

Student #2

Art 455.01 Art Therapy Senior Seminar

Professor Zeisler

Research Outline

09/27/2022

**Research Question:** Is art therapy an intervention to evolve social development skills for youth living in an intergenerational poverty cycle?

**Thesis:** Art Therapy can be used as an intervention tool to evolve the social development skills for youth living in an intergenerational poverty cycle.

**Introduction:** \*\*I haven't gotten here yet just because I still need to research a few more things in some of my sections\*\*

- **Intergenerational Poverty**

- Owens, 2017, pg. 400, "Housing market dynamics such as affordability and racial discrimination are additional barriers that keep families in poor neighborhoods for generation after generation"
- Owens, 2017, pg. 401 "financial resources play a role, because affordable housing is scarce and the housing market prices low-income individuals out of many neighborhoods. HUD estimates that about 12 million households in the United States pay over 50% of their incomes for their housing costs, when over 30% is defined as "cost burdened" (U.S. Department of Housing and Urban Development, 2015).

- Owens, 2017, pg. 401 “poor families must rely on their social networks—often local and homogeneous—for assistance”
- Owens, 2017, pg. 401 “neighborhood conditions during childhood affect children’s future economic outcomes, which in turn affect where children live as adults.”
- Owens, 2017, pg. 406 “qualitative data revealed that many young adults moved back and forth between an independent residence and their parents’ household”
- Owens, 2017, pg. 410 “Parental drug and alcohol abuse may be a significant factor in perpetuating neighborhood poverty over generations”
- Owens, 2017, pg. 411 “families, particularly grandmother, provided a crucial safety net for young adults between stable housing arrangements”
- Owens, 2017, pg. 412 “Neighborhood experiences and expectations may also influence neighborhood outcomes for adults and, in turn, their children, who may learn how to think about and assess neighborhoods from their parents”
- Owens, 2017, pg. 416 “Substance use is a factor rarely considered in past research on neighborhood mobility”
- Owens, 2017, pg. 416 “Living in neighborhoods characterized by high drug use may make it easier for individuals to fall into this habit”
- Owens, 2017, pg. 416 “Substance abuse only adds to the barriers to moving out of high-poverty neighborhoods”
- Owens, 2017, pg. 416 “states also run housing voucher programs for special populations, including those in drug recovery programs”

- Owens, 2017, pg. 416 “ further research should evaluate these programs to determine the efficacy of vouchers for those in recovery and for their children”
- Heise, 2011, pg. 325 “Although the catalysts for home-lessness are many, children face poor mental and physical health, academic challenges, and uncertain futures” (National Coalition for the Homeless, 2009).
- Tilahun, 2021, pg. 210 “Both poverty status and poverty duration (persistence) negatively affect cognitive development (Duncan et al., 1994), strongly and negatively affect achievement (Brooks-Gunn and Duncan, 1997), and have strong negative impacts on high school completion (Haveman et al., 1991).”
- Smith, 2015, pg. 873 “There are a variety of factors considered in the definition of ‘intergenerational’ poverty including both current and historical education levels, income and job security.”
- Smith, 2015, pg. 874 “Whilst the educational landscape for people who experience intergenerational poverty has improved, many problems concerning parenting may be effects of intergenerational poverty”
- **Statistics on Intergenerational Poverty**
  - Hamilton, 2009, pg. 10 “Based on the data from the 2002 Survey of Income and Program Participation, white median household net worth is about \$90,000, in contrast it is only about \$8,000 for the median Latino household and a mere \$6,000 for the median black household”
  - Hamilton, 2009, pg 12 “We should strive not for a race-neutral America but a race-fair America”

- Owens, 2017, pg. 401 “72% of Black children, compared to only 40% of White children, who grew up in the poorest quarter of neighborhoods remain in these types of neighborhoods as adults.”
- Owens, 2017, pg. 402 “neighborhood. In 2010, about half of voucher households lived in neighborhoods with poverty rates above 20%, and 10% of voucher households lived in “concentrated poverty” neighborhoods with poverty rates over 40% (McClure, Schwartz, & Taghavi, 2014).
- Heise, 2011, pg. 325 “Thirty-nine percent of the 3.5 million Americans who are homeless are children”
- Leung, 2018, pg. 1344 “approximately 8.3 million children under 18 years of age lived with at least one parent who abused illicit drugs or alcohol during the past 1 year”
- Tilahaun, 2021, pg 209 “In 2018, the U.S. The Census Bureau estimated the official poverty rate at 11.8% and among children that rate was estimated to be 16.2% (United States Census Bureau, 2019b).”
- Tilahaun, 2021, pg. 209 “By one estimate, 50% of Americans will have experienced a year in poverty by age 65”
- **Youth’s social development skills in intergenerational poverty (Want to go back to this topic and research more, feel like it is not enough just yet)**
  - Goicoechea, 2014, pg. 80 “The strength of their relationships with each other allows them to problem-solve together, to expand their emotional vocabularies and try out new communication styles, and to experience a bond that gives them a sense of purpose”

- Goicoeachea, 2014, pg. 72 “provide safe opportunities for children and adolescents to learn from each other and to practice interpersonal skills”
- Leung, 2018 pg. 1345 “ [children] develop self-regulatory skills, become more aware of their emotions, and learn to express their emotions in healthy ways”
- Smith, 2013, pg. 65 “Lower academic achievement disproportionately affects racial and ethnic minorities”
- Smith, 2013, pg. 66 “Head Start and other publicly funded preschool programs for children who were educationally disadvantaged by family legacies of exclusion, discrimination, wage suppression, and oppression (Vinovskis, 2005).”
- Smith, 2013, pg. 66 "Improving school readiness skills would be one way to decrease the academic achievement gap. Narrowing the academic achievement gap, in turn, would eventually equalize employment opportunities and promote upward social mobility for low-income families”
- Smith, 2013, pg. 66 “mental lags begin much earlier in Children’s lives. Children growing up in low-income families, defined as incomes less than 200 percent of the federal poverty level, enter elementary school about one year behind their peers in vocabulary, general knowledge, early math skills, and pre literacy skills (Bamett, Brown, & Shore, 2004; Hart & Risley, 1995; Lee & Burkham, 2002).
- Smith, 2013, pg. 66 “Children from low-income families are also more likely to have social or behavioral problems that interfere with learning in the classroom, including problems with attentional regulation and higher levels of aggression (Shonkoff et al. 2009; Tremblay et al., 2004; Yeung, Linver, & Brooks-Gunn, 2002).”

- Skattebol, 2019, pg. 77 “young people in the most deprived suburbs experience poverty of opportunity flowing from structural resource shortages and from overt and covert social exclusion that operates in neighborhood facilities and social networks”
- Skattebol, 2019, pg. 77 “Young people with fewer educational and other resources find navigating the complex network of transition-to-work programs difficult and costly (Roberts 2009)”
- Skattebol, 2019, pg. 77 “Out-of-school activities provide young people with opportunities to mix with others who may have different horizons and system knowledge”
- **Youth and Art Programs**
  - Heise, 2011, pg. 324 “the form, content, meaning, and value of art are determined by art's context, then it is important to understand how art is taught in culturally and socially diverse settings”
  - Heise, 2011 pg. 324 “Community arts programs sometimes focus on children perceived as at-risk due to ongoing problems such as neighborhood violence or exposure to a traumatic event”
  - Heise, 2011, pg. 325 “ the program provided children positive interactions with
  - print and exploration of art materials”
    - Heise Study (Implementing Art program for Children in a homeless shelter)

- Heise, 2011, pg. 326, “ a six-week art program in an emergency homeless family shelter in the midsouth that allows mothers and their children a place to stay for up to three months”
- Heise, 2011, pg. 326, participants aged 5-13 years old
  - Children in age groups 5-8 and 9-13
- Heise, 2011, pg. 327, recorded responses of children's verbal/non verbal responses
- Heise, 2011, pg. 327, “This art curriculum used individual and collective identity to address protection, interdependency, and personal narrative”
- Heise, 2011, pg. 327, “using the following essential questions to guide instruction and learning: (1) Who am I?; (2) Who can we be?; (3) What makes us strong?; (4) What protects us?; and, (5) Who are we?”
- Heise, 2011, pg. 328 “Using materials that encouraged diverse responses was successful in encouraging the voices of all the children”
- Heise, 2011, pg. 328 “Some children created visual stories by cutting and composing shapes using colorful sheets of foam material. Others created three-dimensional stories, sculpted clay figures, and constructed environments for their creations”
- Heise, 2011, pg. 328 “Three characteristics were integral to our evolving concept of success in this context: (1) physical signs of

- engagement, (2) art creation and pride in the activities, and (3) positive attitude”
- Heise, 2011, pg. 333 “Many of the children had experienced violence, neglect, or abuse”
  - Heise, 2011, pg. 333 “the program addressed community need for meaningful academic programming in a safe, nurturing environment for children living in crisis”
- Lindo, 2020, pg. 367 “Within the last two decades, counseling research-practitioners have increasingly used expressive art techniques and interventions with clients across the lifespan” (Perryman, Moss, & Cochran, 2015).
- Perryman, 2015, pg. 206 “They found that many adolescents who are faced with the struggles of their everyday life tend to naturally turn to arts-based methods of coping, such as playing musical instruments, writing in a journal, or painting”
- Goicoechea study (Group counseling for art risked- african americans)
    - Goicoechea, 2014, pg. 69 “counseling model and curriculum for African American children (ages 7–12 years old) of families with drug and alcohol addiction” was an 8 week study
    - Goicoechea, 2014, pg. 71 “culturally based art activities, such as African dance, mask making, and storytelling, and of program partners collaborating in mutually beneficial ways”



- Goicoechea, 2014, pg. 78 “CHAAT groups meet weekly for 2-hr sessions after school in a community center located in the heart of an urban, African American neighborhood”
- Goicoechea, 2014, pg. 78 “The art projects and group discussions provide opportunities for the children to develop adaptive self and emotional expression, coping, and communication skills”
- Goicoechea 2014, pg. 69 “children tend to be at ease when creating something, expressive interventions also facilitate rapport”
  - Leung Study (Evaluation of a Colorful Life)
    - Leung, 2018, pg. 1345 “Lev-Wiesel and Liraz’s (2007) study showed that drawings helped children (aged 9–14) of drug-addicted fathers better narrate their life experiences and be more able to reveal their emotions than the comparison group”
    - Leung, 2018, pg. 1345 “Colorful Life has been developed for both addicted parents and their adolescent children in HongKong based on expressive art therapy and principles of the positive youth development approach.
    - Leung, 2018, pg. 1345 “Via the use of art therapy, the addicted parents are encouraged to freely express their emotions and share their experiences with their counterparts and helping professionals so as to gain and provide support to [their children]”

- Leung, 2018, pg. 1352 “after participating in all the sessions [] beliefs in addiction changed in a positive direction (i.e., stronger beliefs that addiction is no good)”
  - Losinski Study (Art as Intervention Tool)
    - Losinski, 2016, pg. 29 “"Art breaks" could be developed using a multimodal model that combines the concepts of positive psychology, cognitive-behavioral interventions, and art creation”
    - Losinski, 2016, pg. 29 “creating visual art, such as mandalas, can be simple or complex depending on the developmental, cognitive, and social level of a given child (Saracho)”
- **Intervention Methods with Art Therapy (I have information, but I still want to go back and search for more)**
  - Lindo, 2020, pg. 367 “By incorporating both talk and play-based interactions, utilizing creative forms of expression in the counseling context can help children with both verbal and non-verbal expression”
  - Heise, 2011, pg. 324 “Art can help young people make sense of their experiences and be an effective form of communication”
  - Heise, 2011, pg. 326 “These social and cultural practices often are the focus of community-based programs, with attention to the relationship between art and daily life”
  - Heise, 2011, pg. 326 “social-activist approach to community art-based art education to address the community”

- Lindo, 2020, pg. 367 “The focus is not an evaluation of the artistic product, but rather, an emphasis on the therapeutic process, meaning-making, and self-expression of the client”
- Lindo, 2020, pg. 367 “Incorporating expressive art media can allow pre-adolescents to navigate between verbal and nonverbal expression within the therapeutic and career counseling contexts”
- Perryman, 2015, pg. 207 “Expressive arts therapy helps clients to gain a better understanding of themselves, achieve higher awareness of behavior patterns, and gain greater concentration and learning capabilities (Lev-Wiesel & Doron, 2004), and can fulfill the human need for self-expression”
- Perryman, 2015, pg. 207 “benefit of expressive arts therapy is that the art process provides alternative channels for communication that might have otherwise remained unknown, as the art allows for unconscious feelings or unknown stories to surface and be processed at the client’s pace”
- Perryman, 2015, pg. 208 “art therapy groups can become a place to work through disconnections and form new social connections in a way that promotes self-growth”
- Losinski, 2016, pg. 27 “children's mental health issues, particularly those dealing with trauma, is the use of visual arts as a therapeutic agent (Kornblum, 2012)”
- Losinski, 2016, pg. 27 “that art therapy activities can counter incompetent social skills such as those witnessed in students with EBD and autism spectrum disorders, be implemented in schools with few supplies, facilitate active

participation in counseling, and help students who are antisocial refocus on constructive activities”

- Losinski, 2016, pg. 27 “about using the visual arts in counseling with at-risk youth to increase resilience, improve school engagement, and reduce dropout rates
- Losinski, 2016, pg. 27 “ the visual arts also lend themselves to being infused into larger cognitive-behavioral interventions (e.g., pleasant activity scheduling), which have considerable support for children with mental health issues (Cuijpers, Straten, & Warmerdam, 2007; Maag & Swearer, 2005; Reinecke, Ryan, & DuBois, 1998; Ung, Selles, Small, & Storch, 2015).”
- Losinski, 2016, pg. 27 “increasing the frequency of pleasant activities and positive interactions with the environment can result in significant improvement in depressive symptoms.”
- Losinkisi, 2016, pg. 28 “whereas a therapist working with a child who has experienced trauma may use art therapy to aid in processing”
- Losinski, 2016, pg. 28 “This art-in therapy approach has been advocated for use with children and adolescents because it is believed to allow them to explore certain thoughts and feelings without consequences (Rubin, 1984)”

- **Youth and Art Therapy**

- Sutherland 2010, pg. 69 “ the Illinois Children’s Mental Health Task Force (2003), 70% to 80% of Chicago Public Schools children in need of help do not receive appropriate and necessary mental health services”

- Sutherland 2010, pg. 69 “Art Therapy Connection (ATC) was co-founded by the first author as a nonprofit organization that was created to meet the mental health needs of these students and to encourage them to stay in school”
- Sutherland 2010, pg. 69 “ATC has served over 1,000 students in the Chicago Public Schools district”
- Sutherland 2010, pg. 69 “of encouraging social interest that ATC therapists designed a program that not only would meet the mental health needs of troubled youth but would also enhance these students’ feelings of belonging, and thus encourage them to stay in school and succeed”
- Sutherland 2010, pg. 70 “They are committed to working in urban public schools, mostly in socioeconomically disadvantaged areas where simply meeting the basic educational needs of the students is a struggle”
- Sutherland 2010, pg. 70 “Of the families living in areas served by ATC, 82.5% to 100% are living in or below the federal poverty threshold”
- Sutherland 2010, pg. 70 “One goal of the ATC program, with regard to cultural differences, is for students to learn to come together in a group, to cooperate, and to create new meaning for their lives without sacrificing their uniqueness as individuals (Dreikurs, 1986)”
- Sutherland 2010, pg. 70 “ATC was designed to be a yearlong in-school art therapy program to reach those students who have limited or no access to mental health care”

- Sutherland 2010, pg. 70 “ATC therapists work with children and teenagers to develop self-awareness and self-management skills by integrating art and creativity with therapy (Collins, 2008).”
- Sutherland 2010, pg. 70 “Obviously, poor grades, truancy, and uncooperative behavior can indicate such difficulty. Other behaviors might include being inattentive and withdrawn, unusually sad, defiant, negative, disrespectful, aggressive, or attention seeking”
- Sutherland 2010, pg. 71 “ATC therapists communicate regularly with the student’s teacher, which helps to provide continuity in service for the youth. The synergy with the art therapists, staff, and teachers offers a model of cooperation that the students witness”
- Sutherland 2010 pg. 71 “ATC philosophy is based on the belief that humans are social beings who are socially motivated, that we are always in the process of becoming and actively creating our own reality”
- Sutherland 2010 pg. 71 “When students begin to see more clearly how they relate with one another in the group they gain awareness of the roles they bring to their interactions with others, whether with family members, friends, teachers, or even strangers”
- Sutherland 2010 pg. 71 “We assert that the strong relationships that are developed during art therapy make the biggest difference in the student’s life and well-being. With this kind of connection, the child’s cognitive and social development can leap ahead, even when there is much adversity.”

- Sutherland 2010 pg. 71 “In combination with the structured ATC program, students are encouraged to express their emotions on a wall covered in paper in each of the art therapy rooms. In this safe environment, students have used the Anger and Frustration Wall (or, simply, The Wall) to express publicly and anonymously all the things that are troubling them at the moment”
- Sutherland 2010, pg. 71 “Students are required to follow four basic rules when drawing on The Wall, especially because The Wall is not entirely private: (a) do not sign your name or write anyone else’s name, (b) no swear or cuss words, (c) be respectful of other students’ work, and (d) no gang signs or symbols”
- Sutherland 2010, pg. 71-72 “ATC therapists have found that The Wall is an effective means to minimize and even prevent troublesome, aggressive behavior before these students find themselves in trouble with their teachers, the school, or the law.”
- Sutherland 2010, pg. 72 “Another art directive to encourage social interest among older students is “Draw A Road,” in which students are asked to “draw a road that best represents you if you were that road.”
- Sutherland 2010, pg. 72 Discussion follows with reflection on such questions as “Where is this road coming from?” “Where is this road going?” “How will you get there?” “Who is going with you?” “How long will it take?” and “What will you find when you get there?”
- Sutherland 2010, pg. 72 Participation in this art experience helps students recognize the uniqueness of each individual, become aware of the subjective and metaphorical meaning in their drawings, provide support to each other, be aware

of choices and the ability to make changes, promote and possibly provide useful coping skills for “real-life” problems, and find hope for the future”

- Sutherland, 2010, pg. 72 “One of the program’s two primary goals is to encourage the development of social interest (caring for self and others) in order to foster respectful, supportive, and positive relationships among students, therapists, school staff, and parents”
- Sutherland, 2010, pg. 72 “The second primary goal in the ATC program is to model and teach useful emotional regulation, anger management, and coping skills for real-life problems in order to encourage responsible and positive behavior”
- Sutherland, 2010, pg. 72 “a 17-year-old student who had failed ninth grade for 3 consecutive years drew a picture of a mountain. He explained that his biggest problem was climbing up that mountain to reach his diploma while flames representing his family problems and “gangbanging” friends were pulling him down. He was surprised at how much he revealed about himself. After 2 years in art therapy he no longer uses drugs and recently graduated”
- Sutherland, 2010 pg. 72-73 “A 12-year-old student was referred to art therapy because she was withdrawn and sleeping in class. She drew a picture of a girl hiding behind a wall, labeled with the words scared and mad, after she told the art therapist about her father coming home drunk and crawling into bed with her. She had run out of the bedroom and locked herself in the bathroom. When her mother came home, her father was gone. Her mother put his belongings outside and called the police.”



- Sutherland 2010, pg. 73 “These two examples illustrate how, through art therapy, these young people learned to regulate their emotions. With increased self-awareness they were able to cope with their “real-life” problems, take responsibility for their emotions, and behave in a positive way.”
- Sutherland 2010, pg. 73 “ATC art therapists found that approximately 80% of the students consistently attended school and that nearly 20% of those not at school were ill, truant, suspended, expelled, or transferred out of the district”
- Potash 2019, pg. 174 “The clients’ socioeconomic situations are compounded by a range of social factors including systemic poverty and racism”
- Potash 2019, pg. 174 “Art therapists must always scrutinize their choices with attention to power dynamics”
- Goldner 2018, pg. 25 “Adolescence involves dramatic cognitive, emotional, social, and physical changes accompanied by significant alterations in self-representations and social networks”
- Goldner 2018, pg. 26 “art therapy has drawn attention to the role of creativity and self-expression in fostering age-related adolescent developmental achievements”
- Wallace-DiGarbo, 2006 pg. 119 “Youth at risk present an additional challenge. They are identified as at-risk because of negative involvements and circumstances in their lives that hinder their development”
- Wallace- DiGarbo, 2006, pg. 119 “The key risk factors include compromised mental health school struggle and failure, family disruption, psychoactive substance use, and lawbreaking/deviancy (Milkman et al., 1996; Stepney, 2001)”

- Wallace- DiGarbo, 2006, pg. 119 “For at-risk youth like those who participated in the art intervention project, imagining something different from their stressful daily reality could seem like an exercise in futility”
- Wallace- DiGarbo, 2006, pg. 120 “It was hypothesized that the intervention program would improve the participants' agency in their world as measured by the following dimensions of functioning: (a) family adjustment, (b) psychological adjustment, (c) peer influence, (d) school adjustment, (e) deviancy, and (f) attitude”
- Wallace-DiGarbo, 2006, pg. 120 “The process focused on the empowerment of youth participants as active agents of art-making and community-building”
- Block, 2005, pg. 32 “In 1991, the Open Studio Project (OSP) began with the intention to make art and to be of service. Three Chicago-area art therapists, all of whom were also exhibiting artists, created the OSP”
- Block, 2005, pg. 32 “After spending a year working in the community, it became apparent that there was a strong need for arts programming for at-risk youth”
- Block, 2005, pg. 32 “According to an Evanston United Way Community Assessment Report (United Way of Evanston, 2002, p. 16), “Afterschool programming is a great need and is an area of concern. A gap in services for middle-school children (10, 11, and 12 years old) is a need that must be addressed. This is a top priority.”
- Block, 2005, pg. 33 “The OSP process, which includes intention, artmaking, witness-writing, and sharing, as well as no commenting and no forced

participation, is versatile enough to nurture people within their own respective circumstances”

- Block, 2005, pg. 33 “Our strategy is to expose at-risk youth to an artistic process that can serve both as an outlet for feelings (positive and negative) and as a means for self-expression”
- Block, 2005, pg. 33 “Once a week for 9 to 12 weeks, the selected youth are given the chance to express themselves in an atmosphere free of criticism or comment, thus freeing each of them to use the materials to develop their own images and insights.”
- Block, 2005, pg. 33 “It is a space where it is okay to get paint on the walls and floor. It is a safe, open place to be creative (Figure 1).”
- Block, 2005, pg. 33 “Witnessing allows participants to be nonjudgmental and noncritical”
- Block, 2005, pg. 34 “There are two crucial elements of the OSP process beside intention, artmaking, witness-writing, and sharing. First, workshop facilitators create alongside clients in an artist-in-residence model. Second, no one—not even facilitators—ever comments on anyone else’s artwork or writing”
- Block, 2005, pg. 34 “OSP’s creative process provides an effective way for individuals to access their own help, their own answers, and their own wisdom.”
- Block, 2005, pg. 35 “The process used at OSP is flexible enough to help with many types of social risk factors. It works to support and empower people in a very wide range of circumstances”

- Block 2005, pg. 36 “Our experience with at-risk youth has shown that these exhibits also increase the self-esteem of the participants because they are seen and appreciated by their families and community”
- Block 2005, pg. 36 “They often receive attention for problems they have or difficulties they are experiencing. In this format, they receive attention for being an artist rather than a teen in trouble (e.g., for using substances, vandalism, pregnancy, or difficulties in school).”
- Block 2005, pg. 37 “The OSP method is particularly well suited to at-risk youth who come from chaotic or violent environments”
- Block 2005, pg. 37 “OSP’s process is extremely helpful to youth who might have trouble connecting with and expressing their more difficult emotions in a useful way”
- Block 2005, pg. 37 “Participants are safe to explore and reveal truths in their own time and in their unique way. Adolescents have a desire to let the world know how screwed up they find it”
- Block 2005, pg. 37 “Art therapy in a social action context combines art and therapy with a commitment to social responsibility”
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