e., grants, loans, and merit aid) significantly reduce dropout college rates for SOC

(Chen & DesJardins, 2010). "Tangible support may therefore be as important as

emotional support to SOC's success" (Awais & Yali, 2013, p. 132).

      Modeling and subjective norms. Initiatives in STEM and psychology capitalize

on the function of modeling and subjective norms by increasing representation of faculty

of color and fostering good mentoring. Bandura (1982) identifies observational learning

or modeling as one of the sources that impact the strength of self-efficacy. Having role

models with which one can identify is vital as one can then imagine herself in the

position of a scientist if she sees other women who perform in this role successfully.

Having role models of color can facilitate internalization: students identify a field as one

in which people like themselves are involved and succeed, and this in turn might lead

them to be able to imagine themselves in the position of engineer, mathematician,

psychologist or art therapist (e.g., Zeldin & Pajares, 2000; Zeldin et al., 2007).

      Initiatives in STEM and psychology also suggest that reforms must be made in

the current structure of the educational system through developing and promoting

additional conferences and courses that address the needs of SOC, researchers, and

clients. This helps foster a culture of inclusion and acceptance while highlighting the

importance of diversity beyond cultural competence. Creating such an environment in art

therapy programs can shift subjective norms and attitudes about who an art therapist is

and who art therapy is for. As exposure to art therapists of color increases, new norms

and attitudes may form that allow for potential students of art therapy to feel that art

therapy is a field that is inclusive and can be realistically entered.

As art therapy is a female dominated profession, relational experiences may also be an important factor to recruit POC as it has been with female STEM professionals. This supports the importance of having real life art therapists of color presenting to future students of art therapy through career fairs and direct outreach services. Furthermore, with the field of art therapy being founded by white women (Rubin, 1998; Talwar et al., 2004), these role models likely reinforced and encouraged additional white women to enter the field. It is possible that these historical roots impacted the subjective norms of who is an art therapist, leading potential SOC to believe that art therapy is not for them. A self-report survey that examined influences on the pursuit of art therapy as a career choice found that 22.5 % of respondents became interested in the field because of direct interaction with an art therapist (Oppegard, Elkins, Abbenante, & Bangley, 2005). It is likely that the particular art therapists who served as models for this line of work and the respondents' experiences with the art therapists impacted subjective norms, which in turn impacted students' intentions to go into the field. As more SOC enter art therapy programs, subjective norms can and will begin to shift.

Program Evaluation

For an intentional increase in racial and ethnic diversity within the field of art therapy to occur, data on current strategies and initiatives must be obtained through collecting and analyzing data on existing strategies and initiatives. There are no public reports on how programs are recruiting for diversity, with the exception of a brief mention of one program actively recruiting from historically black colleges and universities as well as from community colleges, which they claim has slowly made their

art therapy classes more diverse (Elkins & Deaver, 2013). However, specific methods and strategies employed were not detailed, nor data that reflects exactly how much (i.e., percentage) more diverse the program has become since implementation of such efforts. Furthermore, it was not reported how the learning experience has affected their individual institutional community. While no other published accounts of active recruitment efforts have been found, that does not necessarily mean they are not being employed.

Study 1

Currently, there is no published data on the strategies employed by art therapy programs for recruiting and retaining SOC. Study 1 was designed to collect data on active recruitment efforts and art therapy program's methods and strategies. Additionally, Study 1 aims to identify what barriers art therapy programs are facing in recruiting to increase racial and ethnic diversity.

Method

Participants

Program directors from art therapy master's programs were invited to participate in the survey. Thirty-four programs were identified on-line as approved by the Educational Programs Approval Board (EPAB) of the AATA (AATA, 2014a) and all 34 program directors were invited to participate. Twenty program directors began the survey; four did not complete the survey in its entirety leaving a final sample of 16. Location of the program (northeast, southeast, mid-west, north west, or west) and community setting of the program (urban, suburban, or rural) were self-identified (see Table 1).

Procedures

An anonymous, on-line survey was created in Qualtrics (2014), a leading data collection and analysis software program that is used for on-line surveys. The survey consisted of 18 questions designed to obtain quantitative and qualitative data about graduate art therapy programs. The survey was designed not to collect any personal identifying information of the participants, including names, e-mail or IP addresses. This project was given exempt status by the City University of New York Institutional Review Board (March 11, 2013 #426288-1).

A link to the survey was emailed to all 34 program directors via Qualtrics. The survey link was originally open for two months; at the end of two months, 13 surveys were completed. At that time, it was decided to re-open the link for an additional four months. After the survey was re-opened, one additional e-mail with the survey link was sent to program directors; one reminder was sent via list-serve to the Coalition of Art Therapy Educators; and a round of telephone calls were made to individual program directors in order to ensure that all potential participants were notified of the change of survey close date.

Measures

The survey asked about demographic information of students and faculty, including gender and racial/ethnic identities. Open-ended questions designed to gather information about current strategies for and barriers to increasing diversity within their art therapy program were created expressly for this study. Six strategies were presented to all participants regardless of if they are currently utilizing recruitment strategies (question #18). These six items are based on suggested recruitment efforts in the field of

psychology based on Rogers and Molina's (2006) findings. All 18 questions presented to program directors appear in Appendix A.

Results

The overwhelming majority of art therapy directors participating in this study are interested in increasing diversity in their programs. All but one program ($n = 15$) indicated that they would like to have a more racially and ethnically diverse program.

Faculty, Student, and Client Descriptives

Program directors were asked to identify racial and ethnic minorities of their faculty, students, and the clients/patients that their student interns work with. As shown in Table 2, 11.54% of all faculty (includes core and non-core faculty such as adjuncts, lecturers and related instructors) were identified as ethnic or racial minorities. Twelve programs had no core faculty of color; the remaining four programs reported one core faculty of color each. Eight programs have no adjunct or non-core faculty of color; the remaining eight programs had anywhere from one to five non-core faculty of color ($M = 2.13$). There were just over four times as many non-core faculty of color ($n = 17$) as there were core faculty of color ($n = 4$).

Students who were identified as ethnic or racial minorities by the program directors ranged from 2 to 40 ($M = 10.07$, $SD = 9.81$), which was estimated to be an average of 17.9% of all students (full and part time); of the clients who are seen by art therapy interns, an estimated average of 64.7% were identified as POC (See Table 3 for specific details of individual racial and ethnic groups served by student interns). It should be noted that this total percentage of ethnic minority clients being served by art therapy interns did not include estimates from three programs because two of them

identified more than 100% of their clients as POC and one program did not provide any

data (see Table 3).

Perceived Barriers for SOC to Pursue Art Therapy Education

Twelve categories were identified through coding of the open-ended question:

Why do you think so few students of color pursue education in art therapy? Reasons

related to finances were overwhelmingly the most frequently named as to why program

directors believe so few SOC pursue education in art therapy. This includes the cost of

the degree, debt burden and how much students expect to earn after graduation. The next

most commonly believed reasons mentioned by program directors were lack of

knowledge about the profession, the status of art therapy, and how the inherent nature of

arts related fields have low numbers of SOC. Other remaining factors are listed in Table

4 (e.g., family commitments, prerequisites). Additionally, a category of not applicable /

did not properly answer the question was created. This category included responses of

three program directors that did not properly answer the question, two of which hinted

that they believe the numbers of SOC enrolling are increasing on their own. These two

programs (programs F and M) noted that they have no issues with recruitment of SOC;

however, the numbers of SOC they claim to have in their programs are not statistically

higher than the numbers reported by other programs [$t(13) = .752$, p>0.05] as would be

predicted from their claim. Interestingly, neither of these programs had any core faculty

of color and between the two programs only one part time faculty of color.

Recruitment Efforts

Ten of the 16 programs reported that they are currently utilizing some recruitment

strategies and nine of the programs named the specific strategies that they are employing.

Eight categories were identified through coding of the open ended prompt *describe*

recruitment strategies you are implementing or what you are currently doing to attract or

appeal to students of color. The results of this coding and analysis is presented in Table

5. The most common strategy implemented is involving current students and faculty in

recruitment, which was mentioned five times. Examples include "our students of color

speak at African American sororities and student groups about the profession and the

program", "adjunct faculty assist with recruiting students from areas where there is no

graduate art therapy program", and "current minority/international students part of the

interview process". The second most utilized strategy identified was offering financial

incentives (e.g., general financial support, diversity scholarships, assistantships).

Six recruitment strategies were presented to all program directors (Question 18)

and respondents were asked to rate *how realistic it would be to implement them at your*

program on a scale of 1 to 5, with 1 being the most difficult (*could never be*

implemented) and 5 being the easiest to implement (*could be implemented immediately*).

Program directors identified the strategy that could be implemented with the most ease is

engaging students in research (*M* = 4.06, *SD* = .68). The most difficult recruitment

strategy to implement was to increase the number of racial or ethnic minority faculty

members (*M* = 2.56, *SD* = .73). See Table 6 for a list of all six recruitment strategies and

how program directors assessed them in terms of ease of implementation.

Barriers to Recruitment

Five program directors reported that they are not currently implementing any

strategies in Question 16 (*Does your program have a strategy to recruit and/or retain*

students of color), which triggered the question: *What barriers are you facing to*

employing recruitment strategies? However, only one program identified true barriers: "economic, personnel, and time constraints"; the other four programs appear to be answering the question of why they believe SOC are not choosing to come to their programs (e.g., "Our tuition and lack of adequate scholarship money") or noted that there were no barriers to employing strategies, even though they stated that they are not employing any recruitment strategies in Question 16.

Discussion

The study set forth to better understand the lack of racial and ethnic diversity in graduate art therapy programs as the field of art therapy is predominately white (Elkins & Deaver, 2010), while clients come from diverse backgrounds (AATA, 2014b). Indeed, the data collected from this study supports the presence of this issue: fewer than 18% of the students in graduate art therapy programs surveyed are of color and approximately 65% of clients served by art therapy students during their internship are ethnic minorities. The study findings also show that 15 out of 16 programs are interested in increasing student diversity. Clearly, more diversity is needed and strategies can be used to achieve this goal.

The current situation of predominately white students being educated by predominantly white faculty may be inadvertently perpetuating traditional psychodynamic pedagogy and may not necessarily be the most effective approach for those who will eventually be working with diverse populations (Sue & Sue, 2013). With only 7.84% of core faculty and 10.56% of non-core faculty being identified as a racial or ethnic minority educator, it is clear that students may have limited exposure to different points of view, particularly from the lived experience of a person of color. For students

of color, this limited exposure has been identified as problematic in the classroom (see

Kim, 2007; Ward, 1999; and Talwar et al., 2004) and may explain why new students do

not enroll into graduate art therapy programs (Awais & Yali, 20013).

Program directors were directly asked why they thought so few students of color

pursue education in art therapy; financial reasons were mentioned the most frequently.

This makes sense in light of the fact that 28 out of the 34 art therapy programs are housed

in private institutions (AATA 2014a) and SOC are more likely to come from lower

socioeconomic backgrounds (U.S. Census Bureau, 2012) and will not attend private

institutions without financial aid (Choy & Cataldi, 2006). The second most frequently

mentioned reason for why programs feel that SOC do not pursue art therapy education is

limited knowledge of the field. This suggests that art therapy programs should focus on

outreach efforts as suggested by organizations in the STEM fields and in psychology

(Tsui, 2007; Rogers & Molina, 2006).

The majority of the program directors report that they are implementing strategies

to recruit for SOC but only a few provided information about specific strategies being

employed. Key identified strategies being implemented by art therapy programs,

particularly involving current students and faculty with recruitment, have also been

identified as being successful in other fields. However, Rogers and Molina (2006)

specify involving *students and faculty of color* to help with recruiting racial and ethnic

minority applicants and only two art therapy programs noted specifically that they

involve students or faculty of color in such efforts. The remaining four programs did not

identify the race or ethnicity of those involved in recruitment; since it is not certain what

their backgrounds are, it cannot be ascertained as to whether these programs are utilizing

the most effective method of recruitment. Not one program identified utilizing the strategy of *engaging students in research pertaining to diversity issues*, which interestingly was identified as the strategy most easily implemented of a list of 6 choices. Another strategy identified by the field of psychology that was not identified by art therapy program directors was to *offer more courses related to diversity issues*. The implications of identifying documented successful strategies utilized in other disciplines that are also easily able to be implemented in art therapy are profound: art therapy programs do not have to necessarily reinvent new strategies in order to begin recruiting for racial and ethnic diversity.

It should also be noted that one program wrote, "Some of the ideas you have listed below, we already currently do", referring to the list of 6 choices that were asked to be rated in order of ease of implementation. While this program did include some of the strategies identified (e.g., involving current racial or ethnic minority students in recruitment strategies), it seems that there were other strategies being implemented that were not explicitly mentioned in their list of recruitment strategies. This program may be implementing additional strategies identified as successful but the strategies cannot be attributed to increasing diversity in this particular program without explicit mention. This makes conducting research on the issue and disseminating what is successful a challenge.

In regard to understanding successful recruitment strategies, barriers to implementation were also identified. Yet these barriers are unclear as only programs that reported not currently employing strategies were asked to provide details. Of the five programs asked, only one program cited actual barriers to employing recruitment efforts: economic, personnel, and time constraints. While these may very well be true barriers, it

could be speculated that programs who reported no barriers to employing strategies or

those who misanswered the question are simply not employing any recruitment strategies

because they do not perceive there to be a problem. Two program directors indicated that

they have no issues with recruitment; however it was not found that they had a

significantly higher amount of SOC enrolled, despite one program reporting the highest

percentage of SOC out of survey respondents. It should also be noted that neither of

these programs had full-time faculty of color and only one non-core faculty of color.

"Recruitment through serendipity" was cited as an impractical strategy in the specialty of

school psychology (Gilman & Hardwerk, 2001, p. 130) and applies here as well. The

implications of this finding is that some program directors perceive that if their student

body is diversifying without effort, then no effort is needed and strategies or barriers are

not worthy of evaluation.

This implication suggests that art therapy graduate programs need to develop

purposeful, intentional and effective recruitment strategies (i.e., not recruitment through

serendipity) for potential SOC by connecting program director's strategies and barriers

with actual data from potential students of art therapy. This means it will be important to

identify the actual perceived barriers of students of color in the field of art therapy to see

if they indeed match those perceived by art therapy program directors. By doing so,

program directors can utilize limited resources efficiently and effectively by creating

targeted strategies.

Strengths and Limitations

The primary strength of this study is that it seems to be the first of its kind. Based

on the literature, most studies focus on the effectiveness of training in cultural

competency, but not on the pervasive issue of a lack of diversity in the field more generally. In addition, the study was conducted online to facilitate convenience of participation of busy program directors and designed to be anonymous. This is important, as there are only 34 approved art therapy programs in the United States and Canada, making it potentially easy for programs to be identified and less likely to share what might be perceived as sensitive information.

One limitation to the study is that it is self-report by program directors about their program as a whole. It is unclear as to how reliable the program director's responses are in terms of how their students, faculty, and even clients themselves identify racially and ethnically. Another shortcoming is that just under half of the EPAB approved programs participated in the study, which limits the findings. There may be art therapy programs currently operating with successful recruitment strategies that did not participate in the study or that did not report that information; conversely programs may be facing significant challenges to recruitment that cannot be addressed outside of the individual institution. Furthermore, most programs were located in the northeast, in urban settings, which may limit the ability to generalize the results. Future work should aim to capture art therapy programs in various settings and geographic locations.

While there may be various factors as to why a program director did not participate (e.g., time it takes to complete the survey, timing of the survey being distributed during the end of the academic year), one reason may be related to not wanting to share recruitment information. Indeed, one program director e-mailed the researcher directly, stating that she was not going to participate in the survey, despite her commitment to diversity and success in recruitment and retention in students of color.

Program directors may not want to share their strategies because they in fact may not be

utilizing any (see recruitment through serendipity strategy) or possibly because they are

one of the few graduate art therapy programs with such large numbers of SOC that they

use their reputation of having a diverse student body as a recruitment strategy itself and

may not be interested in others becoming as diverse or helping others become diverse.

To that point, the researcher was informed in confidence that another program director

admonished others in an on-line forum/e-mail that consisted of select program directors

not to participate in this study. This could have affected participation rates and it is not

clear how greater participation could have been achieved.

Another limitation is that the survey only focused on racial/ethnic diversity. The

same program director who stated that she would not participate in the survey highlighted

the fact that diversity is greater than race and ethnicity, and that she did not feel that the

survey addressed diversity in all of its forms, such as religion, socioeconomic status

(SES), language, and sexual orientation. This is a legitimate issue, as in fact, diversity is

complex and includes all these subgroups and more; however this survey and this entire

project focuses specifically on racial and ethnic diversity. Future studies could and

certainly should look into other aspects of diversity and intersectionality, which takes into

account individual's multiple identities and group memberships as they relate and

influence each other (see Crenshaw, 1991; Cole, 2009; Talwar, 2010). Utilizing an

intersectional framework is valuable; however it is also necessary to look at individual

differences (i.e., race and ethnicity) as this is one of the pieces of demographic

information that have been tracked the longest in the AATA surveys and is often one of

the first things noticed when a student, teacher, or client of color walks into a room.

Keeping these limitations in mind, 15 of the 16 programs indicated that they would like to have a more racially and ethnically diverse program, and that at least nine of them were doing several things that may prove successful, such as engaging faculty and students in recruitment strategies. However, programs could intentionally and specifically utilize current racial or ethnic minority faculty and students in this process, which could prove to be more effective if they aren't doing so already. Additionally, programs could begin to encourage and engage students in research pertaining to diversity issues as an immediate step without any cost to programs. While programs speculated on why so few students of color pursue art therapy education, the actual intentions of potential students of art therapy are unclear without obtaining more data. Indeed, to make any specific art therapy recruitment strategies or recommendations, a better understanding of potential students of art therapy is needed.

Study 2

The objective of Study 2 was to better understand the perceptions that diverse undergraduate students have about the profession of art therapy and of practitioners (art therapists). There are no published reports specific to undergraduate student's intentions to pursue art therapy.

Method

Participants

Undergraduate students from the City University of New York (CUNY) campuses of City College of New York (CCNY) and Hunter College were invited to participate in a survey. Participants were pre-screened to be at least 18 years of age; have heard of art therapy; and either be interested in the field of art therapy or identified their major or

minor as art, art education, psychology or a related field. Eighty participants were

recruited into the study; 64 had complete data (47 women, 16 men, 1 did not answer, M_{age}

= 21.2 years, age range, 18 – 31, M_{GPA} = 3.1, GPA range of 1.3 – 3.9) and all but one

were CCNY students (n = 63). The majority of participants were living with their

parents, female, and in their senior year. Students were allowed to choose more than one

racial and ethnic identity and the majority of the students identified as students of color

(N = 58), with the largest representation being Hispanic or Latino (39.1% of the total

sample). The majority of the parents/guardians of the students had some type of college

education (52.1%), with 33.6% completing a bachelors or higher-level degree. For a

specific breakdown of the demographics of this sample see Table 7.

Procedures

An anonymous, on-line survey was created in Qualtrics (2014). The survey

consisted of a total of 39 questions designed to obtain quantitative and qualitative data

about undergraduate students and their perceptions of art therapy and of art therapists as

part of a larger study to understand why SOC may or may not choose to enter art therapy

graduate programs or pursue art therapy as a career choice. For the purposes of this

report, 20 questions which focused on demographics, future career/academic plans,

influences of teachers regarding educational and career plans, and intentions of studying

art therapy or being an art therapist were analyzed (See Appendix B). The survey itself

did not collect any personal identifying information of the participants, such as names, e-

mails or IP addresses; however, IP addresses were automatically collected by Sona

Systems (2014) for respondents who utilized Subject Pool as a function of that software

program in order for course credit to be automatically given. These IP addresses were

not collected in the survey nor utilized in any way by the project personnel. This project was given exempt status by the City University of New York Institutional Review Board (December 6, 2013; protocol #537602-1).

A link to the survey was provided to CCNY Intro to Psychology students via subject pool; those taking the survey through subject pool received class credit for participation ($n = 53$). Students who were enrolled in an advanced undergraduate CCNY psychology course, attended Hunter College and/or who did not have access to subject pool were given the Qualtrics survey link by their individual departments or professors ($n = 11$) and may have received course or extra credit through their individual instructors. While the survey link continues to remain open at the time of this writing, data analyzed here is from the first two months of collection.

Measures

The 20 survey questions analyzed in this report were created for this study and appear in Appendix B. Questions asked about demographic information of students and their families, including gender, racial and ethnic identities. Multiple choice and open-ended questions inquired about future educational and career choices and knowledge of art therapy.

Results

Potential students of art therapy (those who are undergraduate students who have heard of art therapy and have a major or minor in art, psychology, or related field) were asked to participate in the survey in order to better understand perceptions of the field.

Student Demographics

Demographics were analyzed in relationship to future educational and career plans. The majority of the respondents were psychology majors (43.8%) or minors (12.5%); the majority of these students identify as racial or ethnic minorities. No significant difference in current major was found between those who identified as SOC and those who identified as white, $\chi^2(6, N = 59) = 1.94$, p>.05. The majority of the students who participated in this survey reported that they intend to pursue higher education after graduating from college. While all participants were pre-screened to have heard of art therapy, 71.4% of students felt that they were *somewhat knowledgeable* of the field when asked to rate themselves on a three-point scale with 1 being *no knowledge* and 3 being *pretty knowledgeable* (see Table 8). No significant differences were found between SOC and white students in their knowledge of art therapy, $\chi^2(2, N = 58) = 6.62$, p>.05. There was also no significant difference found between major of study and perceived knowledge of art therapy, $\chi^2(14, N = 63) = 3.861$, p>.05.

Intentions to Pursue Higher Education

Fifty-six students reported planning on going to graduate school after completing four years of college, with the most commonly reported plan being to study medicine ($n = 15$), followed by psychology ($n = 8$). Of the eight students who do not intend on going to graduate school after completing college, the majority intend on working or starting their career ($n = 6$). No difference in plans after completing college was found by racial/ethnic identity, $\chi^2(1, N = 64) = .952$, p>.05. Table 9 provides a complete list of intentions of students after graduation from college.

Intentions to Study Art Therapy

Respondents were asked to provide qualitative responses to the yes/no answers to question 7 (*Have you considered studying art therapy?)* and to the yes/no/maybe answers to question 25 (*Now that you have taken this survey, would you consider studying art therapy?).* At the start of the survey, 45 stated that they had not considered studying art therapy before; however at the end of the survey, the majority of the respondents ($n = 31$) stated that they may (see Table 10). No differences were found by race on intention to study art therapy at the start of the survey, $\chi^2(2, N = 62) = .994$, p>.05 or at the end of the survey $\chi^2(4, N = 62) = 5.407$, p>.05.

In addition to the yes/no responses, participants were asked in an open-ended format *why* or *why not* in relation to pursuing education in art therapy. These responses were coded as *positive* (e.g., "Art is my personal stress reliever"; "I enjoy art and I feel making art keeps the person calm")*, neutral* (e.g., "Don't know a lot about it")*, and negative* (e.g., "I don't find it interesting"; "I don't think it offers the financial stability I want"). The majority of respondents had a negative view of studying art therapy ($n = 23$) at the start of the survey. But there was no greater negativity for SOC vs. white students. At the end of the survey, the majority of the respondents had a positive view ($n = 26$), and this was equally true for SOC and white students (see Figure 1).

Perceptions to Become an Art Therapist

When asked if they could see someone like themselves being an art therapist at the start of the survey, student respondents were equally split between *yes* and *no* (n = 32). In response to the question *now that you have taken this survey, could you see someone like yourself being an art therapist?,* 25 students said that they could and 21

reported *maybe* (see Table 11). There was no difference found by race-ethnicity and

perception when asked at the beginning of the survey, $\chi^2(2, N = 62) = 1.864$, p>.05 nor at

the end, $\chi^2(4, N = 62) = 2.25$, p>.05.

Respondents were asked to articulate *why* or *why not* when answering *could you*

see someone like yourself being an art therapist? and to the yes/no/maybe answers to

now that you have taken this survey, could you see someone like yourself being an art

therapist? These responses were coded as *positive* (e.g., "I've always dreamed of it"; "I

think it is a good alternative to medication and would love to promote it"), *neutral* (e.g.,

"Not sure"), and *negative* (e.g., "I am not an artist"; "Do not want to deal with patients").

The majority of respondents had a negative view of studying art therapy (*n* = 23) at the

start of the survey in question 7; at the end of the survey, the majority of the respondents

had a positive view of art therapy (*n* = 26) (See Figure 2). Again, there were no

differences between SOC and white student on valence of attitudes towards art therapists

at the start and end of the study.

Perceived Support by Teachers to Pursue Art Therapy

Participants were asked: *How supportive would your teachers be if you told them*

you were pursuing a career in art therapy? Of the 61 students answering this question,

only two students felt that they would not be supported at all by their teachers if they

chose to pursue a career in art therapy and these students both identified as ethnic-racial

minorities. However, no differences were found between race-ethnicity of student and

their perceived support by their teachers if they chose to pursue a career in art therapy,

$\chi^2(3, N = 58) = .506$, p>.05. See Table 12 for frequencies of all student responses.

Discussion

The goal of this study was to identify how current undergraduates who are potential students of art therapy perceive the field of art therapy. The results show that students feel that they are somewhat knowledgeable and believe that they would be supported by their teachers should they choose to pursue a career in art therapy. The most striking finding is that no race-based differences were found in knowledge of art therapy or consideration of studying art therapy. This suggests that for students who have heard of art therapy, including those who identify as SOC, knowledge level or lack of support from teachers is not a barrier to considering pursuing this field as a career choice. This may be because in this study the majority of the students surveyed were psychology majors and minors and they may have had some discussion of art therapy in their classes. However, major of study was not found to be statistically significant in impacting self-reported knowledge of art therapy.

The results for considering studying art therapy and seeing themselves as an art therapist changed over the course of the survey. At the beginning, when asked if students would be interested in pursuing education in art therapy, the majority said *no*; then asked if they could see someone like themselves as an art therapist the responses were evenly split between *no* and *yes.* When students were asked the same question towards the end of the survey about considering studying art therapy or seeing someone like themselves as an art therapist, the responses changed. In terms of studying art therapy, an equal amount of students changed from *no* to *maybe* and *no* to *yes*. In addition, many changed from *no* to *maybe* when asked if they could see someone like themselves becoming an art therapist at the end of the survey. Perceptions on considering studying art therapy

changed from mostly negative at the beginning of the survey to positive or neutral at the

end of the survey. Those who had negative feelings about seeing someone like

themselves being an art therapist at the beginning of the survey changed to neutral

towards the end. This suggests that while students self-report a general understanding of

art therapy, their intentions of studying art therapy or being an art therapist can be

influenced simply by answering some questions about art therapy. It is not clear how

long lasting the effect of change in views of art therapy is and the intent of the survey was

not to change perceptions. In light of this fact, diverse undergraduate students may be

more open to the field of art therapy when provided more information about it: this

suggests an easy and effective strategy for recruitment.

Notably, there were no ethnic-racial differences in considering studying art

therapy or in seeing themselves as a practitioner, and this was true at the beginning and at

end of the survey. This indicates that white students and SOC have no difference in

perceptions of the field of art therapy or of practitioners based on the questions analyzed.

While this could suggest that there are no differences between students based on racial

identification, it could also mean that factors other than those assessed here may be at

work in explaining why fewer SOC end up pursuing art therapy in comparison to their

white classmates. While this study did not analyze data that asked students to rank the

most important factors when deciding on their future education, job or career, it is an aim

for the larger study.

Strengths and Limitations

The primary strength of this study is that a survey of potential students of art

therapy (i.e., undergraduate students who have heard of art therapy and are currently in a

major or minor that practicing art therapists have had themselves) has not been conducted

before. Initiating a survey of perceptions of the field before someone enters graduate

school for art therapy is needed because most existing research has been conducted with

current students of art therapy or practicing art therapists. It is important to gain

information on perceptions of the field by potential students to create more effective

recruitment strategies and this study indicates that white students and SOC may not have

any differences in knowledge of art therapy or support from their teachers. An additional

strength was that data was obtained through an anonymous on-line survey, which allowed

for more respondents than individual interviews or focus groups and also reduces

influence from other respondents.

One limitation to this study is the low number of respondents to the survey ($N =$

64). Small samples limit the power in most of the tests to detect reliable effects or

differences. In addition, because the cell sizes were too small, statistics analyzing

differences among ethnic subgroups would not be reliable; thus, SOC were collapsed into

one group and compared to white-identified students, of which there were only 10. With

this limit in mind, a larger sample size may have allowed for more power to detect

differences that might exist between SOC and white identified students or within

subgroups of different races-ethnicities. Thus replication in larger samples is needed to

uncover if the lack of differences is a true effect, or if it is due to a small sample size.

Furthermore, while the sample was diverse, the majority of the respondents were

females who identify as Hispanic or Latino. This corresponds to the demographics of

CCNY, but may not generalize to all potential students of color interested in the field of

art therapy. A second limit is that students were not explicitly asked to identify barriers

to pursuing education beyond college. While students could have identified barriers in the qualifying portions of the yes/no questions, this data may certainly have been missed without direct questioning. Future studies could explicitly investigate what students foresee as barriers, including financial barriers, to education.

Implications. If it is indeed true that there are no differences between white and ethnic minority potential students of art therapy in regards to whether or they differ in perceived knowledge of the field or if they can see themselves as an art therapist, there are more likely other factors involved with the lack of racial and ethnic diversity in the graduate art therapy programs and in art therapists themselves. Future research should investigate these other potential factors that may be preventing diversity in students of art therapy.

General Discussion

Study 1 aimed to better understand the lack of racial and ethnic diversity in students of art therapy while the purpose of study 2 was to identify how current undergraduate students perceive the field. In addition, the data can be connected to show if program director's views match the views of potential students of art therapy. This would illustrate if barriers identified and perceived by program directors are in line with those of SOC for choosing or not choosing to study in the field. For example, program directors overwhelmingly perceive financial reasons as the largest barrier to SOC wanting to pursue graduate education in art therapy. Although this was not asked explicitly, concerns about not being financially sound as an art therapist did spontaneously come up by some students in study 2 when participants answered why they did not consider studying art therapy. However, it should be noted that no one

mentioned that they did not consider art therapy because they could not afford to go to graduate school in the field.

Additional perceived reasons identified by program directors were lack of knowledge or visibility of the profession and an overall lack of status and interest in the arts or art related fields in general. Yet in study 2, there were no differences in self-reported knowledge of art therapy, support by teachers to pursue art therapy, or in perceptions of art therapists and the field of art therapy by race-ethnicity. While programs noted that SOC might not be aware of the field of art therapy, the data from study 2 shows that white students and SOC may actually have equal self-reported knowledge of the field. Although one caveat to this finding might be that this data was collected in a northeast urban college setting with great diversity, which may factor into why no differences were found. For example, in an urban educational setting that is quite diverse in race, gender, religion, immigration status, in addition to other factors, these students may have equal access to information about art therapy than in a school with less diversity. Of additional note, as all students were pre-screened to have heard of art therapy or have an interest in the field, differences that may exist between students have been minimized.

It is important to note that perceptions about the field and view of the self as a practitioner shifted in students simply by taking the survey in study 2. This speaks to possible recruitment strategies for program directors of art therapy to consider. For example, quick "Can you see yourself as an art therapist?" quizzes can be created to encourage and educate a new generation of practitioners about the field. This could supplement the traditional career fairs or open house events that a program may already

be initiating. These types of strategies can begin as early as the high school level or

sooner, as some college students may already have intentions to pursue certain career

paths by the time art therapy programs are implementing their recruitment strategies.

While the lasting effect of taking a simple survey or quiz in altering attitudes about art

therapy is unknown, a potential SOC's decision on whether or not to pursue education in

the field may in fact change when given more opportunities to learn about it.

Limits, Strengths, and Future Directions

Unfortunately across both study 1 and study 2, low rates of participation may

limit the power of the findings. Indeed, less than half of AATA approved graduate art

therapy programs participated in study 1, and many program directors did not answer

open-ended questions or answer questions properly. In study 2, only 64 students

participated at the time data analysis commenced. In addition, regional participation can

affect generalizability; the majority of art therapy programs were from urban northeast

areas and the college students from study 2 come from an ethnically diverse college in an

urban northeast public institution. Given the non-representative samples in both study 1

and study 2, implications of the results may only generalize to similar regions. Programs

and potential students of color from other areas may, in fact, have different issues

regarding recruitment and different barriers for pursuing a career in the field than what

was found in this project. These differences would certainly impact some of the types of

recruitment strategies to be employed for increasing diversity.

Despite the limits discussed above, there are several strengths to this project. As

there has been no data reported on how art therapy programs recruit for diversity, nor

how they perceive barriers for recruiting diverse students, having some data to draw

conclusions from and to report to the art therapy community may positively impact

programs to consider these questions. Similarly, there has been no data reported on how

potential students of art therapy perceive the field, only reports on how current art

therapists perceived the field prior to becoming an art therapist or entering graduate

school. Retrospective data such as that can be biased by recall and may not be accurate;

in addition, it has historically looked at primarily white female art therapists and their

experiences may not apply to potential or current art therapy SOC.

The results across the two studies suggest potential new strategies that can be

employed to recruit for SOC to increase diversity in art therapy programs. Altering

current recruitment strategies and introducing new ones that are successfully being

utilized by other disciplines may be useful for art therapy program directors to consider.

For example, strategies that parallel the actual barriers that SOC face could be

implemented and evaluated for their effectiveness.   Through such program evaluation,

programs can identify their own strategies and barriers to recruit for SOC, eventually

implementing their own individualized recruitment strategies that may be different from

other programs.

Research with larger sample sizes from diverse regions of the country needs to be

conducted. This can be initiated by the AATA if indeed more programs would be willing

to share their demographic information, recruitment strategies, barriers, and challenges.

More programs may be willing to share information to the larger art therapy community

if the AATA would collect data as opposed to an independent researcher. A natural fit

would be for the EPAB to conduct such an initiative as the "Education Committee, sets

the Educational Standards for master's level Art Therapy programs" (AATA, 2014a) and conducts regular reviews of graduate programs.

Yet it would be out of the scope of AATA's EPAB to survey diverse potential students of art therapy, and this is where individual programs can go to work. As seen from this study, diverse potential students of art therapy have an overall positive view of the field by the end of the study and may be interested in pursuing art therapy education. While it is unclear as to what factors may help potential students to go from being interested in art therapy to actually pursuing a masters in art therapy, from this study it does not seem to be a lack of knowledge of the field nor lack of support from their professors. To fully understand the factors that may be preventing racial and ethnic diversity in the field of art therapy, more research needs to be conducted, including qualitative interviews with actual art therapy SOC, including how they learned about art therapy, how they were recruited into the field, and personal experiences of inclusion or marginalization while in their programs. Another aspect that can be explored is from the perspective of clients: What are clients of color's experiences and are there differences between being treated by a white therapist and a therapist of color. While clients of color reportedly would like to see a similar therapist to themselves, there is some data suggesting there are no treatment differences (Cabral & Smith, 2011). By examining the views of educators, current SOC, potential SOC, and clients of art therapy's perceptions and experiences as a whole, a clearer picture will emerge, and the profession will become richer and educational institutions and clients who are served will ultimately benefit.

Conclusion

For the field of art therapy to be relevant in a diversifying climate, strategic and purposeful recruitment strategies must be made to have a more diverse student body. Having a more racially and ethnically diverse student body will in turn impact the field as a whole, with an outcome of a more diverse group of practicing art therapists and a shift in what is normative in the culture of who an art therapist should be. In addition to having racial and ethnic diversity in art therapists to treat diverse clients, it has been noted that diversity in higher education is needed to provide a more enriching educational experience for all students and to positively impact the workplace for faculty. Fields outside of art therapy have initiated strategies to diversify their disciplines, utilizing social support, positive reinforcement, modeling, and subjective norms. Art therapy programs should do the same to keep the field relevant to all: students, educators, practitioners, and clients, and to keep it a viable profession for the future.

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Table 1

Study 1: Location Details of Participating Graduate Art Therapy Programs

	Community			
Location	**Rural**	**Urban**	**Suburban**	**Totals**
Northeast	0	6	3	9
Midwest	2	2	0	4
Southeast	0	2	0	2
West	0	0	1	1
Totals	2	10	4	16

Table 2

Study 1: Racial & Ethnic Diversity Among Faculty, Students, and Clients

Program	Total Faculty[a]		Total Students	Clients of Color
	F/T (%)	Other (%)	SOC (%)	%
A		11	91	
	0 (0)	2 (22.22)	8 (8.79)	70
B		6	42	
	0 (0)	0 (0)	3 (7.14)	68
C		9	30	
	0 (0)	0 (0)	4 (13.33)	60
D		4	30	
	1 (33.33)	1 (100)	4 (13.33)	60
E		11	58	
	0 (0)	0 (0)	2 (3.45)	49
F		14	62	
	0 (0)	0 (0)	15 (24.19)	90
G		15	62	
	1 (20)	2 (20)	18 (29.03)	80
H		8	80	
	1 (50)	1 (16.67)	40 (50)	63
I		25	40	
	0 (0)	3 (14.29)	9 (22.5)	85

(Table 2 continued)

Program	Total Faculty[a]		Total Students[a]	Clients of Color
	F/T[b] (%)	Other[b] (%)	SOC[b] (%)	%
J	20		72	
	0 (0)	2 (12.5)	3 (4.17)	50
K	6			
	0 (0)	0 (0)	No answer	No answer
L	12		64	
	0 (0)	0 (0)	10 (15.63)	78
M	8		34	
	0 (0)	1 (20)	15 (44.12)	114[c]
N	6		55	
	0 (0)	0 (0)	3 (5.45)	184[c]
O	21		60	
	1 (33.33)	5 (27.78)	13 (21.67)	35
P	6		70	
	0 (0)	0 (0)	4 (5.71)	55
Means	**11.54[d]**		**17.9%**	**64.65%[e]**

Note. [a]Includes white and ethnic minorities; [b]People of color; [c]Respondents total percentages were over 100 (see Table 3 for details); [d]M derived from total faculty; [e]Does not include Programs M, N.

Table 3

Study 1: Percentages of Clients served by Student Interns by Race and Ethnicity

Program	API[a]	Black / African American	Hispanic / Latino	White, Non-Hispanic	Some Other Race
A	10	30	20	30	10
B	2	40	26	32	0
C	5	35	15	40	5
D	5	30	20	40	5
E	1	27	18	87	3
F	10	60	20	10	No Ans.
G	0	40	30	20	10
H	26	10	27	40	No Ans.
I	4	60	8	15	13
J	5	25	20	50	0
K	No Ans.	No Ans.	No Ans.	No Ans.	No Ans.
L	9	47	19	19	3
M[b]	12	16	78	36	8
N[b]	15	19	40	80	30
O	10	10	10	65	5
P		35	20	45	0
Means	**8.14**	**32.07**	**25.07**	**40.29**	**7.67**

Note. [a]Asian-Pacific Islander; [b]Individual answers result in a total percentage of over 100.

Table 4

Study 1: Perceptions as to why few Students of Color Pursue Education in Art Therapy

Reason	Frequency
Finances	15
Lack of knowledge or visibility of the profession	3
Status as a profession	3
The arts in general / it is inherent in art related fields	3
N/A or did not answer correctly	3
Lack of diversity in students and faculty	2
Programs needed overseas	1
Educational preparation required for admission (e.g., prerequisites, GREs, portfolio, etc.)	1
Family commitments	1
Job commitments	1
Unsure	1
Did not answer	1

Table 5

Study 1: Current Strategies Being Implemented to Recruit SOC

Strategy	Frequency
Students and faculty engaged in recruitment strategies	5
Offering attractive financial aid packages (e.g., scholarship money, other financial support)	4
College admissions driven (e.g., "admissions department [targets] African American, Hispanic, and Asian students")	3
Paying special attention to applicants of diverse backgrounds (e.g., special invitation "for an informal discussion")	2
Support diverse applicants after enrollment (e.g., mentorship between minority/international incoming students and similar current students)	2
Providing a flexible program structure that allows students with family or job commitments to attend	1
Increase the number of racial or ethnic minority faculty members	1
Create linkages with historical institutions of color	1

Table 6

Study 1: Ability to Implement Strategies for Increasing Diversity Within Your Student

Body

Strategy	*M*	*SD*
Engage students in research pertaining to diversity issues	4.06	.68
Engage current racial or ethnic minority faculty and students in recruitment strategies	3.38	1.15
Create linkages with historical institutions of color	3.38	1.09
Offer more courses related to diversity issues	2.75	.77
Offer attractive financial aid packages	2.63	1.36
Increase the number of racial or ethnic minority faculty members	2.56	.73

Note: Rating scale - 1 = Could Never Be Implemented, 2 = Difficult to Implement, 3 = Neither Easy nor Difficult to Implement, 4 = Easy to Implement, 5 = Could Be Implemented Immediately.

Table 7

Study 2: Demographic Details of Student Survey Participants

Characteristic	Totals	Percentage
Gender		
Female	47	74.6
Male	16	25.4
Year		
Senior	18	28.1
Sophomore	17	26.6
Junior	15	23.4
Freshman	14	21.9
Major		
Psychology	28	43.8
STEM		
Engineering	7	10.9
Biomedical Education	6	9.4
Biology	5	7.8
Math	1	1.6
Education	5	7.8
Undeclared	5	7.8
Art	2	3.1
Political Science	2	3.1
Economics	1	1.6
English	1	1.6
Pre-Nursing	1	1.6
Minor		
Psychology	8	12.5
Art	5	7.8
Journalism	3	4.7
Black Studies	1	1.6
Business	1	1.6
Education	1	1.6
Jewish Studies	1	1.6
Language & Literature	1	1.6
Philosophy	1	1.6
Public Policy	1	1.6
Theater	1	1.6
Marital Status		
Single, co-habitating	35	54.7
Single, living alone	25	39.1
Married / Domestic Partnered	2	3.1

(Table 7 continues)

(Table 7 continued)

Characteristic	Totals	Percentage
Living with parents	51	82.3
Sexual orientation		
Heterosexual	58	90.6
LGBQ	5	7.8
Racial and Ethnic Identity[a]		
Hispanic or Latino	25	39.1
Asian or Asian American	17	26.6
White	10	15.6
Black or African American	8	12.5
Middle Eastern or North African	4	6.3
Other	2	3.1
Hawaiian or Pacific Islander	1	1.6
American Indian or Alaskan Native	1	1.6
Nativity		
United States born	40	62.5
Outside the United States	24	37.5
Religion		
Christian	19	30.6
Catholic	10	16.1
Muslim	8	12.9
Jewish	1	3.2
Other	23	37.1
Personal Income		
No Income	24	41.4
$1 - $19,999	27	46.6
$20,000 - $39,999	4	6.9
$60,000 - $79,999	3	5.2
Family Income		
Less than $19,999	15	26.3
$20,000 - $39,999	16	28.1
$40,000 - $59,999	8	14.0
$60,000 - $79,999	7	12.3
$80,000 - $99,999	5	8.8
$1000,000 - $149,999	3	5.3
$150,000 - $199,999	1	1.8
More than $2000,000	2	3.5

(Table 7 continues)

(Table 7 continued)

Characteristic	Totals	Percentage
Highest level of education of parent(s) / guardian(s)		
Less than high school	19	15.9
High school diploma / GED	37	31.1
Some college	17	15.1
Associates Degree	5	4.2
Bachelor's Degree	27	22.7
Master's Degree	10	8.4
Doctoral Degree	3	2.5
Vocational or Trade Certification	1	.8
Occupation of parent(s) / guardian(s)		
Homemaker	20	16.7
Retired	15	12.5
Not Employed	11	9.2
Student	1	.8
Other	70	60.8
Healthcare	8	6.7
Sales	6	5
Management	5	4.2
Construction	4	3.3
Social service	3	2.5
Deceased	3	2.5
Driver	3	2.5
Engineer	3	2.5
Self-employed	3	2.5
Business & Financial	2	1.7
Food preparation / service	2	1.7
Tailor	2	1.7
Caretaker	1	.8
Decoration	1	.8
Housekeeper	1	.8
Nail Artist	1	.8
Officer	1	.8
Secretary	1	.8
Teacher	1	.8

Note. [a]Participants could choose more than one race or ethnicity.

Table 8

Study 2: Level of Knowledge Students Have About Art Therapy

Level of knowledge	Frequency	Percent
No knowledge	14	22.2
Somewhat knowledgeable	45	71.4
Pretty knowledgeable	4	6.3

Note: All students stated that they have heard of art therapy prior to entering the survey.

Table 9

Study 2: Student's Plans After Graduating from College

Graduate School	Frequency
Medicine/Medical School	15
Psychology	8
Education	5
Engineering	3
Counseling	3
Law	2
Cognitive Neuroscience	2
Audio engineering	1
Biology	1
Clinical Health	1
Hospitality	1
Nursing	1
Journalism	1
Mathematics	1
Psychology / Art	1
Public Health	1
Social Work	1
Occupational Therapy	1
Unsure	3
Did not answer or answered incorrectly (i.e., named the graduate school they would like to attend, but did not name the field of study)	1
No Graduate School	**Frequency**
Work / Start career	6
Travel	1
No details provided	1

Table 10

Study 2: Have You Considered Studying Art Therapy?

	Answer at start of the survey	**Answer at the end of the survey**
Yes	19	12
No	45	21
Maybe	N/A	31

Table 11

Study 2: Can You See Someone Like Yourself Being an Art Therapist?

	Answer at start of the survey	**Answer at the end of the survey**
Yes	32	25
No	32	18
Maybe	N/A	21

Table 12

Study 2: Level of Support Given by Teachers if Told That Their Student Would Pursue a

Career in Art Therapy

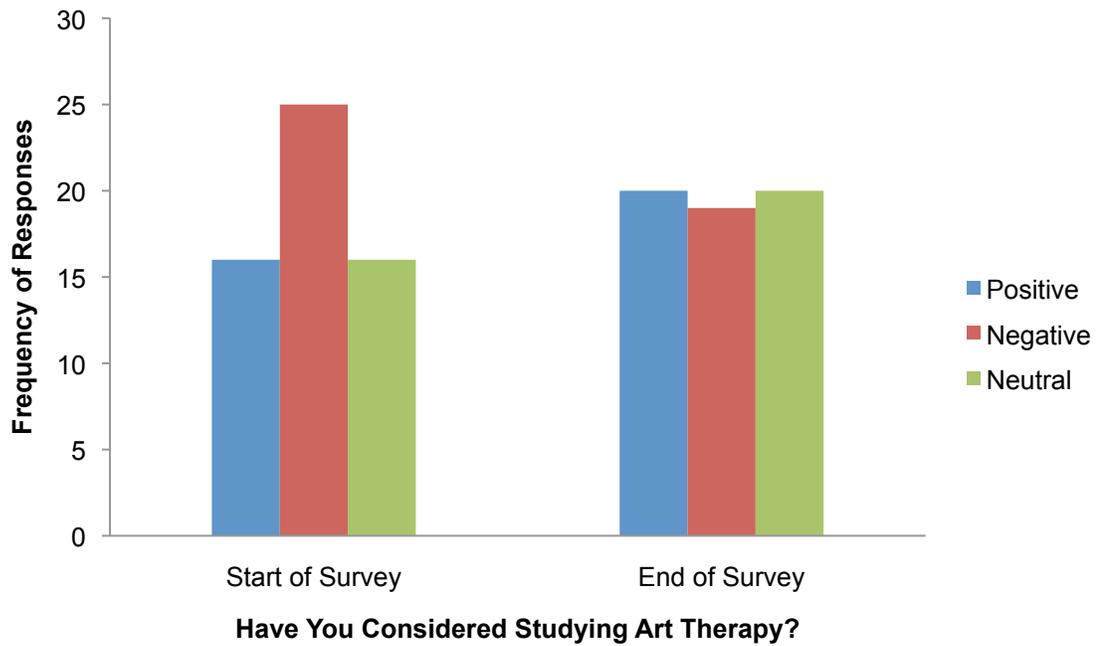| Level of support	Frequency
Not supportive at all	2
Somewhat supportive	20
Pretty supportive	27
Extremely supportive	12
Did not answer	3

Figure 1

Figure 1. Responses to the questions: *Have you considered studying art therapy?* and *Now that you have taken this survey, would you consider studying art therapy?*
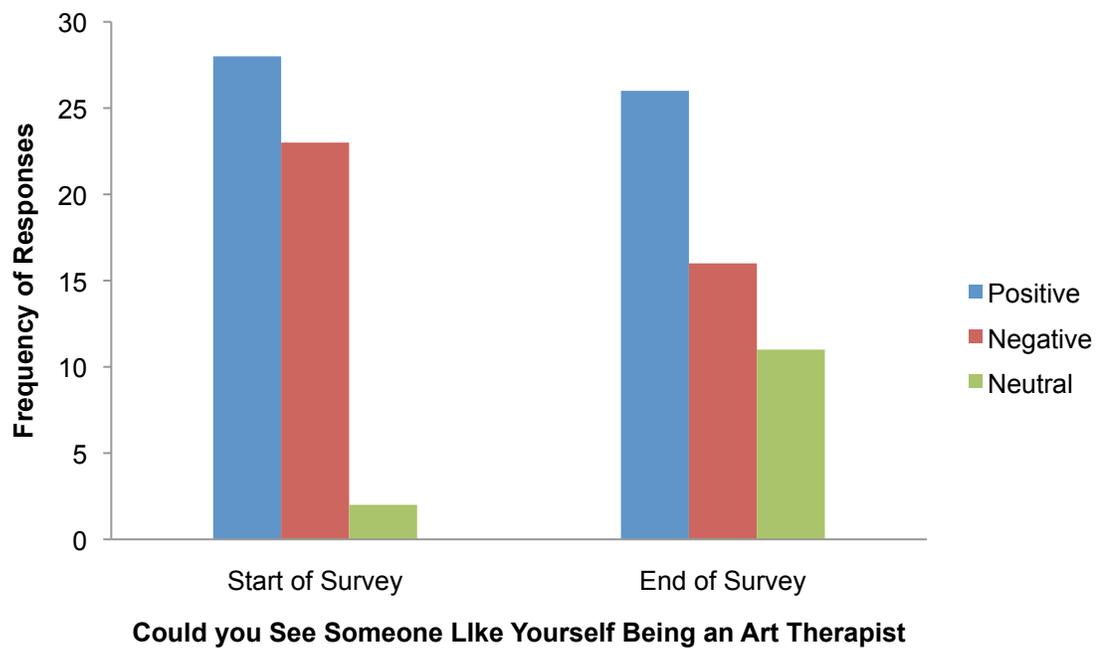
Figure 2

Figure 2. Responses to the questions *Can you see someone like yourself being an art therapist?* and *Now that you have taken this survey, could you see someone like yourself being an art therapist?*

Appendix A1

Survey for Art Therapy Directors

Program Related Questions
1. Location of your program (choose one):
   a. North East
   b. South East
   c. South West
   d. Midwest
   e. West
2. Community setting of your program (choose one):
   a. Urban
   b. Suburban
   c. Rural

Faculty Related Questions
3. How many instructors (e.g., any rank: full-time, part-time, adjunct, guest lecturers, etc.) are currently teaching in your program?
4. Of the instructors mentioned in #1, how many are core faculty?
5. How many core faculty are racial or ethnic minorities?
6. How many non-core faculty are racial or ethnic minorities?
7. How many core faculty are or identify as male?
8. How many non-core faculty are or identify as male?

Student Related Questions
9. How many total students (full and part-time) are currently enrolled in your program?
10. Of the students mentioned in #9, how many are racial or ethnic minorities?
11. How many students receive financial aid packages?
12. According to the U.S. Census Bureau's racial and ethnic categories, identify the approximate percentages of clients/patients that your art therapy student interns work with (if zero, please be sure to click on the slider to indicate 0):
    a. Asian or Pacific Islander
    b. Black or African American
    c. Hispanic or Latino
    d. White (non-Hispanic)
    e. Some other race
13. What is the percentage of clients/patients mentioned above that are foreign born (e.g., can be any status: documented or undocumented, immigrant or refugee, etc.)?

Strategy Related Questions
14. Would you like to have a more racially and ethnically diverse art therapy program? Yes / Maybe / No
15. Why do you think so few students of color pursue education in art therapy?
16. Does your program have a strategy to recruit and/or retain students of color? Yes / No

Appendix A2

17.
   a. If Yes, describe recruitment strategies you are implementing or what you are currently doing to attract or appeal to students of color:
   b. If No, what barriers are you facing to employing recruitment strategies:
18. Please rate your thoughts on the following strategies to increase the diversity of your student population, including how realistic it would be to implement them at your program (1 = Could Never Be Implemented, 2 = Difficult to Implement, 3 = Neither Easy nor Difficult to Implement, 4 = Easy to Implement, 5 = Could Be Implemented Immediately):
   a. Engage current racial or ethnic minority faculty and students in recruitment strategies
   b. Offer attractive financial aid packages
   c. Create linkages with historical institutions of color
   d. Increase the number of racial or ethnic minority faculty members
   e. Offer more courses related to diversity issues
   f. Engage students in research pertaining to diversity issues

Appendix B1

Undergraduate Student Survey

Education & Career Related Questions
2. What is your college level?
    a. Undergraduate, freshman
    b. Undergraduate, sophomore
    c. Undergraduate, junior
    d. Undergraduate, senior
    e. Other (e.g., non-matriculated, non-degree, etc.)
3. What is your major? If undeclared/undecided, please specify.
4. What is your minor? If not applicable, please specify.
5. Do you plan to apply to graduate school after completing your studies?
    a. Yes – if Yes, What do you intend on studying
    b. No – if No, What do you plan on doing after graduating?
7. Have you considered studying art therapy?
    a. Yes – if Yes, why?
    b. No – if No, why not?
8. Could you see someone like yourself being an art therapist?
    a. Yes – if Yes, why?
    b. No – if No, why not?

Questions About Art Therapy
9. How knowledgeable are you about the field of art therapy?
    a. no knowledge
    b. somewhat knowledgeable
    c. pretty knowledgeable
    d. extremely knowledgeable

Influences
23. What do think your teachers would say to you if you told them you were pursuing a career art therapy?
24. How supportive would your teachers be if you told them you were pursuing a career art therapy?
    a. 1 – not supportive at all
    b. 2 – somewhat supportive
    c. 3 – pretty supportive
    d. 4 – extremely supportive
25. Now that you have taken this survey, would you consider studying art therapy?
    a. Yes - If Yes, Why?
    b. No - If No, Why Not?
    c. Maybe - If So, Why or Why Not?
26. Now that you have taken this survey, could you see someone like yourself being an art therapist?
    a. Yes - If Yes, Why?
    b. No - If No, Why Not?
    c. Maybe - If So, Why or Why Not?

Appendix B2

Family & Background
27. What is your age?
28. What is your gender identity?
    a. Female
    b. Male
    c. Transgender
29. What is your sexual orientation?
    a. Heterosexual or Straight
    b. Lesbian, Gay, Bisexual or Queer
30. What is your marital status?
    a. Single, Living Alone
    b. Single, Co-habitating
    c. Married / Domestic Partnered
    d. Divorced
    e. Widowed
31. How do you identify racially and ethnically? You may choose more than one.
    a. Hispanic or Latino
    b. Native Hawaiian or Pacific Islander
    c. Black or African American
    d. White
    e. American Indian or Alaskan Native
    f. Asian or Asian American
    g. Middle Eastern or North African
    h. Other
32. Were you born in the USA?
    a. Yes
    b. If no, please identify your country of birth.
    c. If no, how long have you lived in the USA?
The next six questions pertain to your parent(s) / guardian(s):
34.
        d. What is the occupation of parent / guardian A?
           i. Not Employed
          ii. Homemaker
         iii. Student
         iv. Retired
          v. Other
        e. What is the occupation of parent / guardian B?
           i. Not Employed
          ii. Homemaker
         iii. Student
         iv. Retired
          v. Other

35.

    f. What is the highest level of education for parent / guardian A?
        i. Less than high school
        ii. High school diploma / GED
        iii. Some college
        iv. Associates Degree
        v. Bachelor's Degree
        vi. Master's Degree
        vii. Doctoral Degree
        viii. Vocational or Trade Certification

    g. What is the highest level of education for parent / guardian B?
        i. Less than high school
        ii. High school diploma / GED
        iii. Some college
        iv. Associates Degree
        v. Bachelor's Degree
        vi. Master's Degree
        vii. Doctoral Degree
        viii. Vocational or Trade Certification

36. What are your birth parent's racial and cultural backgrounds?
    a. Mother
    b. Father

37. Are you living with your parents? Yes/No

38.

    a. What is your personal income?
        i. Zero/No Income
        ii. $1 - $19,999
        iii. $20,000 - $39,999
        iv. $40,000 - $59,000
        v. $60,000 - $79,999
        vi. $80,000 - $99,999
        vii. More than $100,000

    b. What is your total household income:
        i. Less than $19,999
        ii. $20,000 - $39,999
        iii. $40,000 - $59,000
        iv. $60,000 - $79,999
        v. $80,000 - $99,999
        vi. $100,000 - $149,999
        vii. $150,000 - $199,999
        viii. More than $200,000

39. What is your GPA?