MFA | DESIGN

FOR SOCIAL INNOVATION

School of Visual Arts
Graduate Programs

Why DSI?

Social design is the creation of new social conditions—in cities, corporate cultures or communities—resulting in increased creativity, equity, social justice and inclusivity; greater resilience; and a healthy connection to nature. It is relevant to every business, government, city, community and individual. It uses systems design, critical thinking, participatory co-creation design, strategy, game mechanics, social change, collective leadership, imagination and beauty to move people to think differently and become more resilient and resourceful themselves. This is what our program is about—what we teach and what our students are out in the world doing. It's the design of systems, and the relationships between people and things, instead of only the things themselves.

Here's why the MFA Design for Social Innovation (DSI) program is unique:

We define design broadly. And the curriculum reflects that. You'll study with a group of pioneering practitioners who have worked in development, health care, media, tech, government, game design, research, business strategy and innovation, and social design. We are now STEM certified as well.

It's a balance of the academic and practical. Social design is a practice that can be mastered only by practicing it. This is an experience-based program where you'll learn to think critically, explore, iterate and measure. You'll also have a robust résumé before you graduate.

We live diversity. Students have come to our program from 28 countries and counting. Cross-cultural literacy is one of the skills that employers look for, and it's a key aspect of the program here. We're in the heart of New York City, and it simply doesn't get more diverse or exciting than that. Our lecturers are inspiring global experts in science, business, philanthropy, entrepreneurship, health and some things that have not yet been heard of. Our students are connected to an unmatched network of potential partners by the time they leave school.

It's about creative collaboration and leadership. Our students join us because it fulfills a deep need that nothing else can—to go out and create change, disrupt the status quo, work with communities and use their own powers of creativity to bring something to life that has not existed before. They are remarkable people—curious, unpredictable and visionary.

We impact the future. If you want to know what MFA DSI will do for you, take a look at what our alumni are doing. They are working in industry, government, nonprofits and NGOs, and education, at creative consultancies and as founders of their own enterprises.

This is a two-year degree. It takes that long because we take the discipline and rigor seriously. If you do too, please browse our website (dsi.sva.edu) and talk to our students, faculty and alumni to learn more.

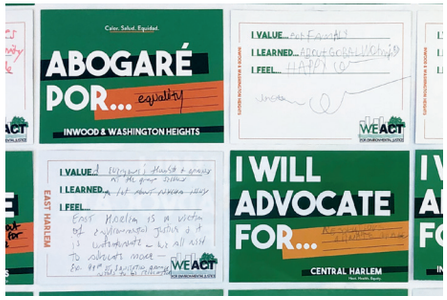
—Miya Osaki, chair

About the Program

In the first year, students are immersed in social innovation in all its forms, such as corporate programs, nonprofit organizations, foundations and social entrepreneurs, and across a broad range of issues, including food, equity and justice, ethics, poverty, wealth creation, health and the environment. Skills like change design, communication design, game design, social movement design, mapping, modeling, visualization design, leadership and entrepreneurship are covered. Classes include lectures, client projects and creative assignments.

A principal second-year goal is the creation of a thesis. With the help of a team of mentors and advisors, students will identify and research a social issue of their choosing, then develop a thorough understanding of the context and challenges. They will write a proposal that captures their recommended interventions, identify a community and partner out in the world to work with and then prototype and design it to implement and measure impact. Each thesis must be reviewed and approved by the thesis committee and the department chair for the student to be eligible for degree conferral. Another key second-year initiative is producing a for-profit enterprise, culminating in a presentation to potential funders.

Throughout the two-year program, the Global Guest Lecture Series is curated to inspire new thinking and dialogue about the vast variety of ways to create a career in design for social innovation. Speakers include business leaders, environmentalists, indigenous leaders, field workers, researchers, academics, shamans, poets, artists, musicians, policy makers, physicians, astronomers, physicists, human rights activists, and other innovators in social design.



ABOVE: Catherine Mazzocchi's (MFA 2020) and Jennifer Ulloa's (MFA 2020) "Power Is Local" thesis project focuses on Black and Latinx communities in northern Manhattan, aiming to ensure that people most impacted by energy insecurity's increasingly harmful effects can develop critical policy action. OPPOSITE, ABOVE: Maggie Wong (MFA 2024), Brielle Mariucci (MFA 2024) and Jenny Lau (MFA 2024) facilitate a co-design session with community members and partners in Braddock, Pennsylvania, for the Communication Design course. OPPOSITE, BELOW: Tara Maurice (MFA 2020) and Tianyue Zhang's (MFA 2020) thesis, "PRETTY/UGLY," explores the impact of the fashion industry on the environment.

CASE STUDY

Qingyi (Bridget) Qian, Evan Ressegger, Darya (Dasha) Zlochevsky

Redesigning a Local Industry for Resiliency

The COVID-19 pandemic had already begun when three friends and MFA Design for Social Innovation (DSI) students—Bridget Qian, Evan Ressegger and Dasha Zlochevsky (MFA 2021)—had the idea to do a joint thesis. The group wanted an excuse to spend time together in person, since all of their classes had migrated online and to interact with folks in their community (socially distanced, of course). United by their love of food and the pain they shared while watching cherished local eateries struggle during and after the lockdown, the trio decided that their newly acquired skills from courses like Technologies for Designing Change and Fundamentals of Design for Social Innovation could be used to support the restaurant industry in New York City. ▸

After going before faculty to prove that they could each hold their weight, the three received the green light to work on their thesis together.

The friends began questioning what a prepared restaurant industry would look like in a crisis. Their secondary research revealed that the more a business is connected to its community (patrons and other local restaurants), the better its chance becomes of surviving a crisis. They also found that, although many restaurants yearned to connect with their surrounding community, there was a dearth of organized systems set up for them to do so. Armed with fresh knowledge, the trio approached the East Village Community Coalition (EVCC) and partnered with the group to come up with structures to strengthen the resilience of the neighborhood's most vulnerable establishments.

"Our thesis was about looking at the systemic issues rooted in the restaurant industry and then exploring what resilience could look like when the normal model of operation shifts," says Evan, currently a design researcher and strategist at Doblin, the innovation unit of Deloitte Consulting. "That looked to us like restaurants beginning to work together and communicating in a new way we hadn't seen generally." The result is a thesis titled "Rooted Restaurants," a playbook for "co-creating a community centered interdependence framework" that can easily be adopted by any restaurant industry in any community.

Working with a wide range of East Village stakeholders (from restaurant owners to architects, poets, and data and algorithm specialists), the team was able to produce a playbook that includes both digital and physical frameworks—like how to identify community leaders, how to leverage community resources and suggestions for optimal digital communication—that help foster the interconnectivity of restaurants and their neighborhoods.

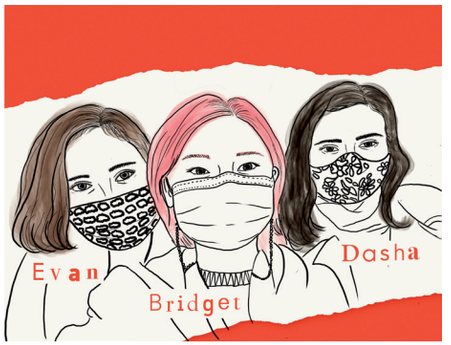
"We actually received a $500 grant from the SVA Alumni Society. We're going to use it for printing, and then, after that's done, we want to distribute it to the EVCC as well as all of the restaurants that we worked with," says Bridget, the current design fellow at the Mayor's Office for Economic Opportunity, of plans for the playbook.

Having that real-world experience proved to be a boon for all three 2021 graduates, as the firsthand knowledge they gained while designing—for instance, information-gathering tools like card-sorting methods—acted as a primer for their future jobs.

"The program prepared me well for the role I'm currently in," says Dasha, who is now a principal researcher at the Center for Court Innovation. "I get to use a lot of the skills I learned: design research, participatory research, building relationships, trust facilitating."

The atypical thesis collaboration also turned out to be a bonus, as the group learned to work with each other despite having diverse opinions at times. "It was sometimes challenging, but sometimes very beautiful, to work with three people on a thesis," Dasha muses.

Of her experience at DSI, Evan says: "It's just a time where you get to explore different interests, using design as the driver to do that. When I reflect on our thesis, obviously we'd all agree that it was difficult at times—but it was also so much fun and so special." Her advice to incoming students: "Let yourself dream and explore. I think that's what this program lets you do."



Pages from the group's playbook.

Designer in Residence Program

In support of MFA DSI's focus on cultivating experiences that are both academic and practical, the Designers in Residence (DIR) program invites diverse practitioners who offer their expertise, capabilities and perspectives for a semester-long social design exploration with students and faculty. DIR are uniquely forward thinkers, design-spirited leaders, knowledgeable advisors, and creative and playful disruptors from various sectors and areas of interest. DIR challenge and explore what is critical in the world today when thinking about social design practice.

In spring 2023, MFA DSI welcomed Kimberly Tate (she/they/we), a Filipinx multidisciplinary embodied truth seeker cultivating life, family and community in Lenapehoking (NYC/Brooklyn).

Kimberly's work emerges through installation, performance art, care circles, wellness workshops and natural ink making. A trained architect and dancer, Kimberly creates, teaches, mothers and performs between disciplinary boundaries to dream, to heal, to make space for grief and joy, to build kinship and belonging, to restore our embodied inheritances, and to recover agency in spheres we inhabit and design.

At the core of the Embodied Design Lab was a series of open embodied process/movement workshops during which they guided a physical practice and discussion around her ongoing research themes. Within this series of workshops, additional guest artists/practitioners with related body-based design and community building methods may be invited to share their processes. Ultimately, these regular sessions supported Kimberly in deepening and developing her Embodied Design methodology that connects body-based processes to design and social practice.

At the end of Kimberly's residency, they led the Embodied Design Collaboratory, a DSI public event hosted in collaboration with artists and practitioners from their network: Akim (Funk Buddha) Ndlovu (Bonsai Lab, Funk Buddha Productions), Kristen Cabildo (Chrysalis Kali Collective), Jana Lynne Umipig (Center for Babaylan Studies, El Puente), Andrew Suseno (Moving Rasa), Abou Farman (Shipibo Conibo Center, The New School), Ljuba Castot (Krtv Kulture), and Alessandra Yu (Icahn School of Medicine at Mount Sinai).

For more info, visit **dsi.sva.edu/people/community/designer-in-residence.**

Spring 2023 Designer in Residence Kimberly Tate and participants at the Embodied Design Collaboratory hosted at the MFA DSI studio.

Curriculum/ Sample Program

Degree candidates must successfully complete 60 credits, including all required courses, with a cumulative grade point average of 3.0. A residency of two academic years is required.

FIRST YEAR/FALL	CREDITS
Disruptive Design: Research and Insights	3
Environmental Ethics	1
Fundamentals of Design for Social Innovation	3
Global Guest Lecture Series I	3
Mapping and Visualization Design	3
Technologies for Designing Change I	1
Understanding Natural and Social Systems	1

FIRST YEAR/SPRING	
Communication Design	3
Creative Writing for Social Designers	1
Games for Impact	3
Global Guest Lecture Series II	3
Introduction to Thesis	3
Technologies for Designing Change II	2

SECOND YEAR/FALL	
Entrepreneurship	1
Global Guest Lecture Series III	3
Leadership I	2
Metrics and Data Visualization I	3
Thesis Consultation: Research, Writing, Presentation	6

SECOND YEAR/SPRING	
Global Guest Lecture Series IV	3
Leadership II	2
Metrics and Data Visualization II	3
Monitoring and Evaluation	1
Thesis Consultation: Implementation	6

Course Offerings

A sample of our course descriptions follows.
All course descriptions can be found online at:
dsi.sva.edu/about-dsi/curriculum.

COMMUNICATION DESIGN

In this course, students learn to use language and both verbal and visual communication skills to engage, persuade and shift behavior, through story writing and telling, cogent logic and public presentations. The course is based on developing a personal voice as well as working with external clients and organizations to design communication as a system with intentional impact on outcomes. The course culminates with presentations to external clients.

DISRUPTIVE DESIGN: RESEARCH AND INSIGHTS

Students explore how to meaningfully connect user and audience understanding to strategies for enterprise and social change. While discussing the processes, thinking and practices of primary, ethnographic-based research, students investigate how to collect compelling user stories as they come to understand the nuances of behavior, culture and emotion in the lives of their audiences.

CREATIVE WRITING FOR SOCIAL DESIGNERS

The maxim that all change begins with language is true in the visual arts to the same extent that it is anywhere else. Yet social impact designers—who make their professional careers developing initiatives that change lives, often with enormous public consequence—are often not taught how to write. Both the design and social innovation fields are rife with argot and clichés that deaden meaning instead of uncovering it. The goal of this course is to give social designers access to the power of creative writing in order to more fully understand themselves and combine that self-knowledge with writing that will infect and inspire their audiences.

ENVIRONMENTAL ETHICS

We begin this course by developing a shared understanding of sustainability. Students cultivate personal rationales for why sustainability is important to them, and they become inspired and hopeful about their role as designers in contributing to the shift toward a sustainable future. Then we explore what ethics are, from multiple points of view, and establish a classroom set of ethical principles that we can live by and that we can apply throughout the course and beyond. After that, we use systems thinking and creativity to examine the intersection of sustainability, ethics and design, including discussions on economics and quality-of-life indicators, how to distinguish problems from symptoms and how to solve more than one problem at a time while minimizing the creation of new problems. We unpack the operating principles (physical laws/ecological principles) for life on Earth. We end the course by applying our ethical principles to ethical dilemmas currently in play in the world.

ENTREPRENEURSHIP

This course is devoted to equipping students with the business language and concepts needed for real-world-venture success. Students will gain practical knowledge and hands-on experience in the key business building blocks needed to execute a successful start-up that is viable, financially sustainable and scalable. Students will also have the opportunity to evaluate and present their respective theses as a business concept.

MONITORING AND EVALUATION

This course is designed to complement the thesis process and will examine how to assess program effectiveness through monitoring and evaluation (M&E). Monitoring is the routine process of data collection and measurement of progress toward program objectives; evaluation is the use of social research methods to systematically investigate a program's effectiveness. Students will be guided in the development of their own measurement plan and data collection.

OPPOSITE: Grace Kwon (MFA 2020) collaborates with Xuan Cheng (MFA 2020) to visualize the #MeToo movement.

FUNDAMENTALS OF DESIGN FOR SOCIAL INNOVATION

This course explores the skills needed to be an actor in social innovation, including change models, facilitation, relationships, team building and leaning into uncertainty. Structured as part lab and part discussion, students complete readings, journal assignments and activities related to interaction, dialogue, capturing and observing data, writing research and facilitation plans, and developing relationships. At the end of the course, each student facilitates a group discussion with different representatives from part of a system, with the goal of helping the group see the system through multiple vantage points to shift to a collective intention and prototype new solutions.

GAMES FOR IMPACT

Games designed to address social and political issues are one of the fastest-growing categories in the "serious games" movement. This course incorporates game theory and analysis with hands-on development of social impact games: interactive experiences that integrate sociopolitical events, values and messages into their design and game mechanics. Working in teams, students take on game projects from concept to a functional prototype and refine their projects through several iterations, ending with presentations to a jury of experts.

INTRODUCTION TO THESIS

In this course, students investigate a variety of topics, researching each to the point of confirming their own interest and the viability of the concept. Exercises in problem definition, audience identification, research and barriers to change help students test their own hypotheses. Criteria include demonstration of need on the part of the audience, a clear articulation of concept and metrics for success. By the end of the semester, students have a fully vetted topic for their thesis.

GLOBAL GUEST LECTURE SERIES

This lecture series exposes students to the lives and ideas of some of the most important people defining social innovation in the world today. Speakers are curated to inspire new thinking and dialogue on various opportunities for careers in social innovation and how design plays a role in each of them.

LEADERSHIP

This course provides a foundational understanding of key leadership theories and practices, with a particular emphasis on collaborative leadership and social change. The course draws from psychology and other disciplines and introduces students to approaches for working with others to set strategic direction, determine appropriate courses of action, and galvanize resources toward shared and common goals.

OPPOSITE, ABOVE: "Holding Privilege" is an experiential learning game created for designers and design students to catalyze conversations and reflections around relationships to power, identity and privilege. It was designed by Andrea Miranda Salas (MFA 2020) and Lorena Estrella (MFA 2020) as part of the Fast Track Independent Study course. OPPOSITE, BELOW: Danielle Hernandez's (MFA 2019) thesis project "Identity Explorers" guides interracial families through co-learning workshops to help white parents instill a positive understanding of ethnic-racial identity in their multiracial children.

MAPPING AND VISUALIZATION DESIGN

This course teaches mapping and visualizing systems in order to facilitate a journey from thinking to making. Readings, discussions and weekly "experiments" are employed to investigate how mapping and modeling techniques can aid in creating sustainable frameworks of action. The course helps students visualize and articulate their thinking, explore planning and communicating solutions, and develop new models of engagement and action.

UNDERSTANDING NATURAL AND SOCIAL SYSTEMS

This course teaches understanding of social and environmental issues in the context of the complex human communities and natural systems in which they exist, both online and on the ground. Topics such as climate change, health, national security, personal identity and social justice are examined in relation to the players and places that impact humanity and the environment. In addition to online communities, study includes the interwoven dynamics of business, not-for-profit organizations and public agencies.

TECHNOLOGIES FOR DESIGNING CHANGE I

True social transformation happens not with new gadgets or software but with the new behaviors and cultures that become possible because of those technologies. This course will explore design's role in driving technological and social change. We will also challenge narrow definitions of "technology" and introduce topics in critical theory, philosophy and futures studies to complement designers' change-making practices.

METRICS AND DATA VISUALIZATION I AND II

This two-part, yearlong course looks at the theory and practice of gathering and visualizing data by integrating the identification of metrics into ongoing student projects and evaluating metrics from case studies in order to understand their strategy. In the fall, the course focuses on data and visualization for exploration: asking useful questions and engaging in purposeful discovery. In the spring, students study data and visualization for explanation: how various tools and techniques help us communicate with and influence others. Guest lecturers include data scientists, financial modelers and corporate social responsibility experts.

TECHNOLOGIES FOR DESIGNING CHANGE II

Fostering social change requires engaging stakeholders and decision makers in robust dialogue and debate about critical design, technology and policy choices. In this course, students will examine current and emerging issues in technology and society such as big data, surveillance capitalism, new power, and more. They will develop and practice facilitation skills to stimulate their peers and the public around these topics using community-centered design methods.

OPPOSITE: Luciana Rodrigues (MFA 2019) presents her thesis, "Friends With Death," to a group of industry professionals. Her work focused on helping young people who have lost a parent give their grief a sense of purpose.

"My advice for joining DSI? Stop 'designing'; start leading."

—Nicholas Chan (MFA 2018), design lead ESG, Margin Innovation

Notable Alumni

To see how our alumni are putting social design to work, go to: dsi.sva.edu/people/alum-at-work.

Manolo Ampudia
project director, Uncommon Design Strategy

Veda Borgave
lead, experience design, UST Moonraft

Jade Broomfield
art director, consumer products, Netflix

Zahra Bukhari
designer, SYPartners

Ryana Burrell
senior product designer, Grow Progress

Krutika Galgalikar
service designer, Mayo Clinic

Rutvika Gupta
designer and researcher, Nava

Gina Kim
director of design, NYC Office of Technology and Innovation

Grace Kwon
senior service designer, Spotify

Jenny Lin
associate design director, Artefact

Tara Maurice
lead circularity R&D, Coachtopia, Coach

Mafe Perez
creative director, 196LIVE

Parppim Pimmaratana
designer and design strategist, UNDP Thailand

Swar Raisinghani
co-founder and design lead, Xeno Co-lab

Rhea Rakshit
senior director of product management, Sayari

Luciana Rodrigues
innovation designer, MD Anderson

Male Sandoval
associate partner–design director, Dalberg

Taylor Sokolowski
VP, experience research lead, JPMorgan Chase & Co.

Effy Tan
UX design lead, LifeStory Club

Darya Zlochevsky
principal research and data associate, Center for Court Innovation

Faculty

Go to dsi.sva.edu/faculty for biographies of our faculty.

Miya Osaki, chair
Kobla Asamoah
Maggie Breslin
Alison Cornyn
Michelina Ferrara
Sahar Ghaheri
Corwin Green
Lee-Sean Huang
Anne LaFond
Kira McDonald
Kara Meyer
Mari Nakano
Despina Papadopoulos
Kate Reed Petty
Karen Proctor
Rhea Rakshit
Amanda Ramos
Marc Rettig
John Stavropoulos
Stephanie Stavropoulos
Lona Vincent
Stephanie Yim

Guest Lecturers

For up-to-date information, go to dsi.sva.edu/dsi-practice/lectures.

George and Sara Aye
Greater Good Studio

Moya Bailey
Digital Apothecary, Northwestern University

Andi Broffman and K.O. Campbell
Community Solutions

Antionette Carroll
Creative Reaction Lab

Michelle Cashen
Brooklyn Grange

Rachael Dietkus
Social Workers Who Design

Robert Fabricant
Dalberg Design

Zacarías González
Ediciones Projects

Bernard Hayman
Purpose PBC

Priyanka Jain and Megan Marini
3x3

Rasmia Kirmani
Hester Street

Cheryl Kiser
Institute for Social Innovation

Mai Kobori and Eulani Labay
Blank Plate

Mihir Kshirsagar
Princeton's Center for Information Technology Policy

Bon Ku and Rob Pugliese
Health Design Lab, Thomas Jefferson University

Sloan Leo
FLOX Studio

Shih Hua Liong
Google

Ya-Ting Liu
chief public realm officer, NYC Office of the Mayor

Deborah Marton
Van Alen Institute

Chelsea Mauldin
Public Policy Lab

Angela Patton
Girls for a Change

Paul Polak
Out of Poverty

Doug Powell
IBM

Katie Puccio and Liz Wells
Desk Lunch

Reena Shukla
USAID/Harvard University T.H. Chan School of Public Health D-Lab

Marquise Stillwell
Openbox

Matt Stinchcomb
Etsy

Chris Rudd
ChiByDesign

Jen White-Johnson
Afro-Latina disabled art activist, designer, educator

Sadie Red Wing
OCAD University, indigenous and multicultural design

Zishu Zhou
CAFA University Beijing

MFA DSI students and Montefiore social medicine residents on a neighborhood walk with community-based organization, Loving the Bronx, to understand environmental health issues in the Bronx neighborhood of New York City as a part of the Communication Design course.

Application Process

APPLICATION REQUIREMENTS

For a full list of application requirements and detailed instructions, visit: sva.edu/grad/howtoapply

- Online Application and $80 Application Fee: sva.edu/apply

DEADLINES

For information on application deadlines, visit: sva.edu/grad/timeline

IMPORTANT LINKS

- FAQ: sva.edu/grad/faq
- International students: sva.edu/grad/intl
- Tuition and fees: sva.edu/tuition
- Visit SVA: sva.edu/grad/visit

Contact Us

We encourage applicants to visit our department. Contact us directly to schedule a department tour at: dsi.sva.edu/contact.

If you have any questions about the application process, contact Graduate Admissions at 212.592.2107 or email: gradadmissions@sva.edu.

Miya Osaki, chair
Jennifer Miraflor, director of operations
Jhonn Henriquez, systems administrator

Tel: 212.592.2205
Email: dsiinfo@sva.edu
Site: sva.edu/dsi
Department site: dsi.sva.edu

@svanyc

“As a DSI graduate, I see every human interaction as a system. [Now], as a college design professor, I want my students to see the possibilities for change that design has. It goes beyond the limits of a computer or a nice illustration—it has the power to change our reality.”

—Rodrigo Muñoz (MFA 2016), program director, Universidad San Francisco de Quito; founder, Andes Materials

ACCREDITATION

The School of Visual Arts has been authorized by the New York State Board of Regents (www.highered.nysed.gov) to confer the degree of Bachelor of Fine Arts on graduates of programs in 3D Animation and Visual Effects; Advertising; Animation; Comics; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of programs in Art Education; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of programs in Art Therapy; Branding; Digital Photography; Fashion Photography; Film Directing.

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COVER: A project exploring disparities in Black maternal health by Alyson Fraser Diaz, Dasha Zlochevsky, Abdulrahman Alghamdi and Annan Yang (MFA 2021) as part of the Mapping and Visualization Design course.

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation (accredit-id.org), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014.

SVA is a member in good standing of the Association for Advancing Quality in Educator Preparation (AAQEP), a national accrediting organization recognized by the Council for Higher Education Accreditation. The MAT program in Art Education has been awarded full accreditation by AAQEP through December 31, 2030. Accreditation acknowledges that a program prepares effective educators who continue to grow as professionals and has demonstrated the commitment and capacity to maintain quality.

The MPS Art Therapy program is accredited by the Commission on Accreditation of Allied Health Education Programs (www.caahep.org) upon the recommendation of the Accreditation Council for Art Therapy Education. Commission on Accreditation of Allied Health Education Programs, 25400 US Hwy 19N, Suite 158, Clearwater, FL 33763, 727-210-2350. The program meets all educational requirements for licensure in New York State as a Creative Arts Therapist (LCAT) and Registered Art Therapist (ATR) with the Art Therapy Credentials Board (ATCB).

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School of Visual Arts

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