



National Library  
of Canada

Bibliothèque nationale  
du Canada

Acquisitions and  
Bibliographic Services Branch

Direction des acquisitions et  
des services bibliographiques

395 Wellington Street  
Ottawa, Ontario  
K1A 0N4

395, rue Wellington  
Ottawa (Ontario)  
K1A 0N4

*Your file* *Votre référence*

*Our file* *Notre référence*

## NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

## AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

Canada

**Cross~Cultural Healing:  
Art Therapy,  
Acculturation and the Canadian Native.**

**Nicola Sherwin**

**A thesis  
in  
The Department  
of  
Art Therapy**

**Presented in Partial Fulfillment of the Requirements  
for the Degree of Master of Arts at  
Concordia University  
Montréal, Québec, Canada**

**February 1994**

**© Nicola Sherwin, 1994**



National Library  
of Canada

Acquisitions and  
Bibliographic Services Branch

395 Wellington Street  
Ottawa, Ontario  
K1A 0N4

Bibliothèque nationale  
du Canada

Direction des acquisitions et  
des services bibliographiques

395, rue Wellington  
Ottawa (Ontario)  
K1A 0N4

*Your file* *Votre référence*

*Our file* *Notre référence*

**THE AUTHOR HAS GRANTED AN IRREVOCABLE NON-EXCLUSIVE LICENCE ALLOWING THE NATIONAL LIBRARY OF CANADA TO REPRODUCE, LOAN, DISTRIBUTE OR SELL COPIES OF HIS/HER THESIS BY ANY MEANS AND IN ANY FORM OR FORMAT, MAKING THIS THESIS AVAILABLE TO INTERESTED PERSONS.**

**L'AUTEUR A ACCORDE UNE LICENCE IRREVOCABLE ET NON EXCLUSIVE PERMETTANT A LA BIBLIOTHEQUE NATIONALE DU CANADA DE REPRODUIRE, PRETER, DISTRIBUER OU VENDRE DES COPIES DE SA THESE DE QUELQUE MANIERE ET SOUS QUELQUE FORME QUE CE SOIT POUR METTRE DES EXEMPLAIRES DE CETTE THESE A LA DISPOSITION DES PERSONNE INTERESSEES.**

**THE AUTHOR RETAINS OWNERSHIP OF THE COPYRIGHT IN HIS/HER THESIS. NEITHER THE THESIS NOR SUBSTANTIAL EXTRACTS FROM IT MAY BE PRINTED OR OTHERWISE REPRODUCED WITHOUT HIS/HER PERMISSION.**

**L'AUTEUR CONSERVE LA PROPRIETE DU DROIT D'AUTEUR QUI PROTEGE SA THESE. NI LA THESE NI DES EXTRAITS SUBSTANTIELS DE CELLE-CI NE DOIVENT ETRE IMPRIMES OU AUTREMENT REPRODUITS SANS SON AUTORISATION.**

ISBN 0-315-97626-8

**Canada**

**ABSTRACT****Cross-Cultural Healing:  
Art Therapy,  
Acculturation and the Canadian Native****Nicola Sherwin**

Cross-cultural Art Therapy is a new and burgeoning field. As yet, there is little to meet the specific problems faced by Canadian Native clients. This study attempts to address those challenges by defining Native realities and cultures so that the therapist can gain a more complete understanding of the field. The task of defining the cultural aspects of all nations and tribes would be immense. I have therefore focused on my direct involvement with Natives in the province of Québec, in attempting to realistically observe differentials between Native and Western cultures, and in looking at Native spirituality through the eyes of a woman of European descent.

Acculturation is a shadow of the constructs of culture. To walk in this Western-cast shadow is critical to understanding the reality of the culturally-displaced Native client. The effects of societal disintegration by the majority culture cause significant problems faced by its members who enter the arena wishing to repair the damage. Gaining trust is imperative to the effort of becoming a socially sanctioned healer. The most difficult problem faced by the professional working in this milieu is recognizing the level of acculturation faced by each individual client.

The main presenting problem by clients in this milieu is substance abuse, although the other major forms of abuse are apparent. It is my proposal in this work to combine Native healing with psychotherapy.

***Acknowledgements***

***Many thanks go out to my friends and family, particularly my parents Pat and Len Sherwin, who supported me financially and emotionally. They enabled me to realize my dreams.***

***Meegwetch to my Native colleagues and clients who taught me so much and without whom this study would not have been possible To the memory of Patrick, sadly missed in this community .***

***Special thanks to professor Julia Byers for her support, direction and help in editing this work.***

***Last, but definitely not least, to my love Hudson Foga. His efforts in producing this work and his support in me throughout can not be adequately expressed in words. He has been a guiding force; he has helped me to grow. His efforts and love will be gratefully remembered and appreciated.***

*"Civilization is hooped together, brought  
Under a rule, under the semblance of peace  
By manifold illusion; but man's life is thought,  
And he, despite his terror, cannot cease  
Ravening, raging, and uprooting that he may come  
Into the desolation of reality:"  
From "Meru" by W.B. Yeats.*

## Table of Contents

---

List of Figures .....	viii
<b>1 Introduction .....</b>	<b>1</b>
Minority Canadians	
<b>2 Difficulties in Treatment Modalities With a Native Population .....</b>	<b>6</b>
Approaches to Cross-cultural Therapy	
Comparing Western and Native Concepts of Healing	
The Importance of Defining Cultural Differences	
<b>3 Acculturation .....</b>	<b>16</b>
Developing an Awareness of Native Reality	
The "Spiraled" Process of Acculturation	
Religion and its Relationship to Culture	
Mass Media and the Process of Acculturation	
<b>4 A Sense of Pluralism .....</b>	<b>32</b>
Grieving Circle: The non-Native Therapist and the Elder	
<b>5 How do Native Adolescent Substance Abusers Experience, and Overcome     the "Crisis of Identity" .....</b>	<b>42</b>
The Formulation of Identity in Adolescence	
Adolescent Substance Abusers and Their Identities	
<b>6 Putting Theory into Practice: The Non-Native Therapist With Native     Clients .....</b>	<b>53</b>
The Structure of the 'Art as Healing' Groups	
The Difficulties of Working in a Drop-in Centre	
Combining Native and Western Healing Practices	

**Table of Contents (Continued)...**

---

<b>7 Case Vignette: Miak's Journey For Identity .....</b>	<b>60</b>
Course of Therapy	
Meeting Ground	
<b>8 Case Vignette: When Anger and Hurt Become Intertwined: One Client's</b>	
<b>Experience .....</b>	<b>84</b>
Course of Therapy	
<b>9 Conclusion .....</b>	<b>108</b>
Bibliography	
Appendices	



## List of Figures

---

<b>Figure 1.</b> "A"., <i>Untitled</i>	26/02/92 .....	<b>41</b>
<b>Figure 2.</b> <i>Miak Goose Flying in Front of the Sun.</i>	18/09/92 .....	<b>78</b>
<b>Figure 3.</b> <i>Miak Lone Caribou.</i>	24/09/92 .....	<b>78</b>
<b>Figure 4.</b> <i>Miak Two Seals and an Arctic Char.</i>	25/09/92 .....	<b>79</b>
<b>Figure 5.</b> <i>Miak Bear's Feast.</i>	01/10/92 .....	<b>80</b>
<b>Figure 6.</b> <i>Miak Two Wolves Howling</i>	08/10/92 .....	<b>81</b>
<b>Figure 7.</b> <i>Miak Three Flying Geese</i>	08/10/92 .....	<b>81</b>
<b>Figure 8.</b> <i>Miak Hunter and Dog Catching a Seal.</i>	09/10/92 .....	<b>82</b>
<b>Figure 9.</b> <i>Miak False River.</i>	09/10/92 .....	<b>82</b>
<b>Figure 10.</b> <i>Miak Man With his Dog and Bear.</i>	20/11/92 .....	<b>83</b>
<b>Figure 11.</b> <i>Miak The Three clans: Bear, Turtle &amp; Wolf.</i>	20/11/92 .....	<b>83</b>
<b>Figure 12.</b> <i>Mary Northstar.</i>	08/10/92 .....	<b>100</b>
<b>Figure 13.</b> <i>Mary Untitled.</i>	08/10/92 .....	<b>101</b>
<b>Figure 14.</b> <i>V., Untitled.</i>	07/02/92 .....	<b>101</b>
<b>Figure 15.</b> <i>Mary Untitled.</i>	16/10/92 .....	<b>102</b>
<b>Figure 16.</b> <i>Mary Untitled.</i>	23/10/92 .....	<b>103</b>
<b>Figure 17.</b> <i>Mary Untitled.</i>	23/10/92 .....	<b>103</b>
<b>Figure 18.</b> <i>Mary Untitled.</i>	07/01/93 .....	<b>104</b>
<b>Figure 19.</b> <i>Mary Irukshuk.</i>	07/01/93 .....	<b>104</b>
<b>Figure 20.</b> <i>Mary Untitled.</i>	04/02/93 .....	<b>105</b>
<b>Figure 21.</b> <i>Mary Untitled.</i>	11/02/93 .....	<b>105</b>
<b>Figure 22.</b> <i>David Window Pain.</i>	25/02/93 .....	<b>106</b>
<b>Figure 23.</b> <i>Mary Untitled.</i>	11 & 18/03/93 .....	<b>107</b>

## List of Appendices

---

<b>Appendix i</b>	<i>Acculturation chart by Hanson (1980)</i> .....	120
<b>Appendix ii</b>	<i>Meeting Ground by Miak and Nicola Sherwin (1993)</i> .....	121
<b>Appendix iii</b>	<i>The story of Joseph. The Jerusalem Bible (1966)</i> .....	122
<b>Appendix iv</b>	<i>The Dog and the Young Girl by Metayer (1972)</i> .....	126
<b>Appendix v</b>	<i>Contemporary and Traditional Native Art</i> .....	131

## Prologue

### A Cheshire Lass

---

It has been several months since I finished writing the main part of this thesis, and have moved from urban Québec to rural Saskatchewan. In reflection I feel that it is important for me to clarify some of the directions that this study took. To share my own roots, so that the reader may understand further the rationale behind the work. In time ideas change and growth occurs and some of the things that used to be important are not any more. If I wrote this work again now it would be different, if I repeated this exercise in two months time it would be different again.

Recently I was offered a position in the health department of the Prince Albert Grand Council as a Holistic Health Consultant for twelve First Nations. Over twenty communities belong to these First Nations many of which are extremely isolated and can only be accessed by small six seater planes. The area they cover is several times larger than the small island I originated from. It became clear that this study dealt for the most part with urban Natives and those who migrated to urban centres, it did not adequately deal with Natives who lived on-reserve. I was to learn from living in Saskatchewan that the differences between the two communities, urban and rural, are great. I will explore this more thoroughly in future studies. There are, however, similarities in the approaches to working. In both it is important to play the role of facilitator, letting the client, whether the client be an individual, or a group or a community, express their needs and define their paths for themselves. Symbolic interpretation, as seen in the case studies, comes from the client. The therapist provides the therapeutic frame to establish a safe environment for sharing, and in the case of art

therapy he/she also supplies art materials. The client provides the willingness to heal and self discovery. The client also supplies the route map for the therapeutic journey. It is hard for therapists to see themselves in this way as there is a feeling among some that they are the healers when in fact it is the client who heals himself. We empathically assist the client in their journey. Doore (1988) in his book the *Shaman's Path: Healing, Personal Growth and Empowerment states,*

"It is with some regret, I suppose, and no false modesty that I say I cannot force a healing to take place. I cannot even access my own healing mechanisms on a consistent basis. We all have much to learn. In the final analysis, the 'miracle' of healing, the solution to the complex problem of both mental and physical disease as we know them, and the point of transcendence, must be personally defined, sought, and achieved." (p. 124)

I came from the Mersey Valley, once thought of as a small unassuming place with fruit trees, green and fallow fields, factories, industry and the Manchester Ship Canal. At this time (Spring) all is green, daffodils and snowdrops carpet the grassy ditches on the sides of the roads, soon the apple blossom and cherry blossom will decorate the trees. In the last ten years the green space has become overgrown with concrete and brick as Warrington expands.

I grew up surrounded by history, Oliver Cromwell stayed in a house in town with a small door that looked as though it were built for pygmies to pass through. Lewis Carroll sat in the field, where I used to ride as a child, and upon seeing a white rabbit dash through a hedgerow conceived *Alice in Wonderland*. In Canada I met a proud people who also have a rich heritage. It would have been easy to have been caught up in my clients heritage and forgotten my own. It was imperative for me to recognize my own roots which, in this study, is encapsulated in my choice of authors and theoretical viewpoints..

The literature on First Nations peoples in England is severely limited, one has to rely upon outdated and often racist material. Two of the main authors that were at my disposal were Freud and Devereux. Their opinions although flawed are the roots in the British school of thought and therefore had to be examined thoroughly if I was to break out of the judgmental mindset these authors display towards First Nations peoples. During my internship in Québec I put the books back on their shelves, I needed to explore things for myself, to be taught by my clients, to discover how they felt and how I felt about cross-cultural therapy. The learning process is one of accepting and rejecting what has gone before in order to make sense of today's reality.

## **Chapter 1**

### **Introduction**

---

I came to Canada from England in 1990 to work and study. I had always had a fascination with Native culture and had written my undergraduate thesis on the differences between Native and Western cultures. This was done by researching literature and going to a Pow Wow on Manitoulin Island in Ontario, but with little direct contact with Native peoples. In 1992 I interned at a Native Friendship Centre in Montréal and discovered more about Native people on a personal level. I thought that because I had done research into this area that I would be able to provide a service for Native clients that was not culturally restrictive. This internship showed me that I had much to learn. I was not really aware of just how different Native culture is from Western culture because I could only see things from my own perspective. I had many questions about my role as therapist in this milieu, the most important being the focus of this study.

I want to impress on the reader that this is my journey and although I hope it will be instructive in how to more adequately fill the Native client's needs, I cannot speak for Native people. I would also like to caution that I may inadvertently misrepresent Native culture because I am bound to interpret things from the viewpoint of my own cultural reality.

This is a journey which explores Native reality in order to gain a sense of pluralism, which will be discussed in more detail in Chapter 4. This study moves from Western theory into a personal, observational and descriptive account of the relationships formed between Native client and non-Native therapist, portrayed in case vignettes.

## **MINORITY CANADIANS**

York (1990) states that there are about 450,000 status Natives in Canada, about two-thirds of whom live on reserves. They are the members of 596 registered Indian bands. In addition, there are perhaps 500,000 non-status Indians and people of Métis origin. It became clear during my work and research that it was a mistake to treat each nation or tribe as having the same historical and cultural traits. Not all have the same rituals and ways of living. There are 596 registered bands in Canada alone, attesting to a vast diversity. Ross (1992) tells a story of a meeting between a Mohawk band from southern Ontario and a group of James Bay Cree,

"The Mohawk, who were an agricultural people long before contact with Europeans, had developed a custom of always putting out more food than their guests could consume. In this way they demonstrated both their wealth and their generosity. The Cree, however, had a different custom. A hunter-gatherer people for whom scarcity was a daily fact, their custom involved always eating everything that was set before them. In this way they demonstrated their respect for the successful hunter and for his generosity.

Needless to say, a problem arose when these two sets of rules came into collision. The Cree, anxious to show respect, ate and ate until they were more than a little uncomfortable. They considered the Mohawk as something akin to gastro-intestinal sadists intent on poisoning them. The Mohawk, for their part, thought the Cree ill-mannered people intent on insulting Mohawk generosity. (p.2.)

When we take the differences between nations and tribes into account, we can see the expanse of this topic and the difficulties faced by researchers; even with a focus on Québec, the task is great. For this reason, in Chapter 2, I will focus on Native and non-Native differences, inserting where necessary comparisons between specific nations.

There are nearly 62,000 Natives in Québec. Approximately 16,000 live outside of reserves, according to 1991 figures from the *Secrétariat aux affaires autochtones*. Native peoples represent about one one-hundredth of the population of Québec, a disproportion that is even more pronounced when each individual Nation is considered separately. This will long be the case even though the birth rates of the Indian and Inuit peoples are much higher than those of other Québécois. In Québec, as in the rest of Canada then, relations are those of a minority to a majority.

Elliot (1971) looked at the effects of being a minority Canadian. He stated that prejudice and discrimination are major causes for the "social disorganization" felt by minority cultures.

"some indices of social disorganization are crime, unemployment, drug addiction, poverty, broken homes, and ill health. All of the above social conditions are abetted by prejudice and discrimination." (p.12.)

The statistics compiled by the *Secrétariat aux affaires autochtones* support Elliot's theory.

"Even though Native peoples represent scarcely 1% of the population of Québec, they accounted for 2.74% of the prison population in 1990-91."  
(p.17.)

This study will look at the changing world of the Native and the psychological impacts of acculturation. Although, as we shall see in the "Literature Review", much work has been done with American Indians to discover a means of crossing cultural boundaries through education and counseling, little research has been done in Québec and the rest of Canada. More specifically, studies on Art Therapy with Natives by non-Native



therapists in an urban setting are almost non-existent. Two Canadian authors are Ferraras (1993) and Goldman (1991), who worked with Natives in Québec. Lofgren (1981) presented an enlightening article in the American Journal of Art Therapy called *Art Therapy and Cultural Difference*. In her work with a young Navajo woman, Lofgren came to ask many of the same questions that arose in my own work. For example,

"Do cultural or racial differences between client and therapist present any special problem? If so what are the barriers to effective cross-cultural art therapy? How might they be overcome?" (p.25)

Logfren worked in a psychiatric hospital and was aware that misunderstanding a client's culture can lead to wrongful diagnosis. It was her conclusion, and one of this study's, that more attention should be paid by art therapists towards cross-cultural issues. As we shall see in later chapters, art therapy with its utilization of non-verbal, symbolic expression can aid in bridging cultural gaps.

I had certain impressions of Native people from previous research and had been trying to find the balance between the romanticized version of the "noble savage", White (1979), and the stereotype of the "drunken welfare" Indian, Wicken (1982). During this study I will look at Western psychological theories put forward to define the Native personality. My aim is to correlate them to historical and anthropological data in order to get a fuller and more balanced view of Native reality. Due to the length of this study it would be impossible to look at all Western psychological, anthropological and historical data with reference to all Native nations and tribes. In an attempt to dispel some of the stereotypes that have arisen, I will focus on specific scenerios put forward by major theorists like Freud and Devereux.

Natives in urban settings present a wide range of problems to the non-Native therapist. There is an abundance of abuse (sexual, physical and of substances). This

study focuses mainly on substance abuse but in many cases the other types are present. In treating the Native client we come upon the question of how to relate to someone with a "different, and often, oppositional world view", Ross (1992). When working in the urban milieu, one is also faced with the client's level of acculturation. Problems arise from immersion in a foreign environment as the Native client is generally in unfamiliar settings in the city. In Chapter 3 we will look more closely at the theories of acculturation and how this may affect therapy. It is important for therapists to acknowledge cultural differences and use that knowledge to inform the course of therapy, for, as Jilek (1974) states,

"Collective suggestion is built into any effective psychotherapy anywhere as an important prerequisite for the success of individual treatment procedures which are largely specific to culture area, historical period, and prevailing ideology: an agnostic rationalist is not likely cured when shipped to Lourdes, nor a Pavlovian placed on a psychoanalyst's couch. By the same token, the local Salish Indians would not expect urban middle-class Whites to catch spirit illness and to be genuinely possessed even after repeated exposure to the spectacle of spirit dancing." (p.38.)

In the search to find a psychotherapeutic approach which lends itself to pluralistic cross-cultural art therapy we will begin by looking at the difficulties face by therapists in this milieu.

## Chapter 2

### Difficulties in Treatment Modalities With a Native Population

---

Many authors note the difficulty of working with Natives. Differentials vary from tribe to tribe and person to person. Parker (1988), Sue (1990-91), and Pedersen, Draguns, Lonner, and Trimble (1976) agree that to list the extensive tribal and individual variations of American Natives would be far too difficult. Therefore, all resorted to listing those Native values that Natives recognize as differing from those of the dominant Western culture. For example the Native was seen as having "atavistic" qualities and the non-Native as being "greedy with natural resources". Also the non-Native was seen as having a secular religion, which was practised on specific days of the week. In contrast the Native is seen as having a religion which is intrinsically linked to his daily life. While animating a workshop for Native and non-Native therapists, in conjunction with the Prince George Native Friendship Centre I learned that the wording of these lists are sometimes offensive to Native people. The head of the Friendship Centre's Sexual Abuse Treatment Team, pointed out that the term "religion" is a Western term and that it would be more correct to say "spirituality". The lists are written by Westerners and therefore use terminology familiar to that culture. Pedersen et al (1976) compiled a list of general responses they received from their "Sioux informants" (pp.208-209). This list corresponds to those made by Parker (1988) and Sue (1990-1991), even though different tribes were used as "informants". Although all these authors agree on specific cultural differences, there is no consistent conclusion as to how the value differentials (refer to appendix i) affect the course of therapy or indeed, what the therapeutic goals are.

## **APPROACHES TO CROSS-CULTURAL THERAPY**

The literature reveals two main trends/approaches to cross-cultural therapy. Schacht, Tafoya, and Mirabla (1989) developed a model of home-based therapy with Native American families by sharing meals or offering practical help such as transportation.

"Flexibility regarding appointment times and greater availability to respond to crises can also demonstrate the therapist's helpfulness and desire to be of help."

(p.28.)

Schacht et al (1989) believe that in the informal context of the home setting, clients are sometimes more receptive to advice, analogies, and appropriate self-discipline on the part of the counselor. Attneave (1969) pioneered another field-based approach called *Tribal Network Therapy* whereby large groups of relatives and friends come together to pool their resources and share their strengths in coping with problems. Lowrey (1983), Dinges (1981), Meyer (1974) also looked at working with Natives on reservations. Their viewpoint differs slightly from Schacht et al (1989) and Attneave (1969), as they actively sought advice and help from traditional Native healers. Heinrich, Corbine, and Thomas (1990) described the incorporation of traditional Native American healing practices such as the vision quest and the sweat lodge ceremony into individual or group programmes. To a certain extent these therapists have emulated traditional healing practices and have become part of the Native group.

A large part of the documentation of Native ceremony and healing practices is to be found in the medium of film. These films are the most readily available resource for non-Natives. In the film *The Spirit Within* (1990), produced by the Edmonton based North West centre of the National Film Board of Canada (NFB), Native Elders visit correctional institutions to meet with inmates to discuss, organize and lead ceremonies and workshops. Traditional Native healing practices and ceremonies are used, incorporating

the Pipe and Sweatlodge. *Poundmaker's Lodge: A Healing Place* (1987), is another NFB film which looks at traditional Native ceremonies and healing practices. Poundmaker's Lodge is a treatment centre in St. Albert, Alberta dealing specifically with Native people who are troubled by addiction to drugs and alcohol. (For further information on these films please refer to the NFB film and video resource guide for Aboriginal Canadians: *Our Home and Native Land* [1991-1992]).

Hanson (1980) describes a 1971 study, where Native American mental health and social work students interned at an Intertribal Friendship house. Hanson feels that the Native students were able to provide direct, culturally relevant services to their Native clients due to their assumptive world, whereas the white therapist is at a great disadvantage.

"it is no wonder that Native Americans have difficulty relating to white mental health personnel regardless of how good the intentions. The white therapist in most instances is at great disadvantage because of the assumptive world of the Native American client. On the other hand a Native American therapist has a great advantage because of the client's assumption that the therapist can be trusted. The Native American therapist can engender feelings of faith, hope and security without even trying." (p.21.)

From this last quote we see that the assumptive world of the native client can lead to mistrust of the non-native therapist. In order to discover more one must look at the roots of healing within both cultures.

## COMPARING WESTERN AND NATIVE CONCEPTS OF HEALING

Katz and Craig (1988) agree with Hanson by stating that the western concept of healing is diametrically opposed to Native viewpoints. It is their observation that in Western medicine the emphasis is on disease rather than on health and deals more with physical manifestations of a disease than the psychosocial influences.

"Being system- and treatment-oriented, the  
Western approach defines health as the absence  
of disease." (p.6.)

In contrast, Katz et al (1988) define Native healing as being based on the spiritual beliefs and strength of a given community. The healer or "Tribal Doctor" not only works with the patient but with his or her family and community, setting up a strong support system that continuously facilitates the healing process. This is similar to Attneave's (1969) "tribal network therapy". Therefore we see that rather than being biologically oriented, the Native healer is more socially and spiritually oriented. Katz et al (1988) sees these Native principles being utilized in Western society in hospices and support groups like Alcoholics Anonymous. These basic differences in philosophies of healing have led to misunderstanding and even ridicule of the Native healer by Western professionals. Most theorists use the term "Shaman" to describe a non-Western health professional. Kakar (1982) traces the word "Shaman" to northeast Asia, from the Tungusic *saman* and the Manchu *saman*: "one who is excited, moved, raised"(p.89). The Shaman has been characterized by Wissler (1931) as a "veritable idiot"(p.204), by Radin (1972) as being of the "neurotic-epileptoid type" (p.131), and by Bryce Boyer (1961) as having a "personality disorder with impulsive hysterical traits" (p.15). Jilek (1971) was among the first to document the contradictions Western man has imposed on the image of the shaman. It was Lévi-Strauss who first understood the role of the Shaman, and that Western psychology could learn from him/her. Lévi-Strauss (1963), like Hanson (1980),

recognizes the cultural relevance of the Shaman in providing the patient with a language by which previously unexpressed and inexpressible psychic states can be immediately expressed. He further identified the differences between Western psychoanalysis and Shamanism by stating that even though the roles played by each have a different orientation, their relationships with the patient's conscious and unconscious are remarkably similar.

To better understand this phenomenon, we must look briefly at the theory of transference and counter-transference. For the purpose of this study I will use Jackoby (1984). In simple terms, transference is a process by which the client projects unconscious fantasies derived from his/her conflict onto the therapist. The therapist is then influenced by these projections and if he/she does not consciously recognize what the client is signalling, may respond by playing out the client's fantasy. Transference is a vital part of therapy and can aid the therapist to become more "empathic" towards his/her client's emotional needs through "active projection". Due to his/her involvement in the client's conscious and unconscious fantasies, the therapist will have feelings and perceptions of the client which will direct the course of therapy. If the therapist projects feelings onto the client, there is counter-transference. The shaman and the analyst both become objects of transference for the patient. The difference is that the shaman responds to the patient by utilizing counter-transference more so than transference. This means that the shaman speaks for the patient, putting into his mouth answers to questions which correspond to the interpretation of the patient's condition and with which he must become imbued. Lévi-Strauss goes on to say that,

"...psychoanalysis can draw confirmation of its validity, as well as hope of strengthening its theoretical formulations and understanding better the reasons for its effectiveness, by comparing its methods and goals with those of its precursors, the shamans and the sorcerers." (p.204.)

Lévi-Strauss shows us in this last quote that psychoanalysis has much to learn from its shamanistic counterpart. In much the same way White (1979) postulates that the American citizen takes it for granted that the "New World" began in 1776. The colonial period before that is inconsequential and the time before colonization, a dark age. He laments the failure of the average American to,

"comprehend something of the Indian and Colonial epochs, and regard them not as ephemeral or irrelevant but as the sheet-anchor of his country's history. Such an attitude would help to assuage that sense of newness, of being a *parvenu* on the world stage, that often oppresses him. Thirty thousand years, as we have said, is an impressive span." (p. 19).

Within the field of the creative arts therapies it is McNiff (1992) who presents us with an interesting theory on how shamanism became a part of his work. He relates to the shaman as an archetypal figure that is a useful guide through the art therapist's images and imagination. McNiff feels that art therapy, and the images that are made during a session, "resemble the rituals and artifacts of shamanism." (p.18). He draws comparisons between "psychic illness", which he sees as an alienation of the soul, the psyche's preoccupation with an inner conflict, and the "evil spirits" that the shamans saw as possessing the soul, causing illness. Eliade (1964) agrees with McNiff and states that "the shaman is indispensable in any ceremony that concerns the experiences of the human soul", (p.182).

Devereux (1961) like Radin, Wissler, and Boyer, is less admiring in his observations of the shaman stating that "the Mohave shaman of either sex is an outright psychotic" (p.285). He worked with Natives in an urban setting from a psychotherapeutic perspective. Devereux (1951, & 1953) noted that his professional interest in culture was an obstacle to therapy when he became too interested in cultural features at the expense of



clinical involvement with his patients. Within each trend/approach, questions arise as to how acculturation affects the course of therapy. In terms of working in urban centres and in relation to the work done by Devereux (1951, & 1953), Pedersen et al (1981) stated:

"Devereux's patients were all well-educated, relatively well-acculturated, and by their own account, partly removed from their Indian heritage. The gap here between the therapist and the patient is less than the unmodified term "Plains Indian" might suggest. Is therapy possible here only to the extent that the patients are acculturated and can share the therapist's world view to a considerable degree?" (p.149).

This question begs an answer. If we see our world view as defining the way we perceive others and communicate with them, then we can answer "yes", because the relationship between therapist and client relies on the social act of communication. As van den Haag (1957) points out, communication is not only literal; it is non-linguistic, gestural, ritualistic, symbolic and active; it is art and religion. He sees communication as having three elements: "(1) a person who communicates, (2) the signs which he communicates and, (3) a person who interprets the signs" (p.298). If we see this in the context of the therapeutic relationship, the patient communicates using certain symbols and metaphors. The therapist interprets the patient's symbolic language and concludes what the patient's reality is, what he is feeling and if there is a conflict that needs to be worked out. However, if the client is from a different cultural group than the therapist, will the therapist interpret the symbols correctly, or will he define them solely from the perspective of his own culture?

It is my opinion that the therapist will interpret symbols from the perspective of his own world view unless he is aware of the meaning of the client's symbols in the context of culture. It is the goal of most therapists to learn and understand their client's frame of

reference before making any interpretations. If the therapist is unaware of the client's cultural background, then there is room for misinterpretation and misdiagnosis of the client's inner world. The danger of not observing cultural differences is seen with Lofgren's (1981) Navajo client, Teresa, who was hospitalized for schizophrenia. According to Lofgren, the diagnosis was wrong-headed because it did not take her cultural background into account. Teresa's diagnosis was made after she recounted to a therapist that she saw two lights moving in the sky that prophesied seven events that would take place before the end of the world. If a Western client spoke in this way, one could rightly assume that they were suffering from acute schizophrenia. However, for Teresa and her culture, moving lights/satellites are commonly interpreted as prophecies. This is derived from the Ghost-Dance or Peyote cult which see lights in the sky as predicting the disappearance of the white man and the return of the buffalo. Cultural awareness is not just a one-sided affair. The client can also misinterpret the therapist's meaning. Therefore, the more aware the therapist is, the more unlikely it is that miscommunication will occur. van den Haag (1957) says,

"To be able to interpret a sign one must know the conventional system within which the signs have their meaning. One must know English in order to understand an English sentence. To an Eskimo visiting one of our cities for the first time, a green light at an intersection may have no meaning, or it may not have the meaning intended by the highway commission: one must understand the system of traffic signals in order to interpret a green light successfully. In the same way one must be familiar with the principles of Chinese music in order to grasp the meaning of a Chinese musical composition; one must understand the system of Japanese flower arrangements in order to know what is intended by the flowers set in a Japanese room." (p.298.)

## **THE IMPORTANCE OF DEFINING CULTURAL DIFFERENCES**

McNiff (1984) sees the importance of defining cultural differences in order to better understand ones client. However he also goes on to say that it is the similarities between cultures that should be focused on by present day cross-cultural theorists, because if we only focus on the differences, we begin to alienate one another. McNiff (1984) also gives us an art therapy perspective on working with other cultures. He sees the importance of therapists evaluating themselves within a cultural context so that the therapeutic relationship can be seen in its entirety. It is only once differences are acknowledged and respected that a trusting relationship can evolve. There are few Art Therapists who have risen to the challenge of working with people from a different culture. Kellog (1964), in her research of children's drawings from different cultures, noted that there were formal elements that were universal. McNiff, Kellog and Lofgren (1981) all posit that art is a universal medium. Like Jung (1964), they see the creative process as a universal force where, although symbols may have similarities (like the mandala for example), there is an underlying dynamic that remains constant. This dynamic is a "cathartic" healing element which guides the artist to move towards self-actualization and health. McNiff (1984),

**"The art object becomes a bridge between cultures and languages and a common focal point that provides access to the universal qualities of feeling." (p.129).**

Even though we can see in the last quote that art can become a bridge between cultures, there is still no mention in these theories of how acculturation may affect the therapeutic relationship. Once verbal language is removed from therapy, therapists turn to symbols and the art object as non-verbal language. If a client is not acculturated to a great degree and does not share the therapist's world view, how may this change the meaning of a given symbol? Therapists are forever faced with clients who have world

views oppositional to theirs. The schizophrenic client, for example, has his own unique way of communicating, yet the empathic therapist is able to understand him. In my opinion this is due to the therapist having an understanding of what schizophrenia is and also of the social background of the client. We can see then that therapists do work successfully with clients who have different perceptions of the world around them. Does culture affect the way a given client symbolically manifests the symptoms of his/her illness? Theorists like van den Haag (1957) state that symbols are not universal, as their meaning reveals much of the intellectual history of a culture and the psychology of the people who compose it, and although he does not directly look at the process of acculturation, he sees language and civilization growing together so that new thought can be expressed.

#### **SUMMARY**

In the next chapter I will look at acculturation and the psychological changes associated with it so that we may explore further the relationship between non-Native therapist and Native client. For the purpose of this study I will focus on Gold (1966) and her research at the Indian-Métis Friendship Centre in Regina. Gold's work is of primary interest to this study as she focused on Canadian Natives.

## **Chapter 3**

### **Acculturation**

---

Gold (1966), Hanson (1980), Hanson, Eisenbise, DeOcampo (1981) and Doob (1960), use "Tribal/Traditional values" to describe the Native person and "Urban/Industrial values" to describe the "Assimilated American". The tribal values are similar to those laid out by Pedersen et al (1976), Parker (1988), and Sue (1990-1991). All authors agree that these values adequately describe the basis of Native culture irrespective of tribe or nation. For the purpose of this thesis, "acculturation" is defined as the following. Gold (1966),

"acculturation is a process involving at least two societies which had, or are having, contact, and which almost always reciprocally, if not asymetrically, affect each other. Learning of the other culture occurs as a result of inter-personal relationships among the members of the different cultures. Such learning leads to the replacement or modification of the organizations, values and institutions of each culture. Acculturation is not necessarily uniform for all members of a culture, nor in its rate of change for different cultural aspects." (p.2).

The fact that "acculturation is not necessarily uniform for all members of a culture, nor in its rate of change for different cultural aspects," has made it extremely difficult for observers and theorists to quantify the effects of acculturation on the Native people. van den Haag (1957) also recognizes that no one experiences his culture in the same way as anyone else does. Gold (1966), Hanson (1980), and Hanson et al (1981) suggest that the process of becoming "assimilated" leads to an identity crisis, where the

individual is between traditional values and urban values. Hanson (1980) states,

**" Many Indian people suffer from an identity crisis brought on by the clash of their tribal culture and the American white middle class culture.**

**The values of individualism, future orientation, competitiveness, materialism and strong self importance are in conflict with Indian values which are directly opposite." (p.22.)**

It is important for us here to define the exact meaning of Hanson's last statement. Doob (1960), Pedersen et al (1976), Parker (1988) and Sue (1990-1991), agree with Hanson (1980) that Natives are group-oriented and lack individualism, as we define it in Western terms. Hanson et al (1981) in a later paper is less general in his sweeping statements,

**"The respect for the individual is not to be confused with total interdependence. Indians are comfortable with interdependence amongst the people with the right to make ones own decisions and choices starting at an early age." (p. 58.)**

In Chapter 5 we will see how the interdependence amongst Native people is a direct result from being left to make their own decisions at an early age. Ross (1992) in his study of Natives in southern Ontario saw that Native children were seemingly allowed to run free, even when dangerous situations arose, parents would not step in. He saw that this was not due to Native parents not loving their children but was in fact due to their tradition of non-inteference. Ross and one of his Native mentor's, Dr. Brant, also observed that children brought up in an atmosphere of non-inteference generally decided to stay with their families in adulthood. They become "layered" on to the extended family,

remaining extremely loyal to their families. They feel that this is due to the children feeling safe and unjudged by their parents. There is no need for the child to strike out on his/ her own. In Western culture children are directed by their parents for a great part of their childhood. According to Mahler (1975) during adolescence there is a second separation/individuation phase. During this time the child is searching for an identity separate to that of its parents. The Native child has from an early age been formulating its own identity. Therefore the Native child does not need to go through the second phase of separation/individuation. In Western culture the child is expected to grow into adulthood and move away from the family. In the Native culture the child is expected to grow up and remain a part of the extended family.

In 1971 ten Native American students, in the area of mental health, were trained under supervision at an Intertribal Friendship House. During their education the students provided direct services, which were culturally relevant, to Native clients. This in house training was made possible by a five year grant from the National Institute of Mental Health. From this experiment, and a growing awareness in the San Francisco Mental Health system, services were able to continue, after the five year grant, due to the support of other minority groups. The relevance of this study, recorded by Hanson (1980), to acculturation is in its depiction of interpersonal contact and how it may affect a person's sense of well-being and the course of therapy. Perhaps the most important assertion here is that the "trained healer" must be socially sanctioned, accepted not only by the "sufferer" but also by his/her social or ethnic group. Hanson (1980) states that,

**"The words mentally ill and psychiatric treatment are not popular in the Native American Community. Native American clients are more comfortable with the words counseling and emotional problems rather than the above." (p.18.)**

Suggesting that mental health counseling cannot be divorced from cultural influences, including language, Hanson (1980) goes on to state the importance of being aware of Native values,

"it is important to note that many well meaning therapists impose Anglo values on Indian clients as a result of the ignorance of Indian values." (p.22.)

It is important to remember this last statement in regard to a client's degree of acculturation. All the authors agree that there should be a knowledge of historical data and that clients should be evaluated as individuals. Many studies, including those by Hanson et al (1980, & 1981), and Doob (1960), note that Native philosophies and world views are generally ignored by human behaviour courses and developmental theories, which are limited in their data to Western culture. Hanson et al (1981), in understanding Native clients and the process of acculturation states,

"Human behaviour must of necessity be interpreted according to the values and beliefs of the client in question. It is apparent then that the imposition of West European theories on other populations can be and is catastrophic." (p.93.)

### **DEVELOPING AN AWARENESS OF NATIVE REALITY**

To paraphrase White (1979), in order for us to understand the Native individual in these times of rapid change, we must attempt to understand the forces that have moulded them. This is difficult, to say the least, as out of the six-hundred tribes that were known in the 1800's, only two-hundred and fifty are in existence today and they are but handfuls of their original populaces. Doob (1960) also agrees that knowledge of the other culture's values and history is important. He sees acculturation as an incredibly difficult process to



define, as an individual's values are so changeable and there are few records of how Native life was before the White Man came to the Americas. Doob (1960) sees the changing values of Natives as a process of becoming "more civilized", the most significant differences between Native and Western cultures being "patterns of gratification". Industrialized North American society has been seen, by many theorists, as having a deferred gratification pattern: the voluntary postponement of immediate pleasures to enable the enjoyment of more substantial future rewards. Doob (1958) postulated that patterns of deferred gratification were only seen in literate, complex societies and that non-literate societies and acculturating peoples would display the need for immediate gratification. Freud (1946) was the first theorist to look at patterns of deferred and immediate gratification. He also stated that the absence of long range goals is mainly found in non-literate cultures, as well as in children, animals and psychiatric patients. This last statement has led many people to see non-literate societies as being less "civilized" than the literate Western culture. Although this last statement is pretty offensive to most, it has allowed theorists to classify the major difference between Native and Western Cultures. So, in the deferred gratification pattern, the emphasis is on achievement, foresight and planning, which implies a future time orientation and a long range perspective.

**"Acculturated Indians should therefore show acceptance of these values to a greater extent than less acculturated Indians."**

Gold (1966) (p.2).

However, history has shown that it was necessary for the Native to focus on the present, for in the environment in which he lived, there was much work to be done to eke out an existence. Hunting was of primary importance and as, for the most part, this activity was done on foot, it took a great deal of time to collect the food that was needed to ensure the tribe's survival. There was no room for frivolity or irresponsibility and even

games and sports were designed to strengthen attributes needed by a good hunter, (refer to White [1979] pp. 130-133). Scrupulous attention was paid to methods that had been successful in the past to procure continued success. Many of the Natives' traditions focus on what Western psychoanalysts and theorists now call "immediate gratification" because it had proved effective in carrying the tribe through the perils of the past. This is not to say that all Native tribes lived in this way: the Incas, Mayans and Aztecs in South America were in a less harsh environment which allowed them more time to speculate on the future. But in North America, especially in Canada, conditions were harsh. During the searing heat of summer and the sub-zero temperatures of winter, Natives lived in a delicate balance with nature that needed constant attention.

We see that there are differences within concepts of time and patterns of gratification, and each of the clients whose work will be presented in this thesis may be judged as being more or less acculturated within these guidelines. Through the process of acculturation new values must be learned and "self~restraint" must be used. Doob (1960) has this to say on the subject of self~restraint,

"The quality was considered to be present when the child seemed to suggest that he was curbing 'self~indulgence' not so much because of the effect of his behaviour upon other people but 'because of what *we* expect of *you* as an individual.' In fact 'self~restraint' so defined distinguishes the more acculturated from the less acculturated Navaho, and it is correlated with degree of acculturation for the Indian societies as a group." (p.89).

Doob (1960) states that, as Natives become more "civilized", their behaviour becomes more like that which is displayed in Western society. This is by no means a linear process; as Gold (1966) explained, the rate of acculturation is different for each individual and this in turn affects the rate of change for the next generation, as different values and

systems of belief are seen as belonging to the minority culture which is being assimilated into the majority.

### **THE "SPIRALED" PROCESS OF ACCULTURATION**

Gold (1966) begins to explore how "culture" evolves from one generation to the next. Doob (1960) was the first theorist to name this phenomenon. He sees acculturation as being "spiraled", which means, as time goes by, values differ substantially from their original forms, generation after generation.

"In most instances of interaction it seems highly likely that the significant difference with respect to an attribute is the culmination of a process that extends either over generations or over a specific time period in the life of the particular groups being compared. For this reason most of the explanations must be called *spiraled* - as Ralph Linton once pointed out to the writer, this mathematical metaphor is better than the *circular*, which suggests only movement without change. Originally a group changes for reasons that are known or unknown; while changing, it socializes the next generation differently; their acculturation is accelerated by the advantages they have had from the outside; and the spiral continues. (p.69).

van den Haag (1957) agrees with Doob and, in his study of culture, realized that in our perceptions of our own culture we acquire and develop models from the ways of our parents, the books we read, and the people we meet along the way. Our cultural background helps us to define ourselves. We use many materials, traditional and experiential, to build our personalities. Because of this, and because culture can never provide all the patterns of dealing with circumstances which will arise during our lives, culture is always being reinvented on an individual basis. van den Haag sees the essence of culture as being "ethos" (Greek for "character"). We can define the characteristics of

culture in an objective manner but it is nigh on impossible to define the character of a society as it is based upon each individual's character in that society. This is one of the reasons why it is so difficult to define the process of acculturation. van den Haag goes on to say that,

"However elusive, the ethos of a culture is its very *raison d'être*—though it is less like a *raison* (reason) than like a feeling which breathes life into the culture, giving it purpose and moral unity and motivating its bearers. The Latin word *anima* (soul) could well be used for *ethos*: it animates the culture originating before and continuing after the individual life span. That much is also believed about the individual soul." (p.96.)

The spiraled process of acculturation must therefore reflect the spiraled progression of the soul, the ethos of culture itself. Jenness (1977) saw acculturation as a "spiraled" process in more physical terms. He observed that as there was a shortage of women in the new world, inter-racial marriage was frequent in French Canada. This was not to change until the new colony was opened up to settlers one hundred and fifty years later. He notes that due to this "blending", the process of acculturation increased with each succeeding generation. In the end the descendants of eastern Natives had lost their original essence and were no longer distinguishable from their white counterparts. However we see that eastern tribes, such as the MicMacs of New Brunswick, and the Mohawks of Québec are, even today, still distinguishable from their white neighbours and have not been totally assimilated into Western culture. Jenness (1977) states that the

reason for this is that,

"If considerable numbers still cling to the reserves that were allotted to them long ago, it is not because they are in most cases incapable of holding their own under modern conditions, but because as wards of the government they enjoy certain economic advantages which they would lose by accepting citizenship." (p.260)

I find Jenness's perspective derogative and somewhat uninformed regarding reserve Natives. White (1979) explains that many people may be excused for not seeing the modern Native as having a distinct existence, and that many more can be forgiven for not having any understanding of his life up until the first contact with the white man, since we can see that in all the studies there are no detailed comparisons of dominant societal values. This is due to the dearth of information on how Natives lived before the white man came to this continent. There is the additional problem of all documented accounts of traditional life being written by non-Natives. Many historians and anthropologists who recorded Native life during the sixteenth century paid careful attention to religion, perhaps not unusual since many of the authors were monks or priests. In order to examine and compare societal values, I have chosen to focus on religion, in the hope that this may illuminate the process of acculturation.

## **RELIGION AND ITS RELATIONSHIP TO CULTURE**

Schlesinger and Stabler (1986) translate the work of André Thevet, a sixteenth century explorer and observer of Native life. Thevet describes briefly and somewhat naively what life was like for these peoples. His most detailed accounts are of religion,

and his observations of Native religion are as follows,

"These people in their way of life and government are rather close to the laws of nature... In their religion they have no other method or ceremony of worshipping or praying to God than to contemplate the new moon, called in their language *Osannaha*, saying that *Andouagni* calls it so and sends it little by little so that it advances or retards the waters. Further, they do believe that there is a creator greater than the sun, the moon, or the stars, and who holds everything in his power: and that is the one whom they call *andouagni*, however without having any form or method of praying to him. (pp.8-9).

White (1979) explains his theory of why Natives did not appear to have any form or method of praying to their god by comparing their religious practices to those of white society. He states that the Natives' thoughts of their god(s) are not just on Sundays nor do they see their spiritual life as a shining ideal, but rather they see their spirit world as being all about them at every moment of their lives. Everything seen, felt and touched is wrapped up in spirits of the other realm.. In Western civilization we have a tendency to compartmentalize the different aspects that make up our lives while the traditional Native does not keep the secular or religious sides of life apart. White (1979) writes,

"For us, religion is exalted and altruistic, performed for its own sake. To the Indian, religion was active and practical: he invoked his gods by means of magical rites for a specific purpose. He wanted to secure a divine intervention to procure a boon. True, when the Christian prays, he too is asking his deity to suspend the normal working of the universe on his behalf by means of magical intervention. But the Christian puts his case humbly, in a somewhat shamefaced way, whereas the Indian was convinced that by reciting his prayers earnestly and in the proper form he could actually compel the spirits to obey him." (p.142.)

In fact, as White later points out, the Natives' spirits and gods could be threatened or punished, as they held both positive and negative qualities that could help or hinder humans. The Native prayer was not interested in being made a better, more enlightened individual; he simply asked for what he needed and wanted. It is important that we look at the forms of religion/spirituality when describing another culture. van den Haag (1957) reminds us of its integrity to culture. "Culture" derives from the Latin word *cultus: ritual cult of the ethos*. Culture was originally centered around a cult of the spirit which was perceived as breathing life into and inspiring society. The spirit was a force that lived moved humans from outside, rather like Christianity's "Holy Ghost" or "the spirits" in Native spirituality.

"The ethos of culture was articulated as religion. Religion was the bond which bound together the members of society by common sacrifice and worship of the power on which they felt dependent." (p.96.)

We can see from this quote that although religion has taken different forms, its essence is basically the same. The word "religion" is derived from the Latin verb "*religare*", Barnhart and Barnhart (1980); "to bind, in the sense 'place an obligation on'" (p. 1766). Religion then is the "binding" force of the people who form a society. By looking at the constructs of a given culture's religion, one can see the force that binds its communities and societies together, so that they become a cohesive group. During the process of acculturation, societal values begin to change from "Tribal" to "Urban/Industrial". We can conclude, through knowing the importance of religion to culture, that acculturation may lead societal members into incohesion. The principles that bind the individual to the society are no longer predominant, leading the person to experience an "identity crisis". van den Haag (1957) in the above quote stated that

members of society were bound by and felt dependent on their god. Once the commonality of worship is removed, there is nothing to fill the resulting gap. As we will see in the case studies, this can lead to substance-dependence.

Most authors in cross-cultural therapy do not go into detail, preferring instead, as we see in Chapter 2, to list the differences between Native and non-Native societal values. Hanson et al (1981) is one theorist who briefly compares and contrasts modern Native and dominant societal values with regards to religion and family systems. As we can see in this chapter, it is important to look more closely into societal values if we are to understand the full extent of the acculturation process. Gold (1966) attempts this. She is the only author who used field research and statistics to show the different levels/stages of acculturation. Her study group was made up of clients from the Métis and Indian Friendship Centre in Regina. Gold used questionnaires which included questions about non-Native television, music and sport celebrities, in order to see how knowledgeable or assimilated a given individual might be. In this time of mass media and television, learning another culture's values may not only come from interpersonal relationships. This study does not go into any detail as to how media representations, or misrepresentations, may affect the quality or type of interpersonal relationship that may occur when individuals from different cultural backgrounds meet.

## **MASS MEDIA AND THE PROCESS OF ACCULTURATION**

The fact that Gold used media "stars" as a guideline to how acculturated a person may be shows that knowledge of another culture may not only come from interpersonal relationships. As stated above, she does not go into detail about how this may affect personal relationships. In this part of the study I would like to briefly explore the relationship between mass media and acculturation.

Glynn (1956) says that although television may appear to be a social activity, it is not. In fact, television isolates the individuals who are watching it by inhibiting



interpersonal contact. TV smothers a person's ability to relate socially, especially when visitors come to the home while the television is on. van den Haag and Ross (1957 ) agree with Glynn,

**"All mass media in the end alienate people from personal experience and, though appearing to offset it, intensify their moral isolation from each other, from reality and from themselves. (p.185)**

How does this relate to acculturation? It would appear that those who discover another culture through the medium of television may be less willing to leave that realm of fantasy to participate in social gatherings. Therefore, whatever impressions are gained of the other culture through television are likely to be seen as correct, without actually experiencing it on an individual level. Glynn (1956) does not go into any detail on the cultural consequences of television, but he does acknowledge the benefits of the medium. Television has the ability to transport millions of people into the world at large. On our screens we can see anything from a political debate to a report on how the Bushmen in Africa live, to how the Berlin Wall came down. He goes on to say that,

**"Television can produce a people wider in knowledge, more alert and aware of the world, prepared to be much more actively interested in the life of their times. Television can be the great destroyer of provincialism. Television can produce a nation of people who really live in the world, not just in their own hamlets. It is here that the great opportunity of educational television lies." (p.81). Casty (ed) (1968).**

York (1990), in his observations of the Shamattawa Natives and their difficulties in

coping with having been recently displaced by the majority culture, writes,

"With the arrival of satellite television, the cultural invasion has been completed. Now the children of Shamattawa are immersed in the images of a faraway urban paradise. They see commercials for cars, clothing, and toys they could never afford. They are trapped between the vision of a wealthy urban culture and the reality of an isolated community with a high unemployment rate." (p.16.)

We can see then that the mass media can affect an individual's perception of another society. It can also lead to a false perception of the other that results in feelings of desperation. The Shamattawa Natives, studied by York (1990) is a case in point. Upon seeing the riches of whites on satellite television, Native youths became disillusioned and discontented. Their remote northern reserve is poverty-stricken with high unemployment. The introduction of TV into this community was accompanied by a higher rate of alcoholism and suicide. The feelings of desperation and hopelessness in Shamattawa adolescents is poignantly contrasted by the glitz of Hollywood movie stars. Acculturation here is a direct result of television. It is destructive to a society which has little personal contact with a more real version of western life. In looking at mass media, I focused on how television may impede or prejudice the way the Native individual sees Western society. However, as a child in Western society, I acknowledge that the media gave me impressions of Native society that were not always fair or correct. For example, the only Natives I saw were those in programmes like *The Lone Ranger*, where faithful friend Tonto "the noble savage" left his Native culture to fight injustice. Wicken (1982) notes his own childhood prejudices towards Natives. On his way to summer vacations he would pass through a reserve with unpainted, decrepit houses. He felt that the Indians who lived there were destitute and poor. This opinion was further fuelled by

available literature and the media who portrayed all Natives as being on welfare, having an intolerance to alcohol, as not liking to work and as being unafraid of heights.

"It was downright amazing that I was able to acquire so much knowledge without once walking on the soil of any Indian Reserve... Not until many years later did I realize that I had fallen victim to the stereotyping process; that vicious barrier of misinformation which has divided nations, races and religions since the beginning of time." (Forward).

This quote is a warning to myself and those who will read it, against stereotyping not only the Native culture but Western culture also.

## **SUMMARY**

In this chapter we have looked at acculturation with regards to western and Native dominant societal values. Some of these values, namely religion, have been compared and discussed. In doing so we find that, in the process of acculturation, the very essence of an individual's make-up is broken down. That essence is culture and how that individual is situated within his society. As stated above, religion binds people together to form societies and, in turn, culture. To destroy a culture's religion is to destroy a culture. The individual is no longer bound to others in his society. He is, for all intents and purposes, drifting without an identity. Our culture and history provides us with an identity. Loss of identity leads to a crisis which manifests itself psychologically. Those who are in this crisis of identity often turn to abusing substances. The Shamattawa Natives, suffering cultural breakdown, developed alcoholism and higher suicide rates. Stripped of everything they have ever known, the acculturating person is thrown into a

cultural vacuum, a world where there are no longer any certainties, where the ties to birth culture become more tenuous each day, a situation described by York (1990) as "dispossession." It is in this vacuum that feelings of isolation and hopelessness can take hold. The individual may also feel these emotions because his culture has been besieged and destroyed by a larger dominant culture. The result is the same: self-destructive behaviour. As we see in Chapter 5 the loss of culture and identity leaves many feeling as though they have no choices.

## Chapter 4

### A Sense of Pluralism

---

White (1979) begins his book with a depiction of Natives harassing a wagon train of innocent pioneers. The wagons are circled; the fight ensues. The "savages" surround their victims and shoot flaming arrows, setting the wagons afire. The white men fight valiantly against the onslaught, their women reloading their rifles for them. On first reading this passage, I felt like putting the book down. I pushed myself to read further and saw that White was drawing the reader's attention to the age-old stereotype of the "savage Indian". Later White reminds us that this Hollywood image of the Native was not entirely the white man's fault. Some Natives enjoyed the "glitz" of colourfully beaded ceremonial costumes and the high of riding in a wild west show. This lesson, like those briefly discussed at the end of the last chapter, show us that what we see is not always what is real.

As we saw in Chapter 2, most of the literature on cross-cultural therapy and counselling that is available today reveals two main trends/approaches. Schaft, Tafoya, and Mirabla (1989) developed a model of home-based therapy. It is their hypothesis that the counsellor should make himself available at all times and become a part of the community. Like *Tribal Network Therapy*, which was pioneered by Attneave (1969), the aim is to get the community involved in the healing and health of its members. The work done by these theorists is important in that it shows how to work within a reserve, but what about urban Natives and their needs? In the following vignette *Grieving Circle: The Non-Native Therapist and the Elder*, we will see that being involved in the community does help in forming therapeutic relationships.

The other main trend is to treat the Native American client as we would any other individual in psychotherapy. The goal here is to give the client autonomy. Devereux is a

leader in the field of psychotherapy with Natives in an urban setting and his book *Psychotherapy of a Plains Indian* gives us insight into his approach to cross-cultural therapy. He makes a very important point when he states that his work was sometimes hindered by his professional interest in culture at the expense of clinical involvement with his patients. Devereux warns the professional in cross-cultural therapy to be careful not to lose the client and his individuality while pursuing an interest in his culture. Unfortunately, neither of the two main trends, apart from Attneave's (1969), really show any attempt at gaining a sense of pluralism, for in the first trend, counsellors take the customs and the place of Native healers, and in the second trend, there is little attempt to make the therapy culturally relevant. So how do we gain a sense of pluralism? How can we make our services culturally relevant for our clients without losing our own identity? Pluralism is defined as,

"a state of society in which members of diverse ethnic, racial, religious, or social groups maintain an autonomous participation and development of their traditional culture or special interest within the confines of a common civilization."  
(p.906.) *Webster's Ninth New Collegiate Dictionary.*

We need to be aware of all the literature that is available to us, and that includes films. The National film Board of Canada has an extensive library of films made by Natives. (Please refer to the catalogue, *Our Home and Native Land*, listed in the bibliography.) We also have to be objective about the material we are reading. For example, many historical accounts negate how advanced Native culture really was, preferring instead to believe that there was a "more civilized, higher culture" which died out and was replaced by the inhabitants seen by the first explorers. McGee (1989), chief

archeologist with the Canadian Museum of Civilization, states in his book *Ancient Canada*,

**"Most tabloid prehistory is characterized by a covert racism, exploiting a belief that only Europeans could have introduced the elements of civilization undeniably present in the new World prior to the time of Columbus." (p.164.)**

It is not only historians who sometimes downplay the richness of Native society. Many psychoanalytical theorists like Freud (1973) and Spiro (1987) also see Natives as being less than civilized. Devereux's work with urban Plains Indians is flawed, as Peterson (1981) points out,

**"Devereux's patients were all well-educated, relatively well-aculturated, and by their own account, partly removed from their Indian heritage. The gap here between the therapist and the patient is less than the unmodified term "Plains Indian" might suggest." (p.149.)**

One may also be left with the question of whether psychotherapy would be the healing method of choice for a traditional Plains Indian. In my opinion, it is extremely unlikely, for he or she would be more inclined to go to an elder, or seek the help of a Native healer. For those Natives who are in between their traditions and ours, and who live in urban centres, it is of prime importance for therapists to bridge this gap and provide culturally relevant services. As we have seen in the previous chapter, a person who is faced with learning the values of another culture can feel a crisis of identity. If we are to be empathic towards our client's feelings, we must understand that individual's reality. When crossing cultural boundaries, this means that we must attempt to see things from a completely different world view, a large and difficult task, but on the rare moments that is achieved, it is effective and rewarding. In my own attempts to "be there" for my Native

clients, I utilized many different approaches (which will be discussed further in Chapter 6), and on one occasion worked with an elder. The importance of this experience in the context of pluralism will be highlighted in the following vignette.

### **GRIEVING CIRCLE: THE NON~NATIVE THERAPIST AND THE ELDER**

During my internship, a client was murdered by another member of the community. At about the same time, two other members of the community died. It was a very difficult time for all and the atmosphere at the Centre was heavy. Attendance at the Centre and in the groups had dropped; something needed to be done. Unfortunately, violent and unexpected deaths are common in the urban Native landscape and it is all too easy for people to turn away and hold their grieving inside and say "well, it's just another day." A way for the community to grieve together and grow together, it seemed to me, had to be found, so that the complacency of another death might become a healing process for all. As the therapist there and also as a person in the grieving process myself, I decided that it would be constructive to have a co-leader for a grieving group. The art work being made in the groups also indicated the need for something to be done (Figure 1). This image was made by a young woman, "A", who had been good friends with the victim. Her image showed a raven ripping the heart out of a figure, which she stated was the murderer. As we see in the image, the person looks more like a woman than a man. In fact, the figure bears a resemblance to the young artist herself. The anger she felt towards the situation was being turned back onto herself. She talked about killing the murderer, but her image indicated otherwise. Others' drawings at that time depicted sunsets: a symbol of something ending. It can also be a sign of wishing to take one's own life. In this circumstance I believe the sunsets depicted the ending of their friend's life. In talking with colleagues and through supervision it was decided that a grieving circle should be held and an elder be invited to perform the ceremony. I was to be present to do art therapy but as a secondary function to the elder's. I was somewhat



relieved that I did not have to be the leader of this particular group for several reasons. My foremost thought was that this ceremony had to come from the Native community and that I should be available if needed. A date was set but had to be postponed due to a back injury I sustained. On reflection one could see that it was interesting that my back would cause me a problem as generally it does not. Perhaps my body was telling me that it was not the right time for me to continue with this ceremony. It was helpful, to my personal grieving process, to have had this time. It allowed me to get some distance and to be more objective. This meant that I could be more emotionally available to the clients who attended.

Another date was set and kept but the elder who had been asked to perform the ceremony was unable to come. Either by coincidence or something other than that, another man at the centre who was learning the ways of the elders was present and had brought the tools needed for the ceremony. He gained permission from one of his teachers so that he might be allowed to say the thanksgiving prayer at the grieving circle. He had been instructing me over the previous days as to how I should meet the elder, including his making a leather pouch filled with tobacco which was customary to give to the elder before the ceremony. This showed him that I respected him. In addition, I made the elder a picture because it was something that felt right for me to do. Before the group convened, a large piece of white fabric was placed on the table and markers and crayons were set out so that members could draw on the cloth. Several different bands will tie pieces of fabric, sometimes written on, to a tree when a member of their community has died. It is felt that the wind blows the messages written on the cloth, or symbolically represented by the colour of the cloth, to the spirit of the deceased. I thought that in using the cloth, people could draw and/or write their messages on it, thereby introducing art therapy into the ceremony in a way that did not detract from, or interfere with what may usually have occurred.

The ceremony began with the Thanksgiving prayer which is customary whenever people come together for a ceremony or even to work. While this is being said, offerings of cedar and tobacco are burnt to "smudge" the room, cleansing it of any harmful spirits or thoughts. Each member is handed, in turn, a braid of sweetgrass and an eagle feather so they can cleanse themselves. When it was my turn I looked to the elder and the other members of the group for permission, and it was granted. I felt that I needed to ask permission because there was another non-Native person there who kept interrupting the prayer in an attempt to tell the group how he felt. "K" was a young man who had taken on the Native culture but who, in his wish to help, seemed to need to be in control of every situation. This angered me because I felt he was saying "I know best, I know who you are as Natives but you need to do things my way." Perhaps this struck a chord with me because as a non-native in this environment, I had been trying very hard not to impose my world view upon these people. I used the feather to gently blow the smoke of the sweetgrass over me and tried to let go of the anger I felt toward this individual and then passed it on. Once it had been passed to every member, the elder asked if people wanted to share how they felt. It was tremendously hard for everyone, including myself. Once people spoke, the tears came, because the only thing that had contained them was their closed lips. It was difficult for some to share verbally and so we turned our attentions to the cloth and everyone wrote or drew messages upon it. The day before I had found a "rag rope" that I had been making and had brought it into the centre. I'm not sure why I did this; perhaps unconsciously I was responding to the community which, like the strips of material, needed to be united so that they could grow strong. Once the cloth had been finished, a staff member who was present got it out of one of the art material boxes and gave it to the elder so that he could tie it to the tree outside. It was decided that the cloth would remain whole, as it was important for this group to feel like a community. Before the cloth was taken outside, people were asked if they had anything more to share. The elder also shared at this time and reminded the group that all those

who had died should be remembered for all that they were and not just the good that they were. In Western society we tend to romanticize a person's life once they are gone, and remember in their eulogy only the good that they have brought. Especially in the case of the young man who was murdered it was essential that the group realized that any feelings of revenge had to be replaced with grieving and healing. In order for them to truly heal they had to reflect upon the good and the bad points of this young man's life, because he was not a saint by any means: he had problems with substance abuse and had been in trouble with the police. This was something that could only have been spoken of by the elder at this time.

Once the group had shared their feelings, the pouch of tobacco, given as a gift to the elder, was tied onto the cloth. The eagle feather and burnt cedar, tobacco, and sweetgrass was gathered up along with the cloth and taken to a tree at the back of the centre. The group stood and looked on as the elder and I ploughed through deep snow to hang the cloth on the tree. The ashes of the "cleansers" burnt in the ceremony were placed under the tree so that its roots could take them up and be nourished. It was a calm overcast day with little breeze, and the cloth hung there, echoing our silence. The ceremony was over. Afterwards, the staff member who had been present, the elder, and I sat together for a while. The emotions in the room had been intense and we all felt like we had been hit by a steamroller.

## **SUMMARY**

Two days later I came in as usual for the art-as-healing group. The centre was full and there was a noticeable change in the atmosphere. It was the largest turnout for a group that I had had in the four and a half months that I had been there. I do not know exactly why this was but I feel that in working with the elder I had shown that I was open to Native culture and that I could be trusted. In fact the more I got involved with the centre on a community level the more that clients and staff members became involved in

the art-as-healing groups. Hanson (1980) would say that this was due to my becoming a "socially sanctioned healer". Individual clients had accepted me. Now the community had too. This enabled other members to join the group and feel safe. I was no longer some distant person who did therapy, but a member of the community. Several weeks after the grieving circle, "A", "D.J.", and the non-Native man "K", talked after working on their images. "A" had been working on a sculpture of her image (Figure 1). The sculpture looked less violent and bloody, suggesting that her feelings of hatred were finally dissipating and the healing process was beginning. She was talking about her feelings toward the "murderer". I asked her to humour me by allowing me to make an observation about the "murderer". (I was aware of asking permission as I wanted to set an example for "K"). She said that it would be okay. I explained that sometimes individuals need to commit crimes so that they will be sent to prison in order to feel secure and contained by its walls. I added that this was not an excuse for the murderer's actions. Could she see him as someone who was "sick"? She thought for awhile and said,

"Well he is a repeat offender, he should know better,  
he shouldn't be doing this so soon after being released  
for a similar crime of violence. I guess he does  
need help."

I asked if the rest of the group felt the same way. They said that they did. "D.J." added that there should be therapy inside prisons. "A" said that people should not be let out of prison if they were going to offend again. Then "K" put it all together,

"They should be healed when they're on the inside  
before they are let out into the community again."

The group reiterated what "K" had put so succinctly. I felt this to be a metaphor for the group's need to heal inside. I also took this as permission for me to remain with them during their healing process.

I heard later from the elder that he had appreciated my asking permission to be involved in the ceremony. He felt, as many of my Native friends and colleagues do, that being a "wannabe Native" is as bad as being racist. He had seen that, although I respected his customs, I had brought my own into the setting as well, in an atmosphere of sharing rather than one of "let's do this my way." What he said stuck with me and was the genesis of my seeing pluralism as a meeting ground: a place where two people from entirely different cultural backgrounds can come together and enrich each other. Both are changed by the meeting, but in a way that shows respect and tolerance rather than enforcement of ideas and beliefs.

As therapists, it is, to a degree, our jobs to instigate change within our clients because they come to us seeking help to become well. It is the proposal of this thesis that we can promote growth and health in those from other cultures who seek our help, but only if we are satisfied with our own culture. For if we are not, we can either be blocked by the fear of infiltration from other world views and reject them as being wrong, or we appropriate them. It is also important that we realize our cultural boundaries and allow those professionals, like elders and Native healers, to be involved in some of the group's therapy or even step in and take over. Art therapy had a definite place in this urban community, but there were occasions, like the one recounted above, where it must yield to the "traditional" cultural process.



**Figure 1.** "A"., *Untitled*

26/02/92

## **Chapter 5**

### **How do Native Adolescent Substance Abusers Experience, and Overcome the "Crisis of Identity?"**

---

In looking at the problems faced by modern Native Canadians, one can soon become overwhelmed by their vastness and complexity. Many suffer a "crisis of identity" which can be attributed to several different factors. In this chapter I will focus on whether Native adolescent substance abusers have more difficulties in identity formation, due to the process of acculturation, than those from other cultures. I first became aware of the true depth of the pain and helplessness felt by an individual searching for identity while struggling to become "clean" from substance abuse, in the case of David (a pseudonym). This is a difficult case for me to relate as I became very attached to this particular client.

David was taken from his biological mother at an early age, and became one of the "lost children", a term used to describe Native children who were taken from their families and communities and placed in non-Native care. David's life became one of being placed in foster and adoption homes only to be returned to State care due to abuse. From his experiences in various institutions, David grew to mistrust anyone in a position of authority. He recalls several occasions in which he felt abused and abandoned by those in charge of him.

" When I was about seventeen my social worker called me into her office. She pulled out my file and showed me my real mum's name. Then she told me that my mum was dead and that there was no point in looking for her. Then she said that they (the authorities) would pay for me to finish school. Six months before I was supposed to finish they withdrew my funding. Why did they do this?"

David also noted that some of the homes were also used for young offenders, due to lack of space in other homes. David soon learned how to survive in these homes, and when he found it difficult to cope, he turned to substance abuse. This habit has stayed with him from late childhood to the present day. He has above average intelligence and was an avid reader of psychological books and self-awareness books. As David lacked the ability to trust others and ask for help, he found great solace in his books. He would often come into sessions talking about a book he was reading. If he could talk to me about psychological cases and theories in books, it would keep the focus from himself. What I failed to realize at the beginning was the metaphorical nature of these cases and theories. The session that I managed to see behind his intelligence and learnedness was a revelation. Working with other Native clients, I was aware of using culturally relevant mythical figures to speak metaphorically with them. Due to David's level of acculturation I was not in tune with his way of expressing himself. In order to try and understand more I turned to theories on "Identity Crisis". I knew that David was struggling with who he was and I knew that the process of acculturation can lead to a crisis of identity. What I could not understand was how David's process of acculturation, his long history of substance abuse and the isolation he experienced by being taken from his Native family and community at a young age was affecting his identity formation. How do Native Adolescent Substance Abusers Experience, and Overcome, the "Crisis of Identity"?

According to Erikson (1968), the term "identity crisis" was first used by psychiatric workers, such as Windholz and Wheelwright, at Mt. Zion Veterans' Rehabilitation Centre during the Second World War. The exigencies of war had caused patients to lose a sense of personal sameness and historical continuity, as they did not strictly fit in to the category of being "shellshocked" and were labelled as having an



"identity crisis". What they are really talking about is a loss of "ego identity", Erikson (1968),

"...which in its subjective aspect, is the awareness of the fact that there is a self-sameness and continuity to the ego's synthesizing methods, the style of one's individuality, and that this style coincides with the sameness and continuity of one's meaning for significant others in the immediate community." (p.50.)

This term is also used with adolescents and their search for an identity separate to that of their parents, because they too can be seen as undergoing an inner war. The term "identity crisis" may appear misleading, yet as Erikson (1968) explains:

" And it may be a good thing that the word "crisis" no longer connotes impending catastrophe, which at one time seemed to be an obstacle to the understanding of the term. It is now being accepted as a necessary turning point, a crucial moment, when development must move one way or another, marshaling resources of growth, recovery and further differentiation. This proves applicable to many situations: a crisis in individual development or in the emergence of a new elite, in the therapy of an individual or in the tensions of rapid historical change." (p.16.)

In this quote Erikson has touched upon the many facets of "identity crisis." I will be focusing on 'the tensions of rapid historical change' that is faced by many Native youths and which can be most clearly understood, with regards to "identity crisis", as the process of acculturation. This chapter will be split into three parts. The first will look at the formulation of identity in adolescence, the second at adolescent substance abusers and their personalities, and if there are differences, with how substance abuse may affect Native adolescents. To conclude, I will attempt to discover just how potentially

disastrous substance abuse may be for the acculturating Native adolescent, with specific references to David.

### **THE FORMULATION OF IDENTITY IN ADOLESCENCE**

During adolescence the young adult begins to formulate an identity that is all his own. As stated earlier in the text, this search for a separate autonomous identity can be experienced as an inner war. The circumstances of the war and how they are felt is termed "identity crisis." It is important to reiterate here that the word "crisis" does not necessarily denote an impending catastrophe, but rather the herald of change. In adolescence the young adult first experiences biological and social disturbances of a previously safe and established equilibrium. Cameron (1963),

"...then he begins a series of advances and retreats, a succession of partial disintegration and reintegrations, which eventually culminates in adulthood. It is possible that this whole process is peculiar to Western civilization, which emphasizes the more or less free-wheeling individual than group solidarity." (p.109.)

From this quote we see that adolescence is not a linear process; in fact it is less a period of progress than one of trying 'things' out, like drinking and smoking, and perhaps even the occasional puff of pot. Another point from this quote is the impression that adolescence, as a Westerner may experience it, is not necessarily the same as for other culturally different groups, such as Native Canadians. We may see this difference within

the search for identity, more specifically in our choice for our "lives' work." Cameron (1963),

"The adolescent's search for identity has both aggressive and sexual aspects. The male, in particular, is required in our culture to take the initiative in choosing his life work, whether it be that of a farmer, an artisan, a business man or a professional man." (p.110.)

To some degree, within more traditional Native groups, this major source of anxiety is removed, for there are few choices of profession. The men will take their roles as hunters and the women will prepare the animals so that they may be used for food and clothing for their husbands and children. Also, as noted by Ross (1992) Native children are brought up differently than white children; for example, the Native child in southern Ontario is apparently free from adult supervision and control. The child is left to experience life through trial and error. This does not mean that the parents do not care for their children; rather they see that it is important for the child to be an autonomous individual responsible for his own decisions. For Native peoples, adolescence and the coming of adulthood are marked by ritual. The boy in Cree society becomes a man when he kills his first goose. The girl becomes a woman when she reaches puberty and there are ceremonies to prepare her for her future position within the group. As Native children are autonomous from an early age, there seems to be no need for the adolescent to face "identity crisis." There is no need for the child to separate from his parents. In fact Native children tend to stay with their parents as adults, unlike Western children who strive through adolescence to establish an identity separate to that of their parents.

In these ever changing times, and with culture contact between the two groups, Native and Western, being ever more frequent, Native adolescents now face an "identity crisis" that comes of finding autonomy as Westerners define it, and from the process of acculturation. There are no definitive studies on how Natives struggle through

adolescence now, as opposed to how their ancestors did. One can only hypothesize. We can however acknowledge that due to culture contact and acculturation, there may be an even greater struggle to find their true identities. At this point one may ask, 'what does all this have to do with substance abuse?' Baumride and Moselle (1985) hypothesized that,

"...drug use during adolescence may impede further psychosocial maturing and create a gap in identity formation." p.333 Cox and Price (1990).

It his quote we can see that adolescent drug abusers hae a more difficult time forming an identity because their addiction impedes the process. In the next part of this chapter we will look more closely at the abusers identity. We shall see just how much it differs from that of the abstaining and the experimenting adolescent.

#### **ADOLESCENT SUBSTANCE ABUSERS AND THEIR IDENTITIES**

In a long term study by Block and Block (1980) we see the psychological assessment of a group of children who were followed from nursery school to age eighteen. For further details as to how the study was carried out please refer to Block et al. (1990). This study found many important psychological antecedents to drug use, dating to the earliest years of childhood. The children were assessed throughout childhood and adolescence. Those who were frequent drug users, as opposed to abstainers, or those who had experimented with drugs, were found to have specific personality traits. In short,

adolescents who were substance abusers were seen as being,

"... critical, ungiven, not sympathetic or considerate, not liked and accepted by others, not having warmth or the capacity for close relationships, having hostility towards others....

Finally, frequent users are described as relatively over-reactive to minor frustrations, likely to think and associate ideas in unusual ways, having brittle ego defense systems, self-defeating, concerned about the adequacy of their bodily functioning, concerned about their adequacy as persons, prone to project their feelings and motives onto others, feeling cheated and victimized by life, and having fluctuating moods." (p.617.)

Block et al. (1990), go on to describe the personality of abstainers and experimenters. It seems, within this study, that the experimenters are the most well adjusted, for it appears that they are not restrictive nor are they out of control. They have found the balance between intellectualization and reaction formation which are necessary ego defenses that help with mastering and coping with realistic situations. Cameron (1963) points out,

" If the adolescent is to grow into a self-reliant, self-respecting adult, his esteem must keep pace with his growing identity." (p.109.)

I am not by any means suggesting by this last statement that an adolescent should experiment with drugs in order to be a fully functioning, well-liked adult, but that some experimentation, in and of itself, does not appear to be psychologically destructive. Those children who were classified as substance abusers were known to use marijuana frequently, that is, once a week or more, and who had tried at least one other drug.

It is important to note here that the long term study made by Block et al. was done on subjects living primarily in urban settings and who were homogeneous with respect to social class and parent education. About two thirds was white, one fourth was Black, and one twelfth was Asian.

York (1990), in a study of more than 10,000 Indian children in the United States, found a dramatic increase in inhalant abuse from 1975 to 1983. Forty percent of Native adolescents had tried inhalants by the age of eighteen, and the average Native adolescent had begun taking inhalants at the age of eleven and a half. Gasoline was the most common/popular drug used by Native youths, due to its accessibility. Glue and aerosol sprays were also widely used. Inhalant abuse was much more widespread among Natives than among non-Native adolescents. Why do adolescent Natives turn to drugs? York (1990) reports that Natives, Maoris, Aboriginies and Hispanic immigrant workers or illegal aliens all report large numbers of substance abuse, specifically inhalant abuse. In almost every case the unifying factor is that,

"...the young addicts are poverty stricken members of a community that has been overwhelmed by a more powerful outside culture... They are the victims of cultural invasion or dislocation. The economic influence of the outsiders has forced an ethnic group to move to a foreign place, or it has surrounded and besieged the indigenous culture, destroying the traditional economy and social harmony. In each case members of the minority group are stripped of their identity and their traditional way of life, and they descend into a pattern of self-destructive behaviour. Inhalants are simply the cheapest and most accessible of the weapons of self destruction." (p.16.)

From York's last statement one may conclude that Native children, in the process of acculturation, do experience the need for escape from reality by using hallucinogens as gasoline and other inhalants.

## SUMMARY

In conclusion one may suggest that the study made by Block et al. would only be useful for working with acculturated Native children who were heterogeneous with those in the study. This leaves the question of how Native adolescent children in the process of acculturation may experience frequent drug use unanswered. It is my opinion that these children face tremendous difficulties in formulating an identity. As abusers they are seen as having brittle ego defense systems and low self esteem. On top of this, as Baumride et al. (1985) point out, there is also an impediment of further psychosocial maturing and a gap in identity formation. Further to this, there is, in the process of acculturation, an area of "identity crisis," ( Who am I?). This is a time where the person, who is undergoing the journey between cultures, is asked to make a choice: traditional tribal values or urban/ industrial values. At this time I would like to point out that Natives (right hand side of chart in appendix i) are seen as having an "Immediate gratification pattern" whereas the Westerner is seen as having a "deferred gratification pattern." This was explained in more detail in Chapter 3. Without going into too much detail we can gather that gratification patterns are also seen as a factor within the personality of an abuser. Just how much acculturation and substance abuse affect the Identity of the Native adolescent is not documented. There are few, if indeed any, studies that rise to meet the challenge of dealing with this particular population, and there are many variants, (for example, acculturation is not necessarily uniform for all members of a culture, nor in its rate of change for different cultural aspects. Quality of parenting received must also be taken into account). This leaves my question, as yet, not fully answered.

Except for a period of ten years when David's foster parents shared the characteristics of the study group defined by Block et al (1980), David falls outside of the defining boundaries because he was taken from his biological mother and placed into care. David was, as York (1990) states in his quote, "dislocated" from his culture. During the first few months of the Art-as-Healing groups, his attendance was infrequent. He was

reserved while in the groups and yet, on a one-to-one level he would ask me many questions about Art Therapy. This I feel was his way of evaluating whether he could trust me. I always answered him honestly. It was the group which was the catalyst in David's involvement. As one can see in chapter 8, he was eventually able to open up to others and ask for help. The community became the key in David's treatment. He wanted a job at the centre, but had no confidence about his ability. So on one of our last days together I worked with him on a "try out" day for his job. David was hired. As stated in an above quote, during adolescence a child decides on his life's work. It is his job that helps to define his identity. Getting David back to work would give him a starting point. It would also help him to regulate his life as he would have to work for a certain amount of hours each day.

On another occasion a film group came to the centre. They had made a film about life as a street kid. In the discussion afterwards I supported David while he spoke of his feelings toward the movie. He was invited to speak further to the film makers about a new project they were working on. David changed from being a loner to someone who was now involved within his community.

For David, and others who have faced the problems he has, authority figures are seen as powerful and abusive. With David, I made myself available to discuss what the therapy was about and emphasized that he would be the one to analyse his own art work. In this way there were no pretensions as to the role he had in therapy or the one that I had as therapist. He was given the power to decide what the course of therapy would be. David was not placed in subservience to an authority figure but in control of what help he received from that figure. As with Attneave's *Tribal Network Therapy*, the community was utilized in giving David the continuing support he needed. In the previous chapter one sees the importance of the community in this milieu. Natives who live on reserves and have also utilized community approaches to healing. At Alkali Lake, in northern British Columbia, residents fought hard for sobriety. Many were sent to treatment



centres, like Poundmaker's Lodge, the Bonnyville Indian and Métis Rehabilitation Centre in Alberta, and the Round Lake Treatment Centre near Vernon, B.C. These treatment centres, run by Natives emphasize spirituality which is utilized within the healing process. Traditional pipe ceremonies and sweatlodges instill a sense of pride and strength from discovering their Native traditions. Elders counsel clients on Native spirituality. The 'ethos' of the centres is that,

**"Culture is treatment; all healing is spiritual; the community is  
a treatment centre; we are all counsellors." (p. 183)**

Once Alkali residents came back from treatment the band would find work for them. In this way the member came back to a different, improved lifestyle and was more likely to remain sober. The support of a new abstainer by the community proved invaluable. Taking this and David's case into account, one can conclude that, in urban settings, the utilization of the community's natural resources can also aid in the healing process.

## **Chapter 6**

### **Putting Theory into Practice: The Non-Native Therapist With Native Clients**

---

I interned at a Native Friendship Centre in a major city. The centre was established nineteen years ago with the mandate of being a non-political, non-sectarian, autonomous agency which provided social services to Native people from across Canada. Its function was to implement and manage programs in order to meet the needs of the Native population in urban areas, and to help bridge the gap between the two cultures. A 1992 needs assessment study made by this centre showed that 7,000 clients were "processed" during the last year; 60% of these clients were Inuit, the other 40% being made up of people from a variety of Indian Nations, and a handful of non-Native peoples. As the facility was a drop-in centre, clients participated in Art Therapy groups on a volunteer basis.

Wording is an important factor in gaining trust (refer to Hanson [1980]), therefore the groups were known as "Art as Healing Groups". I was very aware of the issues of trust that would arise and was not at all sure whether I would be accepted into this milieu. In the previous chapters we have seen some of the difficulties that are faced by non-Native therapists. From personal experience I can say that it was quite nerve wracking, as a young therapist, to walk into a Native Friendship Centre, especially as the majority of the available literature suggests so many obstacles to therapy. With 60% of the clientele being of Inuit descent, I entered the room standing much taller and so very "White" before my potential clients. I did not know what to expect. I had spent much time looking at the obstructions that can hinder meetings between Native people and Westerners and resolved to leave the theory at home, for the time being, and just be myself.

## **THE DIFFICULTIES OF WORKING IN A DROP-IN CENTRE**

Working in a drop-in centre was not ideal for setting up group cohesion, as there were always new members arriving and old ones leaving the group. In the particular centre that I worked in, space was always an issue. There was a lack of it, especially private space. The library area had two offices adjoining, one of which had previously been a washroom, that only could be accessed via the work area. The constant traffic through this area made it difficult for clients to work, and for the therapist to contain and protect. Even with this handicap there were occasions that this caused significant group cohesion. One day the telephone company was putting a new line into one of the offices. The technician loudly drilled holes through two walls for the cable. A female member of the group began to move as though the drill was vibrating through her body. I echoed her 'danse' and pretty soon the whole group joined in, causing a great deal of laughter. After 4pm to 4:30pm the adjoining offices generally closed for the day and the library space became the group's private sanctuary. The flexibility of the therapist in situations like this is essential. During early afternoon, members would make artwork and once the offices were closed, there was the opportunity for more in-depth work and discussion. Working in this way means that the therapist must decide which of the clients' issues she has time to work on safely within a less-than-private space. Much of the work done in this centre was in preparing clients to go into more indepth therapy: working with trust issues, giving a 'good enough' cross-cultural relationship, and crisis-intervention. The majority of interventions were non-verbal in their execution.

In developing the format of the groups I spent many of the first meetings introducing myself to clients and listening to them closely. The structure of the groups was not set. They were loosely based upon theorists like Adamson (1984) and Yalom (1985), as we shall see in the next part of this chapter. This was for two reasons, the first being that I wanted to understand more about my clients needs. The second was that, as I did not wish to force my cultural beliefs upon them, I needed to evaluate what

therapy meant to them. I would now like to explain the theoretical basis for group structure, and as we shall see, it was not a static process. Clients (especially Miak) soon told me what they needed and how they saw the groups evolving.

### **THE STRUCTURE OF THE 'ART AS HEALING' GROUPS**

The internship ran over a period of seven months. For the first three months two groups were in operation. The first was an "Open Studio Art Therapy Group" (similar in construct to those laid out by Adamson [1984] and Simon [1992]). This group was held in the "games area" and was open from 1 pm. until 5 pm. A variety of materials was made available to clients, including drawing materials, paint and clay. Clients could come in and out as they pleased. It was hoped that this open structured group would help in the building of trust and rapport. At the beginning of therapy I spent time playing games with the clients. Namely pool, which luckily was a game I knew how to play. Being in the centre, meeting clients on this level was not only fun but conducive to therapy. It was invaluable in establishing trust as clients were given the opportunity to get to know me and to evaluate me. This is very important in Native milieu's where there is a distinct lack of trust in non-Native people.

The second group was a more formal, psychodynamically oriented group (similar to that laid out by Yalom [1985]). Clients start at the same time and are requested to stay for the whole session, approximately one and a half hours. In the second part of the internship, the groups evolved. On the request of clients, all groups were held in the quieter, more private library space. The groups combined the elements of the studio and the more formal approaches. It was found that the clients were more open in expressing their feelings, on a verbal level, in the studio groups once they had been moved to the library. In the psychodynamically oriented groups, clients were more aware of the possibility of being analyzed. Due to the difficulty of gaining trust in this population, it was decided, through supervision and experience, that it would be more helpful to the

clients if the therapist focused more on the art work and the "cathartic" experience that can happen through the creative process: to enable the client to "get high" on art rather than, for example, on abusing substances. Any analysis of the art work was done in session write-ups.

Natives have long perceived their ability to communicate on a non-verbal level, as Hanson (1980) points out. I regard art as a non-verbal representation of the human's nature. Therefore, body language and non-verbal responses, such as supplying certain materials for certain clients, became an integral part of therapy. This style of therapy is closely related to *Dasein* "being *the* there." Language becomes more metaphorical and myths are used while relating to certain clients' experiences. Due to the different acculturational stages experienced by the clients, a wide range of approaches was used. As well as the principle of *Dasein*, goal oriented principles were also utilized. However in being present, in "being *the* there" it was hoped that each client's needs could be gauged more thoroughly. The principles of *dasein* conform closely to the holistic approaches of Native healing and spirituality, *Psychology Today*, (1968),

"Existing in such a way, man obviously is primarily with and at the perceived things themselves. There is no more need of assuming an inner psychic box into which the external object would be mirrored and then would have to be projected outside again." (p.15.)

I interpret this quote to mean that we are as beings always together in space and time. Jung would call this the area of *participation mystique* (1954), an area in which individuals relate and are affected by each other's unconscious. Similarly this quote suggests that there are no introjects because you are always a significant part of the objects around you. When individuals meet, they will always bring out certain things in each other, and by the same logic, will therefore also eliminate things in each other. It is

no longer a relationship between objects but a relatedness between subjectivity and subjectivity. Your unconscious meets and melts with the other's unconscious. The traditional Native Healer or shaman would see this as being the intertwining of all the forces of nature, animate and inanimate, for they believe that every object has a soul or a spirit (Ray & Stevens, 1971). In much the same way, the Anishinabek Cree describe their guardian spirits,

"In every man there resides a spirit or a soul. He obtains his soul when he is born into the world. The soul of a man can be strengthened by fasting in order to gain protection from the guardian spirits in the world. Anything can become a guardian spirit: the spirit of fire; the spirit of a legendary god; the spirit of the various animals; spirits of the winds and so on... Ray et al, (p.7.)

In this way Dasein can be seen as having principles of both Native and non-Native healing techniques. In the following example of a woman's Healing Circle we will see how Western practices were integrated into traditional Native medicine.

### **COMBINING NATIVE AND WESTERN HEALING PRACTICES**

In March 1990 a Healing Circle was set up at the Native Friendship Centre by native counsellor Christine Metallic and psychologist Louise Dessertine. The circle's mandate was to address the concerns of Native women, such as abusive relationships, destructive coping mechanisms, issues related to life on their reserves, childhood abuse and experiences. The groups met for three hours per week over a period of twelve weeks. Women were asked to make a twelve week commitment to the group, but women whose attendance was irregular were permitted to remain in the group. The group followed a loose guideline during the sessions. In the first session the women were asked to define what they wanted and expected from the Healing Circle. The next few sessions focused

on the "inner child". The women were asked to re-explore their own childhoods within their families or "home" environments. The co-animators facilitated the release of feelings through imagery, a look at dreams, drawings, writing, psycho-drama and movement. Once the "inner child" and the emotions were explored, the sessions become less directed so that women are able to bring up concerns that have surfaced as a result of the last few sessions and/or their present life. The eleventh session reviewed the different coping mechanisms the women used in their daily lives. The effectiveness and/or destructive potential of the coping mechanisms were evaluated. The twelfth session was aimed at reviewing each woman's set of objectives or goals for the twelve weeks, evaluating whether or not goals were met, and whether or not they were realistic. On the twelfth session the group establishes new objectives to set the tone for the next twelve weeks. Each woman wishing to enter the group was interviewed by the animators.

### **SUMMARY**

The healing circle is a Native form of healing. The concept of the "inner child" is one that had been used by Western theorists. The two came together in this circle. It is not documented how successful the circle was, but it does suggest that, within the urban milieu, there is a place for both concepts of healing to work side by side. When one takes into account the different levels of acculturation, combining these two concepts may allow all members of the group to receive culturally relevant services. I used this concept by working in a collaborative way with a Native elder and brought art as healing and Native ceremony together in the form of a grieving circle. It is difficult to find documented accounts of healing circles and healing ceremonies. Many are guarded by the elders who perform them. Also the ways of healing are passed down from one healer to his/her apprentice and therefore change with each generation. The healer has certain prayers and customs that must be utilized in a ceremony. Other parts of the ceremony portray the healer's own unique style. There is no "one" way to perform a healing circle.

As healer Johnny Moses, a Northwest Coast healer explains to interviewer Timothy White (1991),

"Among the Nootka and Saanich people, every family has its own traditions and techniques; some of those traditions are thousands of years old. In addition, individuality is very strong in the Northwest Coast area. Different people have their own ways of leading a ceremony, their own songs, and their own traditions." (p.38)

The common factor within all the different ways of leading ceremonies is the belief in the "creator and all things that are living." As there is no set way to perform the healing circle, there is room for other influences and approaches to be integrated.

The woman's healing circle involved the practices of two different cultures. It also involved two leaders: one a Native healer, the other a western trained psychologist. In bringing the two cultures together one has allowed for a true sense of pluralism to evolve. In doing so one has also factored into the process the different levels of acculturation that are faced by clients. This is particularly relevant for Natives coming from a reserve into the urban milieu. As was explained above, the urban environment can prove to be foreign and difficult to emotionally navigate.

In my own work I attempted to utilize Native healers and the Native community in treatment plans. I felt this to be important in attaining a pluralistic way of working. The true measure of the approaches I used while working at this centre can be clearly seen in the following case vignettes and in that of the *Grieving Circle: The Non-Native Therapist and the Elder*.



## **Chapter 7**

### **Case Vignette: Miak's Journey for Identity**

---

In this study I will be looking more closely at an individual who participated in both the studio and the more formal group. Where relevant, the individual's interaction with other group members will be discussed.

Miak (a pseudonym) was a 41 year old Inuit man from the Northwest Territories. He had three older brothers, three older sisters, four younger brothers and four younger sisters. Miak had been living in the city for seven months with a family member. Due to the nature of the centre there were no client charts or records. Therefore the information I received was client based. This was frustrating at times, yet it allowed me to meet the client each time as though it were the first.

I chose to base this case vignette on Miak because he was perhaps the most difficult to categorize in technical/theoretical terms. Most of the difficulty was in fact due to my own feelings on his work and the rather existential approach I had adopted in order to work within this setting. As a non-Native in a centre specifically designed for Natives I was made aware not only of their obvious mistrust but of their aversion to being labelled by "white" terminology. Therefore after much soul searching I decided to theoretically base this study on the writings of Jung (1964, & 1989). I felt that Jung's works would give me an insight into Miak's inner world without denigrating his beautiful images.

#### **COURSE OF THERAPY**

Miak participated in 30 Art Therapy sessions on a bi-weekly basis. The first two sessions were used for building up rapport and establishing the therapeutic framework, i.e. space, trust, time. Physical space proved to be the most difficult. The centre was small and there was a little space that could be utilized for private Art Therapy

sessions. Throughout the sessions Miak was asked to draw how he was feeling at that particular time. From the beginning Miak never waited for instructions but dove straight into his image making. On our first meeting, 18/09/92, he said, "You're the artist. I'm one too. Maybe we can have a draw-off." He sat down and began to draw, commenting that he had not drawn in a long time (Figure 2). Rather than asking Miak to verbalize his feelings and the way he had portrayed them in his image, I asked him to teach me what the goose meant to his community. I felt this approach to be less invasive. I also felt that this would show a willingness on my part to learn without forcing my own opinions. The goose is a migratory animal which flies great distances: south to seek nourishment, and north to mate for life. I asked myself: Is Miak the goose? Is he on a journey? If so, it had begun here. I felt that if he was on a journey that it was to find psychic, rather than physical, nourishment.

"I felt lost inside, my spirit was not there anymore. I had to  
leave so that I could find it again."

On this first meeting Miak not only taught me how the goose is used within ceremony but how each animal was hunted and the way its spirit is asked to give up its body so that it may be used. He was upset by certain people, white and Native, who did not abide by the Inuit's laws of spirit and nature.

"They get the animals when they are too young or get the mothers  
so the little ones don't grow. This is wrong. I want the full grown,  
more meat, skin, sinew. It's more useful to me when it's full grown.  
I can ask for its spirit to give up its body so that I may make use of it."

The taking away of the mother, the need for the whole animal: how much of this is metaphoric of his own needs? Miak acknowledged that he was an alcoholic. In this first meeting he also spoke of his relationships with three women. Two "French" women,

by his own account, did not appreciate what he was. They did not appreciate his hunting forays, when he brought them fresh meat. They also wanted him to cut his hair. A native woman had aborted his child. I wondered whether it was his inner woman that was lost to him and if he was trying to find her through external relationships.

We had shared more than I imagined. His words were honest, as was the obvious pain he felt. I felt elated yet frightened at the same time because in my countertransference I wondered whether I would be the next woman he would ask to fill his chasm.

After the session Miak came into the games room, his hair hanging long upon his shoulders. He had put some oil onto his hair which was said to make it grow faster. He asked me if I could braid. I said yes. Then he asked me if I would braid his hair. I replied that I would and felt comfortable in my decision. I finished what I was doing and braided his greying hair. While doing this I wondered about the significance of my actions.

The next time I saw Miak, 24/09/92, I asked him if anyone, in particular, braided his hair. He said that someone did, but would not say anymore. I left it at that. I did not feel comfortable in questioning too much. My role, at that moment, was to be non-interpretive, to listen and be present. He worked quietly and with intensity (Figure 3). He spoke again, briefly, of his relationships with the two "French" women. In the third session, 25/09/92, it was decided by the group that they would prefer to work in the quieter and more private space of the library. This seemed to enable Miak to be more open and involved in the group. There were three core members of the group as well as several other members who came and went throughout the session. One man was looking through encyclopedias to find a picture of mountains that would help him with his image. As he was looking he found a map of the Northwest Territories and decided to show me his home. Miak joined in with this and showed me where he had lived and the vast area that he hunted in. This seemed to relax him and he became interested in seeing whether or not I could tell what he was drawing. Miak made a long, curved line vertically on his

paper. "What is this?" I immediately thought that it was going to be a seal and wanted to shout out "seal", like a presumptuous child, but caught myself. His playfulness was evoking the same in me. Was it appropriate to join in with his game? At that time I felt that it was better not to. Therefore I turned the question back to him, to which he replied, "It's going to be a seal." (Figure 4). I feel that I stopped myself as Miak had shown that he liked to be close to me. I did not want to guess what he was drawing because if I had guessed incorrectly I could not be certain that Miak would not have changed his image.

The centre was very quiet on our fourth meeting, 01/10/92; apparently it was welfare day. Miak was there, eager to start. This time we worked in the games area. The staff were running around trying to get everything ready for the Pow Wow that was to be held that weekend. Miak appeared to be having difficulty in concentrating as he was less intense in his image making. (Figure 5) He said that he was feeling empty. Then he changed the subject and began to talk of his role as a security guard at the upcoming Pow Wow. This role gave him some direction and power. It gave him an identity. On our fifth meeting, 02/10/92, Miak did not make an image. He was waiting to begin work, to help set up seats for a concert which was to be held on the first evening of the Pow Wow.

On our sixth meeting, 08/10/92, Miak was more chatty. He had just come back from the hospital after visiting a cousin who was dying of cancer. He did not say much about his visit. He did, however, express his sadness. He was able to portray his affect within his drawings by using shading for the first time. Although he was still just using lead pencil he had begun to differentiate. I see this in the wider variety in his marks, different from his usual linear style. Simon (1992) may see Miak's linear style of working as being "archaic linear"; his shading may be suggestive of a move towards "archaic

transition". On the archaic linear style she states;

"Although some works in this style are not large, all give an impression of huge scale through the simplicity and geometry of the shapes which are clearly outlined. The effect is strange, formal and unrealistic. Clear outlines are not obscured by any colour/tones within them and the regular outlines flatten shapes even when tones are varied in an attempt to give an effect of form." (p.57.)

The move into archaic transition suggests a move from feelings to emotions. Miak's move towards shading may have suggested a move in to his ability to portray his affect and perhaps he would soon be able to use colour. In (Figure 6) he depicted two wolves, one of which is howling. "They are the scavengers of the animals." In (Figure 7) Miak drew three flying geese in which, unlike his first image (Figure 2) of the goose, he put a ground line and trees.

"Now I have shown all four realms. The wolf is the scavenger. The seal and the salmon are sea creatures, and also prey for others. The bear is a land animal and hunter. The geese are creatures of the  
Air."

He had traversed his "kingdom" through his imagery. After the session he gave me a photocopy of a map of the area that he had lived and hunted in. While passing it to me he said, "You'll be in tomorrow?" He sounded anxious. (This was a question Miak asked every time we parted.) I felt that he was becoming dependent on me.

In our seventh session, 09/10/92, Miak made two images in the more private 'library' group. In his first image (Figure 8) he drew a hunter who had just pulled a seal onto the ice with the help of his dog. His second image (Figure 9) was a landscape. It was in this image that we see the first appearance of colour in Miak's work. Central to the

image was a lake with a river running into it from the horizon line. It was this that he coloured blue. Throughout this group a thirteen year old girl had been teasing Miak, telling him that he was not a good artist but her mother was. She also disturbed him by repeating the words "bored" and "hate". He said that,

" If we hate then the great spirit will not love us and neither will anyone else. It's the same if we steal, the great spirit sends someone to take something we really need."

Miak attempted to concentrate on his work and appear unconcerned by the girl's words. He had obviously been affected by her because as soon as she left the room he quickly sketched the landscape and put in the first colour. He was moving closer to 'archaic transition'. Over the next five sessions Miak moved between colouring the landscape, putting blue around the seals and returning to his strictly linear format. I secured the use of the school-room on Friday afternoons, a space that was more private than the library. The newfound space and the arrival of a new group member dramatically changed the group and Miak's ability to speak of deeper issues. 16/10/92, Miak and the new group member talked about his landscape, which had most of the ground coloured in. She was an attractive woman from the same region as Miak. Occasionally their conversation was spoken in Inuktituk rather than English. The woman said that the landscape reminded her of a camp that they had gone to as children where they were taught the Native ways of life. The place was called False River because of the way the river suddenly turned into a lake and stopped. False River seemed to be a transitional space, one where learning and understanding took place...a place of growth and change. For Miak this image was a transitional space within a transitional space. On 23/10/92, as Miak was carefully and painstakingly putting blue around his seals, he stopped for a while and left the room. When he came back he was carrying a scarf with Maple leaves on it.

He placed it around my shoulders and stated, "Now you're a Canadian." I felt that in his action of giving me my 'citizenship' he was bringing me closer to him. It also raised issues of inclusion. In the groups, at that time there had been much talk of whites, of their destructive qualities, more specifically of the Dam that was built in Miak's area which allowed mercury to enter the food chain, thereby poisoning Natives and animals. I confronted the group about my being white and asked their feelings on this. Their replies were that they did not really consider me as a white, I was Nicky the Art Therapist. Miak's making me a Canadian citizen may be his way of asking me to be a more active participant on his journey. The journey then seemed to become one of a search for identity. He may have had unresolved difficulties with whites that he had encountered in his life and may have chosen me as a white that, through our relationship, could enable him to resolve some of those conflicts and become whole again.

For the next six sessions Miak worked on three images for a poster competition. When I was approached to help him with this competition a contract was made that the images would be done outside of the therapy. I was willing to come in at other times to assist him. This was partly my own philosophy and comfort of role as well as the impressions of the role laid out by theorists who have worked with Natives. Schacht, Tafoya, and Mirabla (1989) believe that,

**"Flexibility regarding appointment times and greater availability to respond to crises can also demonstrate the therapist's helpfulness and desire to be of help." (p.28).**

Although the poster images were to be done outside of therapy it soon became clear that they were a large part of Miak's therapy. The images provided him with a goal to work toward. Many issues arose during the making of these images, highlighted by the theft of the crayons Miak was working with. The first image depicted two black bears by a garbage dump. One bear had a can in its paws, it was growling at the other

bear who was coming closer, perhaps to take the can away. This image was fully coloured in. I had just managed to get a large box of crayons, which Miak had requested, saying, "I need many different shades of the same colour." Several days after the crayons had been bought, they were stolen. The true importance of the crayons became clear after many talks with Miak. Miak was devastated, not only because his image was only half coloured, but because the crayons had allowed him to differentiate between the subtleties within his range of affect. His earlier request for many different shades of the same colour, I felt, was a metaphor for his need to explore and express his affective states. Several days later I managed to borrow a similar box of crayons and he completed his colouring. However he did not return to using colour in his next two images; instead he used a black pen to outline them so that each shape became even more clearly defined. This was also a metaphor of him feeling that the space was not safe. There were always interruptions in the library space: people walking through to other offices and the last straw, the violation of the stolen crayons. I say violation because Miak had just started to express his affect through colour when his tools for doing this were taken from him in a way that showed little regard for his needs. The definite outlines in his next few images expressed his need to define and protect his space. It was also a signal that he needed me to protect the therapeutic space better. The second image depicted the sun in the centre of the page, from which came all the animals that the Indian and Inuit people hunted. The third image, made quickly on the 09/11/92 (the day we had set as our deadline), portrayed a Native with short hair sitting at a desk. There are books on the desk and a road in front of it. A train, a plane, a truck, and a car are placed around the road. On the road he wrote, "The Road To Education." the Native in the image looked stiff and uncomfortable. I had asked Miak if the student was uncomfortable. He hinted at how difficult it was for a Native person in the education system and that it took a lot of courage to "stick with it". On the table there is a medical book suggesting that it was also difficult for him to be in therapy in this environment. This third image he called



"The Road To Education." It is interesting to note that the Native at the desk seems to be acculturated to a great extent: his hair is short, he is surrounded by Western technology, and the books have English titles. Miak called his first image "Environment." The second he called "Health, as Natives need all these animals to be healthy." Once all the images were packed up and ready to be shipped off, I congratulated Miak on his efforts, and pointed out his achievements of sticking to the deadline and completing three images even though there had been a setback with the loss of the crayons. "I never thought of it that way. I guess I did do pretty good, didn't I?"

In the next session, 12/11/92, Miak was able to return to colour, albeit grey, to continue his image of the seal, (Figure 4). He was having difficulty in working that day. He sat quietly in his chair, moving slowly and looking sad. He began to talk about his family, of his father's death on 28/11/68, and the responsibility of becoming the head of the household to almost twenty siblings. One year after his father's death, he began drinking heavily. When he drank, on average two or three bottles of whiskey in a night, his mother would go and stay with friends.

"My mum shouldn't have to leave her home when me and my brothers drink. I say to my brothers, let's get off it, it's not good. But they don't listen to me, and I'm older... they should. We had social services in, they said that they'd take mum away from us if we didn't stop, she shouldn't have to leave her home. I love my mum but she makes me feel guilty."

There was a suggestion that they would get violent when drinking. Did Miak leave his home so that his mother did not have to? When he went on hunting trips he said that he would never drink. His father was, in Miak's opinion, the best hunter in the district. His father never drank. Hunting gave Miak an Identity. He was able to identify with what seemed to me to be a positive father image. He was unable to carry this identity into

other areas of his life and outside the hunting camps, he was lost. Were his recurrent images of animals and hunters his way of getting back in touch with that part of his life?

Due to the school being opened five days a week, we lost the privacy of that space and had to return to the semi-privacy of the library. At the end of the session the group shared feelings of discomfort at the lack of total privacy within the working space. Miak in particular came to me at the end of the group and said,

"I need to talk about being an alcoholic and about the drugs but it goes deeper than that you know. There are things I just can't talk about in front of anyone else."

Miak and I set up times when he could speak with me more privately. When I came in for our next session 19/11/92 Miak gave me the good news. His image had been chosen for a calendar that was used by the United Nations and Indian Affairs. So even though he had not won the poster competition, his work had been recognized. The image that was chosen was the one he had called "Health." During the week I had fallen on the ice and had scraped my face. My seeming vulnerability gave a new twist to my relationship with Miak. He became protective over me and repeatedly told me not to fall again. I felt that he was transferring some of the feelings he had towards his mother, especially his wish to protect her during drunken episodes. This change in his role could also have partly been due to his newfound confidence from his art work being recognized. His role now is that of the artist.

On 20/11/92, Miak drew two images. The first (Figure 10) was a legend he had been told by an elder in his tribe. It was of a boy who grew up in the wilderness. The boy had been cast out for killing his girlfriend in a fit of jealousy. In the frozen wilds he had only his dog for company and a polar bear he had befriended as a cub. The three roamed around together, feeding each other. The dog, with its excellent sense of smell, led the way. The man walked with his arm affectionately placed over the huge bear's

back. As Miak explained this, he put his arm around my shoulder and I withdrew it quickly. I was the bear, a source of strength for him. Then Miak told of how a boy must prove himself worthy of the woman he wanted to marry by becoming a good hunter: this made him a man. It took him a long time to recount the details of the story, and could not remember at first why the boy had been cast out. I felt that his actions during the telling of the tale also showed his feelings of wanting to have a sexual relationship with me. He was tentative in his actions as he felt afraid of being spurned, "cast out" by me if his approaches were not reciprocated. In an attempt to dispell these fears without accepting his advances, I asked him if the boy was similar to the western legend of Tarzan. I felt uncomfortable during this interchange. It was difficult to confront him directly on what I was sensing from him as I knew he would take it as a total rejection and not return to the groups. Therefore I tried to work more metaphorically with him. Miak felt that his story corresponded more closely to the 'Jungle Book' and the boy Mowgli who was raised by wolves. He said that if he was the boy he would call the bear 'white strength' and the dog 'good nose'. The man was the master of the dog and bear and when he died the dog and the bear went their seperate ways. Without their master there was no point in staying together. I feel that this tale metaphorically depicts the split Miak is feeling inside. His inner woman is lost to him and all that is left is his intellect and his animal instincts. Miak too in many ways has been 'cast out' from his tribe. It was also a beautiful metaphor of the termination process. The groups were coming to an end for the Christmas break in a few weeks' time. Miak was unsure at that time whether he would be back after the holidays.

His second image (Figure 11) was of a polar bear sniffing the back of a turtle, and a wolf howling. They stood on a bare hilly landscape, the white paper as cold as the northern snow. There are clans within each tribe, and each clan has an animal whose characteristics are seen in its members. The Bear clan, of which Miak is a member, has strength like the bear. The Turtle clan can mediate between dreams and consciousness;

they are more empathic beings. The wolf signifies intelligence and rationale. Miak had represented the Mohawk clan system. Although there appeared to be only three clans, they are similar in formulation to Jung's theory of the psychological types: Sensation, Feeling, Intuition and Thought. The use of the animals and their characteristics can be seen as an integration of the animal instinct into the human psyche and a recognition of the animal forces which are within each man, and which, if left unrecognized, can become dangerous.

The boy in the first image could represent one of the four stages of the animus: that of the wholly physical man. The anima may be seen in Miak's work as the womb-like space surrounding the seals (Figure 4), also in the False River (Figure 9). It is interesting to note that these are the first images in which colour was employed.

## SUMMARY

I went into the centre for an hour to show Miak's work to the director of a project that was looking for artists to recreate scenes from the Iroquois life before their meeting with white men. At this time I asked Miak if he could write down the names he had given to the bear and dog (Figure 10) in his own language. He said that he could not because his language had been taken from him by the priests at a residential school. He bowed his head after saying this. I construed that this was out of shame and sadness. The accounts of the terrors faced by many Natives in residential schools are only just becoming widespread public knowledge. In light of this new revelation, things began to make more sense. Miak's preoccupation with his hair, wanting me to braid, was asking for acceptance of what he was: a Native. Boys' hair was always cut short in the schools. This may explain why the Native man depicted in "The Road To Education" had cropped hair. Also in his account of his relationships with the two "French" women he stated, "They wanted me to cut my hair; they tried to change me," as the priests had done, into a non-Native. His experiences in residential school could account for his loss of identity. He was taken

from his family and community, made to wear foreign clothes and speak a foreign language. He is now able to converse in Inuktituk but has lost the ability to read and write. In several groups people held long conversations in Inuktituk. I did not stop them from doing this because I could not understand their language; rather I encouraged it and asked if they would teach me a few words and explain at times what had been said. I felt that my openness toward the Native culture showed Miak that I accepted him and that the changes that happened within therapy would be ones that he instigated in his journey for identity. Previously I stated that I felt Miak was using his external relationships with women to help him to get in touch with his anima. I still feel this to be true, however I also recognize that his experiences in residential school may have instilled a need in him for a relationship with a woman. On the first point, Jung (1964) states that,

"Whenever a man's logical mind is incapable of discerning facts that are hidden in his unconscious, the anima helps to dig them out. Even more vital is the role that the anima plays in putting a man's mind in tune with the right inner values and thereby opening the way into more profound inner depths." (p.193)

Jung goes on to say that once man has been tuned into his anima, she becomes a guide, or mediator, to his inner world and to the *self*. This is the role anima fulfills within some shamanic initiations. In western culture, this is also the role of Beatrice in Dante's *Paradiso*. Shamans guide their patients on the journey toward health and happiness. Therefore, I suggest that having an external relationship with a woman may stimulate his inner woman. In one of our school-room groups Miak had explained to another member that they must teach me their needs so that I may help them. My role became one that had characteristics of the shamanic guide mixed with that of the western art therapist. McNiff (1992) used shamanism within art therapy in his book *Art as Medicine*. He

sees the shaman as an indispensable archetypal guide. The role of therapist and shaman is perhaps not as disparate as classical analytical theory lead us to believe.

Miak still drinks on occasion. His work had little show of affect, suggesting that it had not been able to take the place of his addictions fully. However, since the beginning of therapy he reduced significantly his substance intake. I attempted within therapy to experience with him his loss of aliveness and continuity of self. I felt that the poster competition gave him a goal, something that he was sadly lacking. Elliot (1971) expresses his opinions on why Natives drink,

"Conformity became an increasingly Powerful norm and there was almost no outlet for idiosyncratic behaviour. Almost but not total, for there was one new way in which a person might express individuality. This was through drinking alcohol. The whalers had taught the Eskimos in the west how to drink and how to make their own home brew. It became an accepted fact that a person who was drunk was not really responsible for his actions. This meant that belligerent behaviour was really not the same drunk as sober. To this day, an Eskimo who wishes to injure another usually gets drunk first. Where shamanistic behaviour legitimated idiosyncratic behaviour in the traditional society, alcohol performs the same function today." (p.22.)

Elliot in this last quote makes a reference to the loss of religion/shamanism within traditional behaviour. As previously discussed in the chapter on *Religion and its Relationship to Culture*; when the ethos of culture is lost the individual can turn to alcohol and substance abuse. In the case of Miak his removal from his traditional culture into residential school brought about the disintegration of his cultural beliefs. He lost his ability to speak and write his traditional language. In short he lost his identity. To ease the pain of this, or perhaps as Elliot suggests to emulate traditional idiosyncratic behaviour, he turned to alcohol.

Miak is on his journey, and it is a journey that, even though I may have instigated it, I will not realize fully. It was however a journey of discovery for both of us. He was beginning to resolve his issues of identity and I was learning how to work with a person from a culture very different from my own. It is a journey that Jung (1989) describes in his book *Modern Man in Search of a Soul*,

Miak proved difficult for me to classify in Western 'terms', not only for the reasons stated in my introduction, but because deep inside him there is an idiosyncratic nature. Idiosyncratic to whom? To the western ideology as to the correct way to think, feel, and behave. There is something deep within him which defies classification, yet begs for understanding. Others who are not as involved in the process may be more equipped to classify Miak. However I feel that my observations are honest and objective. Observation is, I feel, the heart of the therapist's skills.

The termination process with Miak was done in a way that I had never experienced with clients before or after. The process culminated in a showing at Concordia University of Miak's art work. The show was entitled "Meeting Grounds" and was the first of its kind in the thirteen year history of the course. In the next part of this chapter I will look more closely at the termination of therapy and the reasons for presenting such a show.

## **MEETING GROUND**

Miak lacked direction and was seemingly in limbo between Native and Western worlds resulting in an Identity crisis, (see Hanson [1980]). He had been in a residential school as a child and was attempting to re-learn the heritage that had been lost to him. During therapy he had entered into a competition, held by the United Nations and Northern and Indian Affairs, for the year of Indigenous peoples. Although he did not win the competition his design was chosen for use. At first I had been wary of allowing him to work on competition images in group therapy; therefore I set up a separate contract to

help him complete his work. Before too long it became evident that his competition images were therapy, as described in detail above. The competition gave him a goal. In literature on substance abuse we can see how important goal-oriented therapy can be. The achievement of finishing his work on time and being recognized as an artist gave this client a sense of his identity. It was Miak who approached me about "sharing" his work more openly. He had gained a newfound sense of pride in the work he was producing. The staff at the centre were extremely supportive of his images. Miak would on occasion walk to various staff members and show them his latest work. After much deliberation, consulting colleagues and supervision, it was decided that Miak be allowed to show his work. Now he had a second goal. The show was to be held at the same time as Miak had decided to leave the city and return home. Therefore the finishing of works for the show coincided with termination.

The process of working up to the show was extremely important. He finished works that, until then, had been in progress. He was asked to title his work, which he was able to do for every picture. In naming each piece he was taking ownership of his images. It also enabled a full discussion of his work, as would generally occur in the usual process of termination where there is a review of the client's imagery. During this time I became his secretary. Miak did not like to write and so would dictate to me titles and what he wanted in his biography. In this way he was being placed in charge of how his images would be seen. This was, after all, his show. The concept of sharing his works, and the emotions displayed within them, is a Native concept and one that was not foreign to him. In fact it would have been more out of character, personally and culturally, had he not shared his works. This show allowed him access into society as a whole.

The exhibition was held at Concordia, on an invitation only basis. I was very protective of Miak's work and wanted to be able to control the proceedings. Space, or more specifically the lack of private space, had been an issue during therapy. I felt that if



his work was to be shown that I would have to be able to contain the space. Miak picked up on my wish to protect his work and was more at ease with the exhibition process. The setting up of the show helped him greatly. The fact that I wanted to protect his work and that people were willing to exhibit it, boosted his self-esteem. It re-inforced his identity as an artist and gave him direction.

Eleven works were presented. Each work was carefully selected by the artist and myself. The implications of showing each piece were explained and understood by the artist. There were long discussions about whether Miak should use his real name or not. He wanted to because he felt that his images could teach others what it was like for him as an Inuit man. I however, was not quite as happy with this decision as he was. During supervision it was decided that it would be alright for Miak to use his own name so long as a separate contract was produced.

At the end of the naming and choosing process Miak picked the image that he was most happy with: the bears at the garbage dump, which he had entitled "Environment". This image had been one of the more difficult ones for him to make, however he felt that it made a political statement about how the world was being treated. Perhaps on a closer level he was responding to how he was made to feel like "garbage" in the residential schools. The bears eating from the dump show, perhaps, that even so-called "garbage" can nourish. I had asked him to choose the image he liked best, as in return for allowing others to share his imagery he was to be presented with a gift. A T shirt with the "environment" image was printed up for him. Also all his work was photographed and put into a folder for him to take home. Miak had given the images to be seen by members of "our" culture and in return had received gifts made by Western technology. Metaphorically, the photograph is seen by some as capturing the soul, an apt description of what Miak's images had done. The exhibition was called Meeting Ground because it truly was. Miak had met another culture and had left behind his artwork to enrich and educate. I had had the honour of being present on his journey for identity.

The final framing and hanging of the art work was left to me. I felt that, in order to protect Miak's journey, it would be better for the images to be displayed randomly. An exhibition guide was made for the event with Miak's help (please refer to appendix ii). For the purpose of this thesis, Miak's real name has been removed.

For the further development and growth of this client, the exhibition was a particularly useful tool. The therapeutic gains of showing his work outweighed those of not showing. The decision to show the work, on the part of the therapist, was an extremely difficult one to make: could I contain his art work outside of the therapeutic setting? Could I adequately protect his art work outside of the setting? What was my role? Was it ethical? In this particular case, with this particular client, I felt the correct path was to exhibit.

The ethics of exhibiting client art work was discussed by faculty and students at Concordia in an event named "Framing the Art." It is a question that has long been a cause for contention. It is important to note that Miak was in therapy by choice. The groups in which he made his images were studio groups and Art as Healing groups. Adamson's book *Art as Healing* (1984) was particularly useful as he too exhibited work made in his groups.

Staff at the centre noted changes in Miak during his time in Art Therapy, namely his eagerness to work, his ability to communicate better with others, his heightened awareness of others around him, and a higher level of confidence.

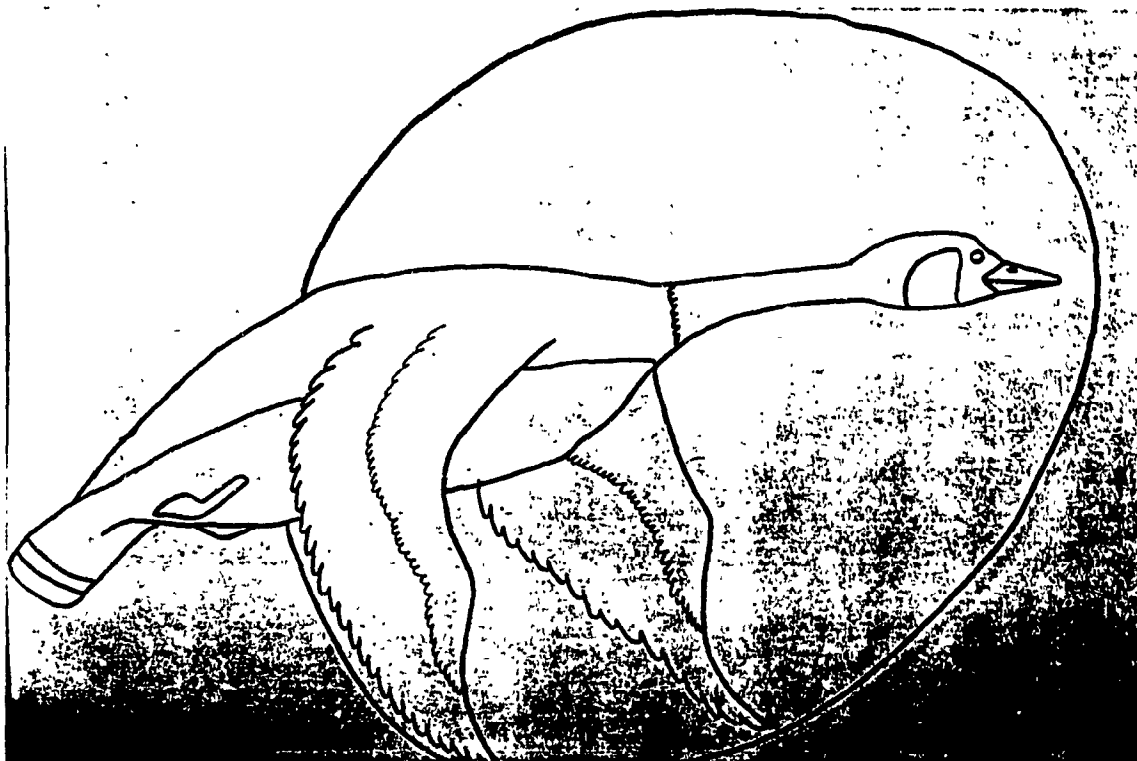


Figure 2. *Miak Goose Flying in Front of the Sun.* 18/09/92

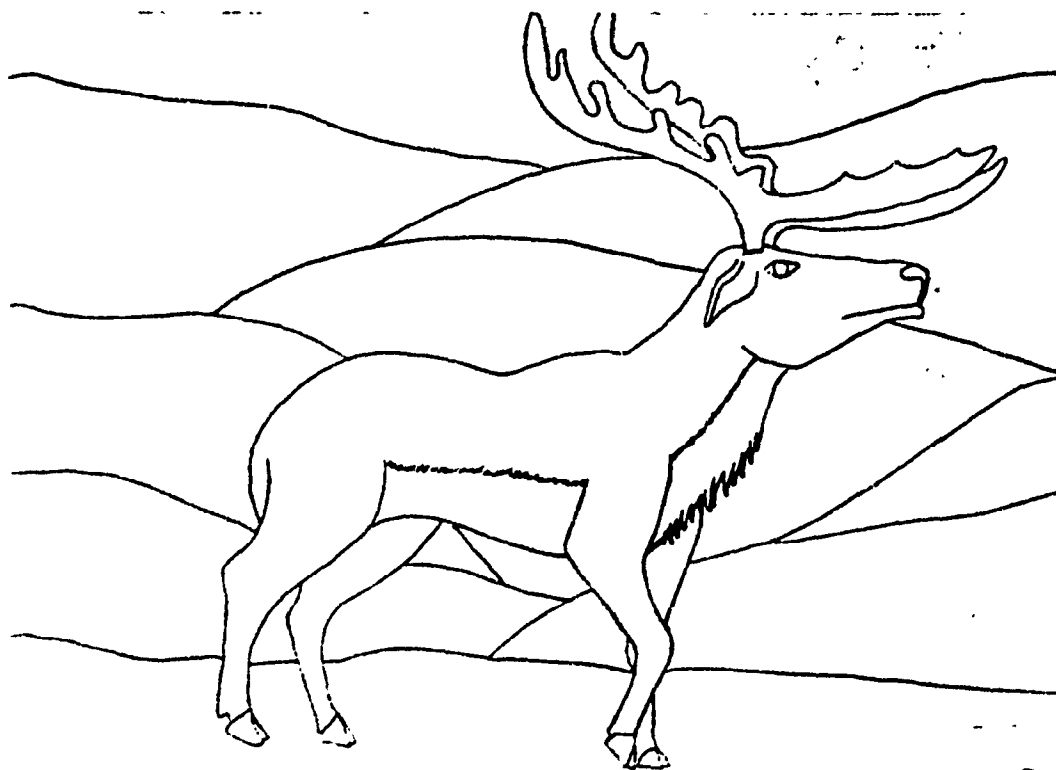
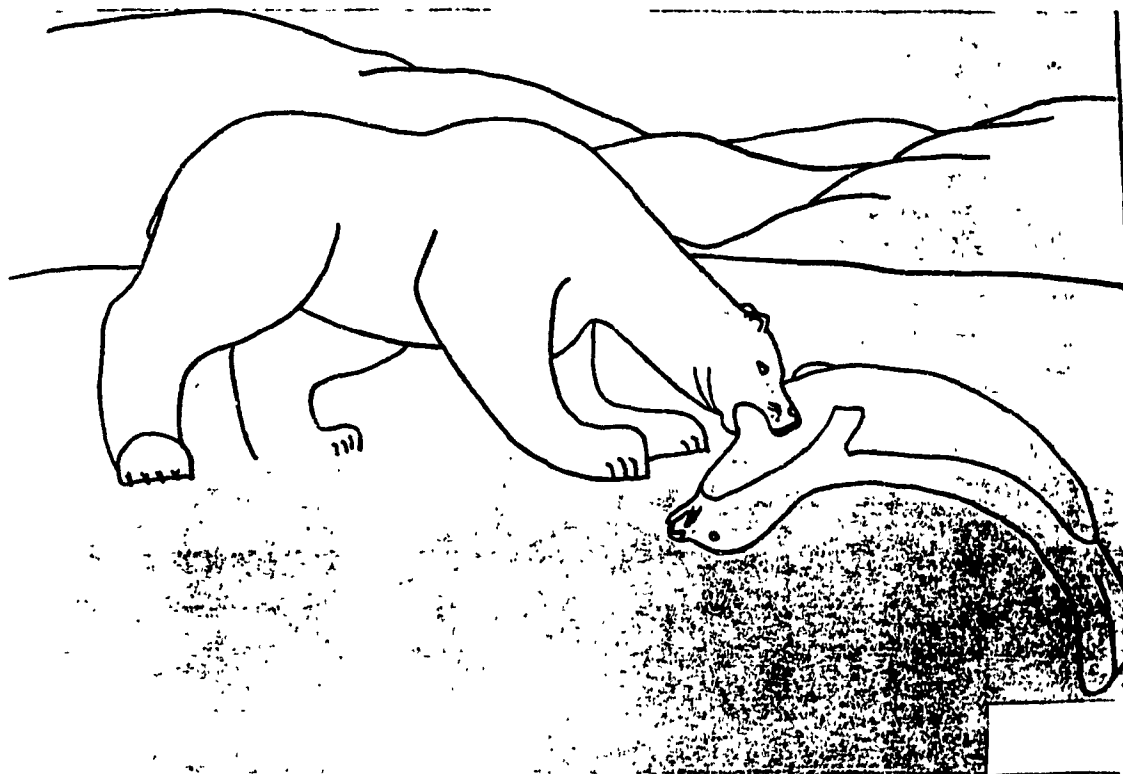


Figure 3. *Miak Lone Caribou.*

24/09/92

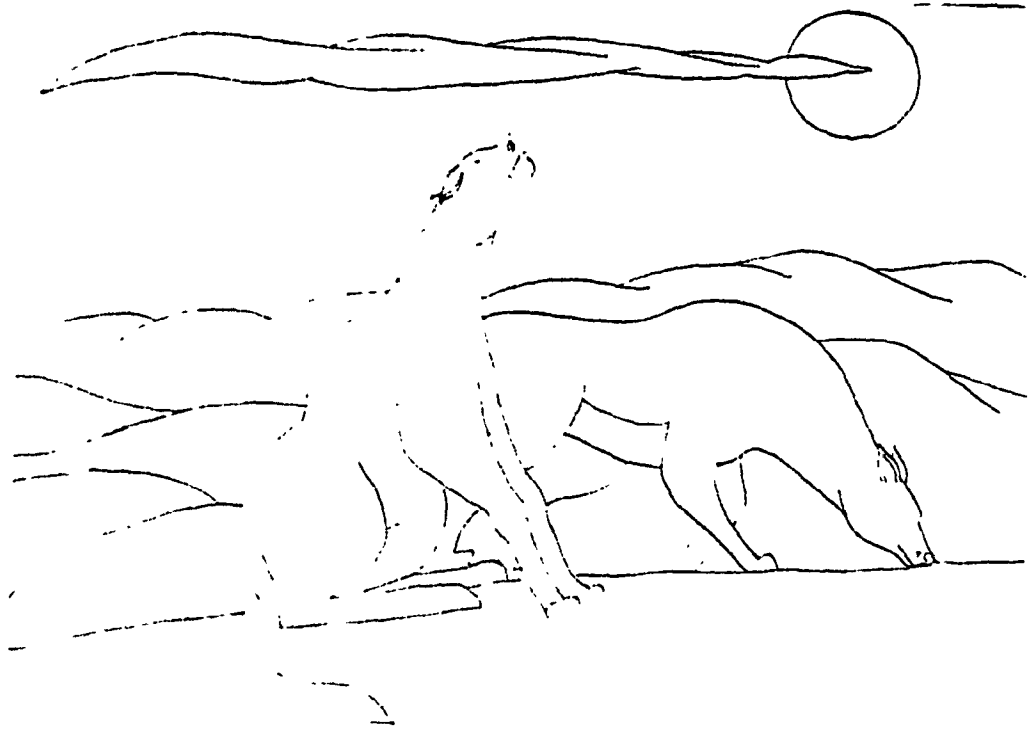


**Figure 4.** *Miak Two Seals and an Arctic Char.* 25/09/92



**Figure 5.** *Miak Bear's Feast.*

01/10/92



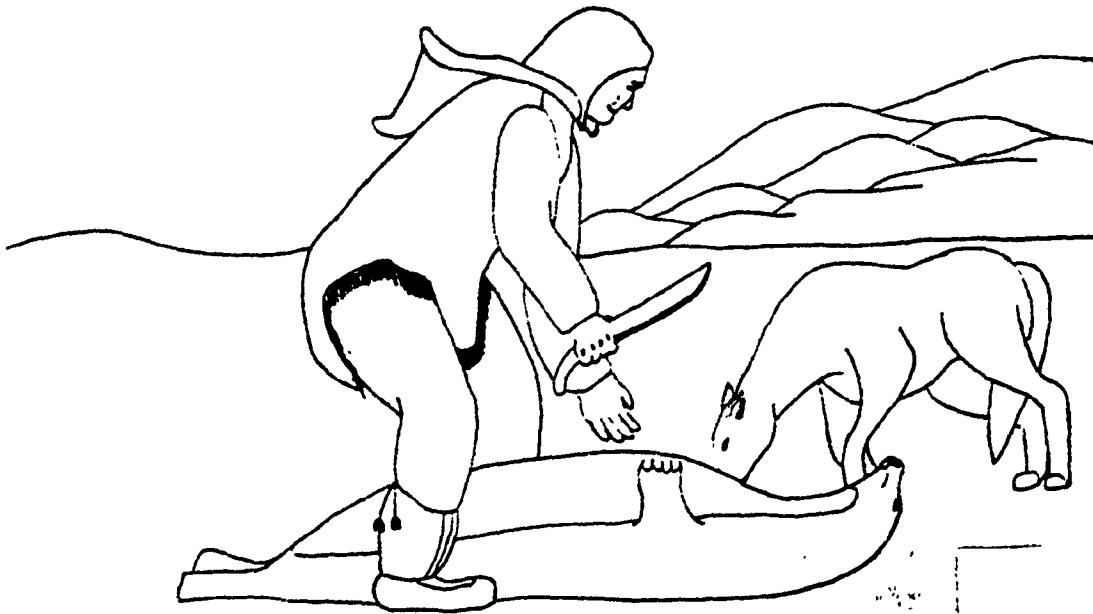
**Figure 6.** Miak *Two Wolves Howling*

08/10/92

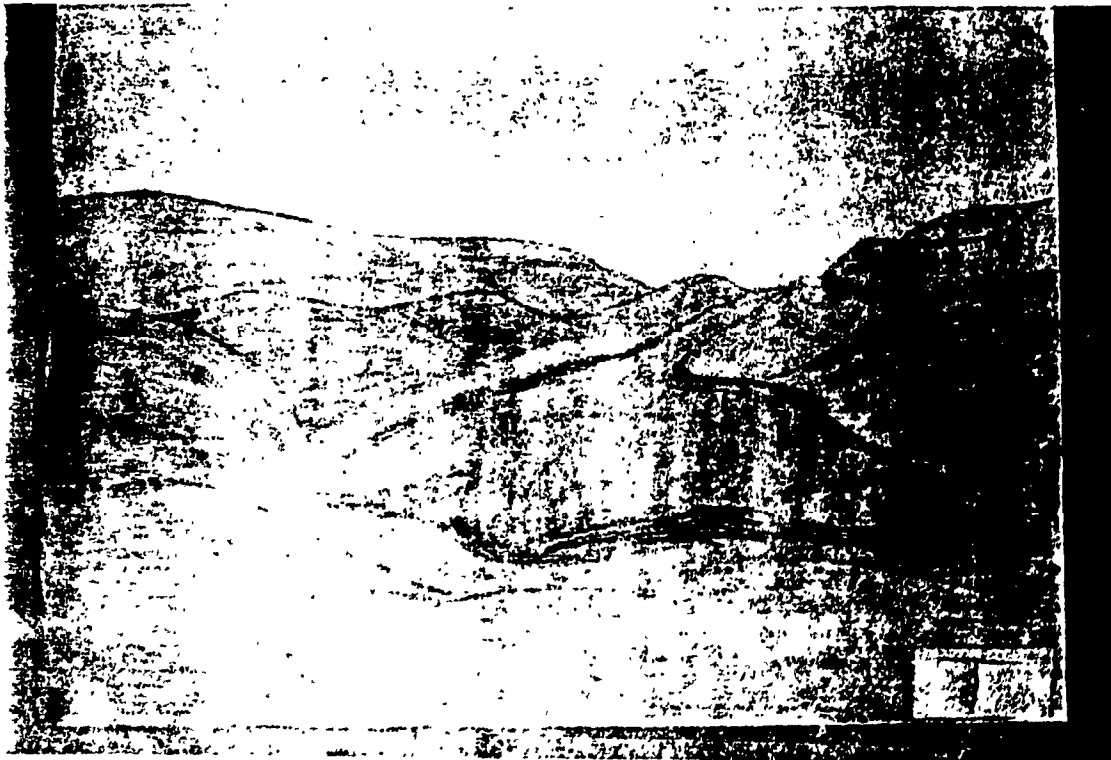


**Figure 7.** Miak *Three Flying Geese*

08/10/92

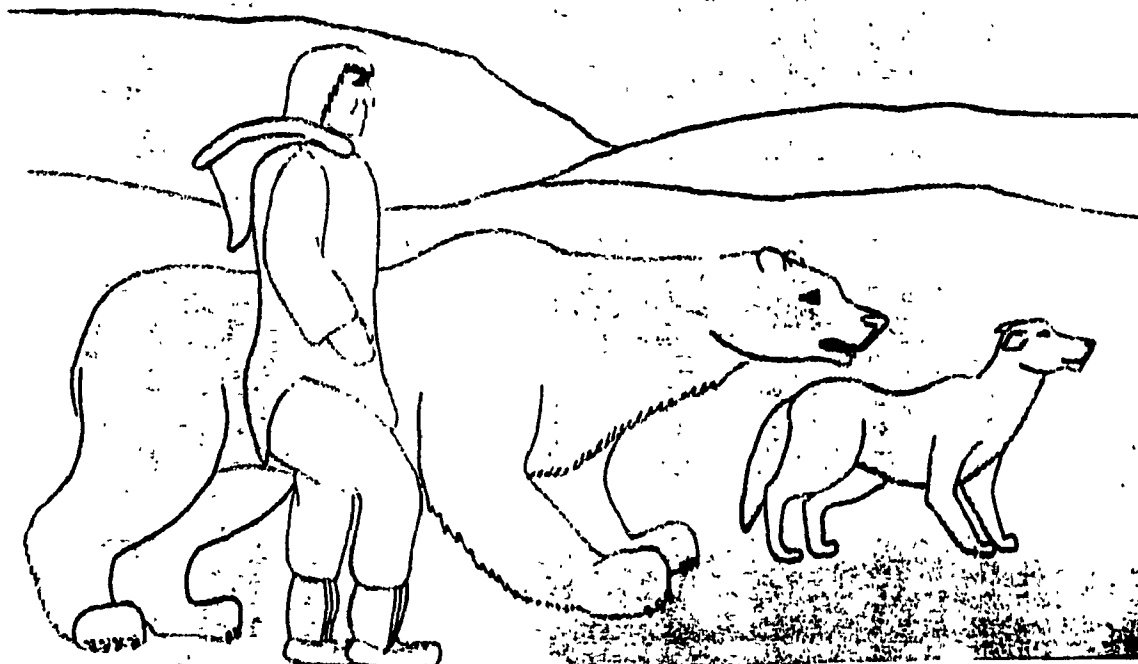


**Figure 8.** *Miak Hunter and Dog Catching a Seal.* 09/10/92



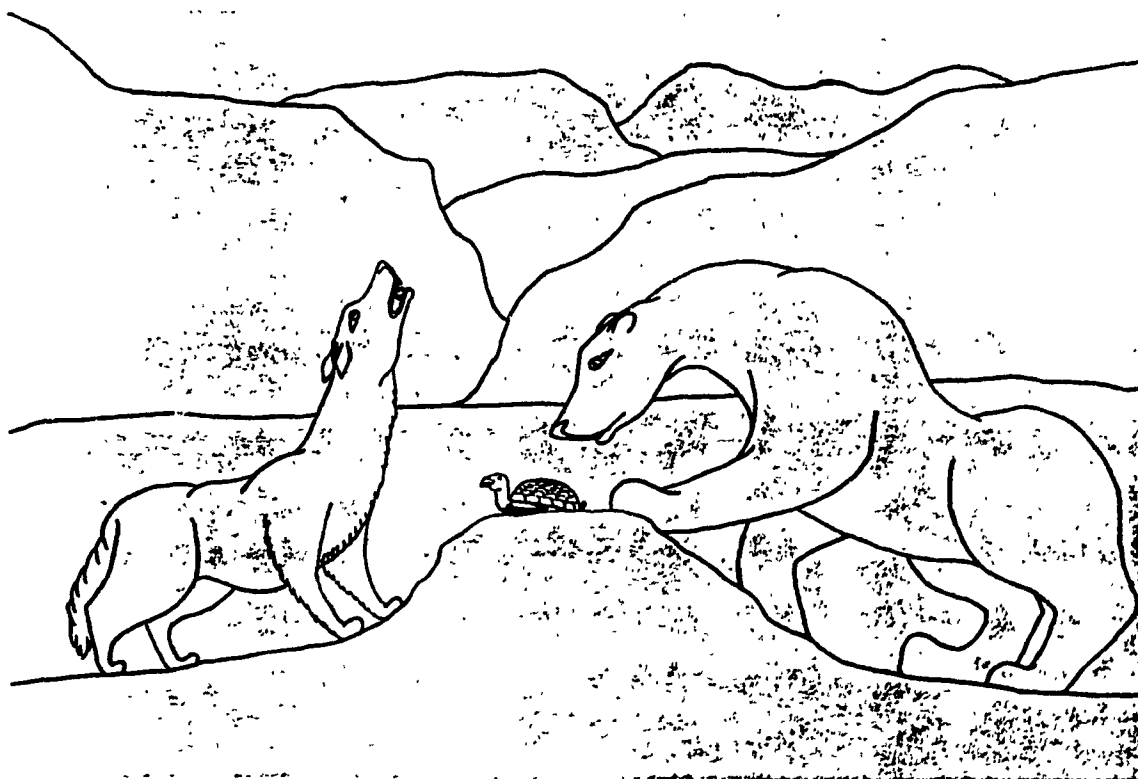
**Figure 9.** *Miak False River.*

09/10/92



**Figure 10.** *Miak Man With his Dog and Bear.*

20/11/92



**Figure 11.** *Miak The Three clans: Bear, Turtle & Wolf.*

20/11/92



## **Chapter 8**

### **Case Vignette: When Anger and Hurt Become Intertwined: One Client's Experience**

---

In this vignette I will be looking more closely at an individual who participated in both group and individual therapy. Where relevant, the individual's interaction with other group members will be discussed.

Mary (a pseudonym) was a 36 year old Inuit woman from the Northwest Territories. She had three children. Two of them, a boy around ten years of age and a girl who was younger, lived with her ex-husband. The third child was adopted and further details were unknown. Mary was an attractive, petite woman who had a long scar on her left cheek. Mary returned to school and began on-the-job training doing filing and accounting work.

Her presenting problems were stress, from school work and from her recent decision to abstain from abusing substances. Mary had had an abusive past and had identified with her abuser and his anger. Much of the therapy consisted of allowing Mary to express her anger and to help her to do it in an appropriate, less destructive way.

I chose to base this case study on Mary because it was very important to 'be there' and to allow her to choose her own path. At times I felt as though I was not as 'there', with this client, as I should have been. At other times, I have to admit that I would rather not have been there with this client as she brought back into consciousness some difficult issues for me.

## COURSE OF THERAPY

Mary participated in twelve group sessions and four individual sessions. The first three sessions were used for building up rapport and trust. The first group Mary came to, 08/10/92, was a studio group in the 'games' room. She made two images, (figure's 12 & 13). In the first image Mary related how she loved the sky.

" I like to sit and look up at the night sky. It makes me feel peaceful, you know. You can wish on stars for good things to happen.... The rainbow and the sun are less important, they're in the sky, they're pretty you know, they bring me pleasure"

Then Mary set to work on a second image (figure 13). She worked energetically and was happy to talk about her image once it had been made.

"I put the things on the side here (*black marks in the corners of image*) to show movement... out of the black hole comes life... the dots are like energy.  
This image brings me a lot of comfort,  
it makes me feel happy."

I felt that this image showed a spinning motion. I asked Mary how fast it was spinning and if it was spinning in a controlled manner.

"It spins in control, slow. That's why there are so many colours- or why you can see the colours... I haven't painted since I was a child, it feels good."

She stated that the sun and the rainbow in the first image were "less important, they're in the sky, they're pretty, they bring me pleasure." The sun is within a blue star and has an "N" painted on it Mary also wrote "Northstar" at the bottom of the painting. It seemed that although she described it as a sun, in the image it is disguised within a star.

The second image reminded me of an image made by a western client, V., who had drawn a boiling pot. The 'dots of energy' in this piece (figure 14) were seen by the client as sparks of anger. I wondered whether Mary's 'dots of energy' may also be anger. Stars are also seen as universal symbols for abuse. When I reflected back on these first images I saw just how much they depicted Mary's conflicts.

The next group Mary came to, 16/10/ 92, was in the school room. We had managed to secure this more private space on Friday afternoons when the school was closed. The new space and Mary's presence in the group inspired a change in other members. She sat next to Miak, another Inuit and spoke with him in Inuktituk. Mary asked Miak if she could share something with him about his drawing. He said that it was ok.

**"Do you remember False River? You know where the river turns into a lake, we'd go there as kids and the elders would teach us the old ways...how to fish and hunt. All kids should get to go there. Your picture looks like False River."**

Miak then shared with the group a story about a hunting trip he had gone on. As members began to drift off for a break Mary began to talk with Miak and me of a problem she was having. Her ex-husband had been bothering her and would not leave her alone. Although he was not living in the city, he would call her and make threats. Mary said that she was going to meet with a court worker over the coming week to see if she could get an injunction against him. Then she turned to her drawing (figure 15). The two 'planets' with dark sides show Mary. The grey one symbolized her 'bad' feelings and was placed in the rainbow, which represented the "northern lights". The yellow 'planet' was her at that time, feeling much happier since she was 'clean'. Mary had been a teetotaler for nearly three months and went regularly to A.A. meetings. The dark side of the planets

represented the scar on Mary's left cheek. A flash of lightning struck away from the yellow orb.

"the lightning is possibly my anger. Anger at my ex-, anger at my parents, at everybody. I'm really angry at my father, you know he would not get my mother special food, he would not look after her. She had diabetes. With the right food she would not be dead now. I tried to give her the right food."

Her wish to nourish her mother with the right food portrayed Mary's own wish to receive the right food. As Mary was a recovering alcoholic this reference to food may also be a metaphor for alcohol. She realized that her drinking poisoned the rest of her life. She needed to receive good stimulation, not drunkenness in order to survive.

The sun can be seen as a symbol for the father, I felt that the lightning was coming out of the father. Mary said that the sun was her, and that the lightning was possibly anger. From this I construed that Mary had identified with her father, with his anger. The stars or satellites around the planets seemed to have their own energy and movement. Had Mary experienced abuse? I knew from the scar on her face that there had been trauma in her life. As she used pencil crayon and felt tip pen to go around the edges of the stars and planets she spoke about the fear she had felt after being stabbed.

" I knew that the knife had gone near my eye. I thought that I had been stabbed in the eye, and when the nurse asked me to open my eye I almost screamed my head off. I thought that I was going to be blind. Then I opened my eye slowly, the nurse was really supportive.  
And I could see."

"And I could see." When I looked up some of the symbols in Chetwynd's (1982)

bible I found that lightning was,

"Sudden flashes of intuition and deep insight which can illuminate the night world of the unconscious for an instant making it stand out as clear as day."

(p.243.)

I wondered what Mary saw. Did she see the source of her anger? The next session, 23/10/92, was to be the last in the quiet privacy of the school room. The school was going to be opened five days a week, which also made it difficult for Mary to join in the group. Mary arrived late for this session. She had just been to speak to a clerk of the court to see if she could get a court injunction against her ex-husband. She was flustered when she came in and appeared confused. The images she made in this session were not as invested as her previous images (figure's 16 & 17). There is a lack of colour, and the lines in the first image were scribbled. There is a diamond shaped star in the middle bottom half of the image that is more defined. Is this the Northstar that came up in the first session and if it is, is Mary looking for guidance? While re-reading passages from Marion Milner's book (1957) I was struck by a sentence she had written whilst reflecting on a Sun and Moon image,

"Undoubtedly the sun and the moon here did mean the ordering and life-giving principle: that is, in the beginning, the parents." (p.101)

I felt that the stars, the sun, and the moon reflected Mary's need to order her life, starting with her parents. The clay pieces reflected the lightning that is seen in (figure 15). As she was making them I felt sparks of anger coming from her, as the lightning came from the 'planet/ sun'. As she slapped the clay and dug into it with the tools, Mary spoke again of how her father had not treated her mother "right" and that her ex-husband had

not treated her well either. I felt that there was a suggestion here that Mary's father also mistreated her, yet at that time I did not have my feelings corroborated by her.

Mary was unable to continue coming to the groups until after Christmas as the school had been opened for the whole week. In order to accommodate those who wanted to join in the groups after school, the hours of the group were changed. I had offered individual sessions to Mary before Christmas but she was not ready to continue in therapy. She kept in contact, coming up to the groups for brief visits. Sometimes she would ask to see the first images she had made (figure's 12 & 13). She said that when she felt unfocused or 'bogged down' at school, she would think of this drawing and things would become more focused.

When Mary returned to the group after Christmas, 07/01/93, there was a change in her, in that she was more able to express herself. I felt that now she was ready to work. She entered the room angrily: Christmas had brought with it bad memories and she was seething. She looked around attempting to decide what materials to use and as she did, her hand occasionally stroked the scar on her face. The scar appeared slightly redder than usual as though the anger inside her was trying to seep out of it. She asked another member of the group to pass her a piece of paper and began to work with a red pastel, (figure 18). Mary began to scribble on the page. The pastel was soft enough so as not to rip the delicate newsprint. After scribbling she began to use an orange crayon as if to smooth the red. Finally she barricaded her anger in with brown and then blue. "Can you tell me what this is?" I asked her. Mary looked at her drawing, and as she did, her faced scrunched up and she said venomously, "I feel so angry, I feel like I could hit somebody." It was Miak who asked her what was making her feel so angry. Mary explained that she had not been able to see her children over the Christmas holidays. They were in her home town with their father. She spoke of how her ex-husband had hurt her and she touched

her face. Then she returned to talk of her own father and of his anger.

"I used to be so funny, always laughing and joking and then one day I was angry, not funny. I feel so angry I want to smash somebody, hit them hard. I'm so angry!"

There was a bag of clay in a box next me, I pulled off a handsized piece and gave it to Mary. "Hit the clay," I urged her. She looked at me for a second and then began to pound the clay with her fist and then banged it on the table. Then she ripped pieces off the main chunk and began to roll them in her hands. Mary took one of the sausage-like pieces and brought it crashing down onto the edge of the table, flattening part of it. "Will the clay be destroyed?" she asked. I hesitated and then said, "no". She repeated smashing the pieces until she had a pile of them, "Eghh, they look like fingers." Something in her tone, in those words, told me that my feeling that Mary had been sexually abused as a child was correct. The images held elements of this and her words that day seemed to be a confirmation. Then I asked her to try and make something with the pieces she had smashed. I wanted her to see that she could create something out of her anger and that she had not, and could not, destroy the clay. I am not sure whether I was empathically responding to her needs or my own at this time. Perhaps I had wanted Mary to see that neither I nor the clay could be destroyed by her anger. Mary once again set to work and made an inukshuk, which is a stone marker (Figure 19) used to guide people traversing the Arctic barrenlands. Like the Northstar (Figure 12) it seemed to suggest a guiding point which could be used to navigate the wilderness. In Mary's case the wilderness was the abuse she had suffered. The group throughout silently supported Mary and when she had finished her clay piece she seemed very pleased with herself. "My anger has only ever been destructive, but I created something, didn't I?" The group said

"yes." I gave Mary a box in which to place her work and she carried it to the drying shelf. The box acted as a container for her piece and also as a protector.

For the next three sessions I worked individually with Mary. The group was very understanding with her and showed their concern by asking how she was doing. During the first two sessions the intensity of Mary's anger was almost unbearable. I asked her to express in an image how she was feeling at that particular moment. In the first session all she could do was scribble with a pencil. Although her gestures were wild she did not leave the confines of the paper. She spoke of her frustration at the other Natives in the school.

"Those damn people just fool around. They're not serious about their school work. Goddamn Natives and they get paid to go to school and then they complain when they get docked for missing a day. If they were working no employer would stand for that. I know that they joke about me but I'm just trying to get on, make something of myself. They can't see that. I nearly hit this Inuit bitch today."

I did not feel that it was her wish to achieve in school that made her resent her Native peers. I wondered how much of this anger was really directed towards her family and how she felt about not living in her community. It may have been easier for Mary to hate other students, at that point, than to come to terms with how those closest to her had hurt her. At times during the next two sessions I felt her anger strongly projected on to me and there was a realization that Mary had identified with her abusive angry father and was "at risk" of following in his footsteps. Mary also described at that time that it had been her ex-husband who had stabbed her in the face. She said that he had tried to turn her into a prostitute and when she refused he 'knifed' her. It seemed that it is this man who also has custody of two of her children. Mary did not talk about her children much. She wanted to see them. She quietly said once that she had hurt them. It was as



though she was afraid of seeing them before she was totally ready. By 'ready', she meant free from the legacy of her father.

Mary frightened me at times during these sessions. For my own reasons I had always been adamant about refusing to work with those people who had become abusers. Now I was seated across from someone whose pain I could empathize with, but whose ability to abuse scared me. I did not feel angry towards Mary, just sadness and a need to direct her anger from me back on to the art work.. But how? On 04/02/93, Mary came in and began to complete the scribble she had started in the first individual session. By then she had coloured in many of the scribbles; one of which she made to look like a poppy flower, the other as a comically sadistic dog. In this session Mary began to colour over the image completely with a yellow crayon, which softened some of the other colours and contained the image. Once she had done this she went back over a heart in the centre with a red crayon (Figure 20). This was the first thing and the last thing that she coloured. She was angry at how she had been treated by someone in her class and spoke about wanting to seek this individual out and "beat them up". On a suggestion from my supervisor I had bought some balloons to see if popping some would help Mary to release her anger. By coincidence earlier in the day Mary had popped a balloon that was floating around in the games room. I asked her to choose a balloon whose colour meant something to her.

**"I'm going to use this green one 'cause that's the colour of this  
guy's clothes today."**

As she started to blow up the balloon her face became incredibly contorted as though all the hate was coming out of her body with her breath. I reflected this back to her and she began to blow even harder into the balloon. Once she had blown it up Mary placed the balloon inside the heart on her image. With great force she slammed her hand

on to the balloon bursting it. Mary repeated the exercise. The second time she chose a red balloon. This balloon did not pop as easily as the first. After it popped on the third attempt Mary said, "It's red like on the picture, my anger, it took longer to pop!" I reflected back to her that some feelings were harder to deal with than others. She agreed and noted that it would take her a great deal of time before she could deal with all her anger. Then she had another insight. "I wonder why I put the balloons on my picture when I popped them?" I felt that this expressed the anger that had broken her heart over the years. Mary and I sat back in our seats exhausted, the session almost over. I asked her if she wanted to make a response drawing. She said "yes" and signed her image. I regarded this to be a positive response as she was beginning to own her anger. Just before the session ended Mary said,

"Sometimes my anger is beautiful. It's a part of me, I have to accept that. The anger comes and then I find myself thinking about my images and I'm happier. My anger is constructive now rather than being so destructive. I'm going to buy myself some balloons and I'm going to pop them all when I feel angry. Beats smashing the dishes or breaking something."

As Mary left the room she gave me a poem that she had written about the stars. She had mentioned this poem just after our first meeting but had waited to give it to me. I felt in many ways Mary's timing was uncanny. She seemed to know when I was ready to hear what she was ready to tell me. This is what Mary wrote, (in the original, certain words were scratched out as she was working out her poem, these words have been placed in parentheses).

**Being Far Away**

The stars are great

Bright and clear.

They can be seen at night like (huge far)

huge family of the universe.

Like the Great Northern

skies in the winter nights.

The whole sky filled with

countless stars far away.

And the Northern lights (are) all

around shimmering with beautiful

colours of all rainbow shades.

The clouds are over, but there is

always a chance to see that Northern star.

(Reach for the shining star, until there

its there in front of life

its always there in t)

Make a wish, and that wish is a

positive star.

There was a lot of sadness in her words. If I may paraphrase Mary, through the cover of cloud there was always a chance to catch sight of the Northern star, the wishing star. There was hope. I felt that the stars are her family, which she tried to place in order. More precisely, she was trying to separate herself from the abuse caused by her family. The clouds which obscured her guide, the Northern star, symbolized the anger that threatened to consume her at times.

The next session Mary came to was a group session on 11/02/93. In this group she began to draw an image of a hunting camp (Figure 21). This was the first time that she had drawn an image with figures in it. It was also the first concrete reference that she made, within her art work, to the Inuit way of life she had left behind when she came to the city. She drew herself very near to a fire. The smoke from the fire, that was smoking fish in the tent, ripped the page where the white ptarmigan flew. The figures

and the tent appeared to float above the ground. (This was a quality that I found in many of the images drawn by the Inuit of that area.) She said that the figures were herself and a friend who used to go hunting. "We had so much fun together," she reminisced. Like Miak, Mary saw the camp as a place to go to 'dry out'; they did not drink while they were at the camps. The fish came from the sea which was over a crest in front of the camp, "it's always just over the hill." There are resources in this image, yet there seems also to be hurt. Mary was sitting so close to the fire that, if she had not already been burnt, she was about to get burnt. In supervision it was thought that I may have been the other figure. I am depicted as walking away, because it was close to the time when therapy was to be terminated. It was true, that figure did have a 'pink' face. I wondered, if it was me, why did Mary place me in the hunting camp with her? Was this an attempt to take me with her? As it was close to termination I would have to say "yes". Mary needed to concretely take me with her by putting us together in an image. Her ego was not yet strong enough to carry the burden of the past by itself. She needed to use me, or the introject of me, as an auxiliary ego, a figure that was with her in her sobriety.

The next week, 18/02/93, a guest speaker came to the centre to talk about alcohol abuse and where he had ended up because of it. The gentleman came from prison to tell his story to other Natives. He was born with fetal alcohol syndrome and was taken away from his mother at an early age. They called these children 'the lost children'. He explained how his addictions fuelled his hate, eventually ending in him shooting a man dead for no reason that he has ever been able to fathom. Throughout his story Mary watched attentively, every now and then nodding her head, every once in a while throwing me a glance. The speaker and his revelations of how he had managed to turn himself around touched many listeners deeply. By the end of the talk, tears had come to Mary's eyes. She walked slowly towards me and touched my hand. She held my hand briefly, said "thanks" and went to talk with the speaker.

The next session, 25/02/93, was another group session. It was one of the most cohesive groups. There were three members, including Mary, who stayed for the early evening group. Mary worked quietly completing her image of the hunting camp. I was working more closely with David in this group. He had made an image of the four elements of the universe that had been described in a book he was reading. He felt that if you start out in the universe and then look back at yourself, the closer you get the more you realize just who you are. So I asked David what he might see if he looked back at himself from the universe. He shrugged and then said "mmnnn, interesting." I asked him to make an image of what he saw. This time the four elements of the universe intersected each other and made a window pane (figure 22). He had drawn this image with a ruler and pencil. I felt that this was his attempt to control what he was seeing. D.J., the other male member of this group, reflected back to David that his image looked like a window.

"Yes, it's a window pane...mmnn... and  
when I say pane I really mean pain... I  
realize that now."

I asked David which side of the 'window pain' he was on and if he could see through it. "I can't see through it right now. What about you Mary?"

"I'd be right inside looking out, I'm in there with my pain. I  
know it's the same with you. There are days when I  
can't see through my pain."

Both D.J. and David agreed with what Mary had said. We sat in silence for a while; then D.J. shared his feelings with us. He echoed David and Mary. The group came to an end. Everyone worked together in cleaning up and thanked each other.

Mary missed the next session, 04/03/93, as she was working at a new job. The next two sessions, 11/03/93 and 18/03/93, Mary worked on an image of herself and a pet

dog, (Figure 23). She wanted to try and draw a husky dog from a magazine photograph. Mary stated that she had never drawn a dog before and concentrated hard on getting it right. The dog in this image, unlike the one that came out of the scribble drawing, was happy and smiling. There were human qualities to the dog, whose ruff looked like the ruff on Mary's hood. The coat Mary was wearing in the image was a technicolour coat sort of an Inuit version of *Joseph and His Technicolour Dreamcoat*, (appendix iii). In the story of Joseph, his father gave him the coat, and Joseph's brothers were so jealous of the father's gift that they cast Joseph out into the world, leaving him to die. However, Joseph was guided by a heavenly body: God... everyone's father. As we saw in the chapter on religion and culture, belief in a higher power is the ethos of culture. It is what binds societies together. Joseph, whose life was saved by god, was given a safe place in the world to grow and become powerful. Was she looking for a higher power, someone to guide her to health? I felt that Mary was also looking for a link to her own culture. This was displayed with the image's border of Inuktituk alphabetical characters. The image also reflected an Inuit legend, (appendix iv, *The Dog and the Young Girl*). In this legend, the girl's family and community are killed by illness. The girl was left in the wilderness with only her dog for a companion and a small igloo for shelter. The girl and the dog hunt small game, like the ptarmigan in Mary's drawing. Both Joseph and the girl are in the wilderness due to losing their families. Mary lost her mother from sickness. One could say that she lost her father because his abuse threw her into a pit in much the same way as Joseph's brothers threw him into a pit. The fact that Mary's work reflects both a Native story and a Western biblical story was a true reflection of how she was caught between the Western and Native worlds. I felt that there were many positive elements in this image. There were resources for Mary to utilize, like the birds, the shelter, the sled and the husky dog. There was also an animal hide tanning on a frame, which looked like a spider's web. This symbolized that she had the resources to become

well but was still unable to heal herself. I felt that now Mary had all the tools with which to embark on the second stage of her journey.

## SUMMARY

In this chapter I have attempted to honestly represent my observations of Mary. I did not refer to Western theories too much in this text as I wished to portray Mary, and her journey through her art, in a manner which reflected the meeting ground that we shared. I could have used Kleinian theories to postulate on her oral needs. I do not, however, feel it necessary to do that as it is Mary herself who gave us a Western biblical story and an Inuit legend (See appendix iii & iv for full legends) to use as a resource. It is in these two stories that we can see her conflict clearly acted out. It is through the images that we see her journey that is reflected in the legends. Even in Mary's use of materials we can see her struggle with the thin boundary that contains her anger. On several occasions I offered Mary thicker paper with which to work. The thin newsprint was easy to tear no matter how careful she was, causing her no end of frustration. I felt that the tears were wounds that Mary did not always have the inner resources to stop from happening. In tearing her creations she was unwittingly showing how much she felt unable to control outside circumstances, unable to control the abusive parent. During the last few sessions Mary was able to back some of her pieces with thick bristol board, which helped to frame and contain the images and give them strength. I would have liked to have felt that this was due to Mary having gained inner strength through the course of therapy. Mary did have resources that she could utilize, but it was hard for her to see them through the "clouds" at first.

In Mary's images one can also see signs of the "trickster". In Chetwynd's (1982) book of symbols the dog is described under the same heading as "Dogs, wolves and jackals." Wolves are part of the trickster's "family", and can be both positive instinctual

symbols and negative aggressive symbols. Lenore Keeshig-Tobias, an Ojibway artist, has this to say about the trickster in a poem entitled "Thinking about the Trickster,"

"M. His hurt is flashing like lightning. His anger and hate rolled like thunder. And the storm raged especially strong on full moon nights. That's when anger and hurt rolled together and we and he couldn't tell the difference." (p.109.) Indigena.

Mary's images bear the hallmarks of the Trickster: admonition and instruction. They showed the transgression of sin: a sin named incest that had left Mary with a scar much larger than the one that stretched the full length of the left side of her face.

To conclude, I want to acknowledge a Freudian slip I made while writing this paper. Instead of saying "window pane" I wrote "window pain". I would also like to mention that through the relationship, Mary taught me to understand more about the pain that was felt by an abuser. I had understood this in theoretical terms but had still not wanted to face the reality.

Mary is ready to embark on the second part of her healing journey at a time when the art as healing groups are coming to an end.





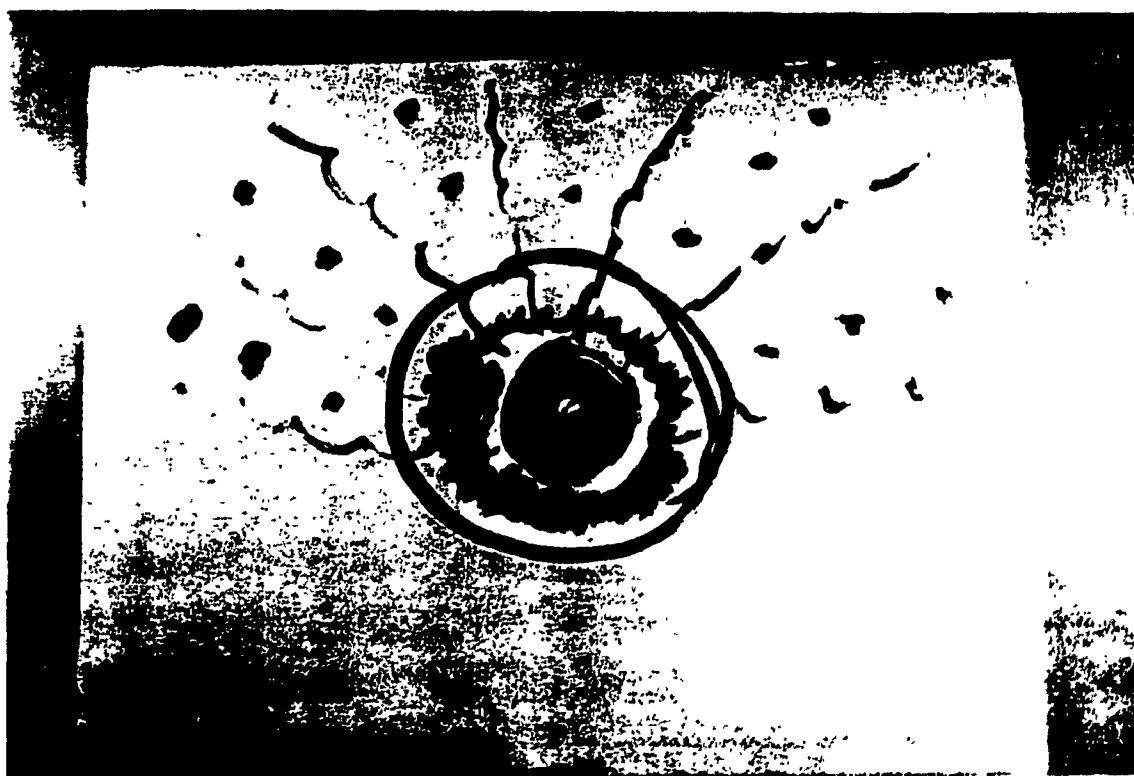
**Figure 12.** *Mary Northstar.*

08/10/92



**Figure 14.** V., *Untitled.*

07/02/92



**Figure 13.** Mary *Untitled.*

08/10/92

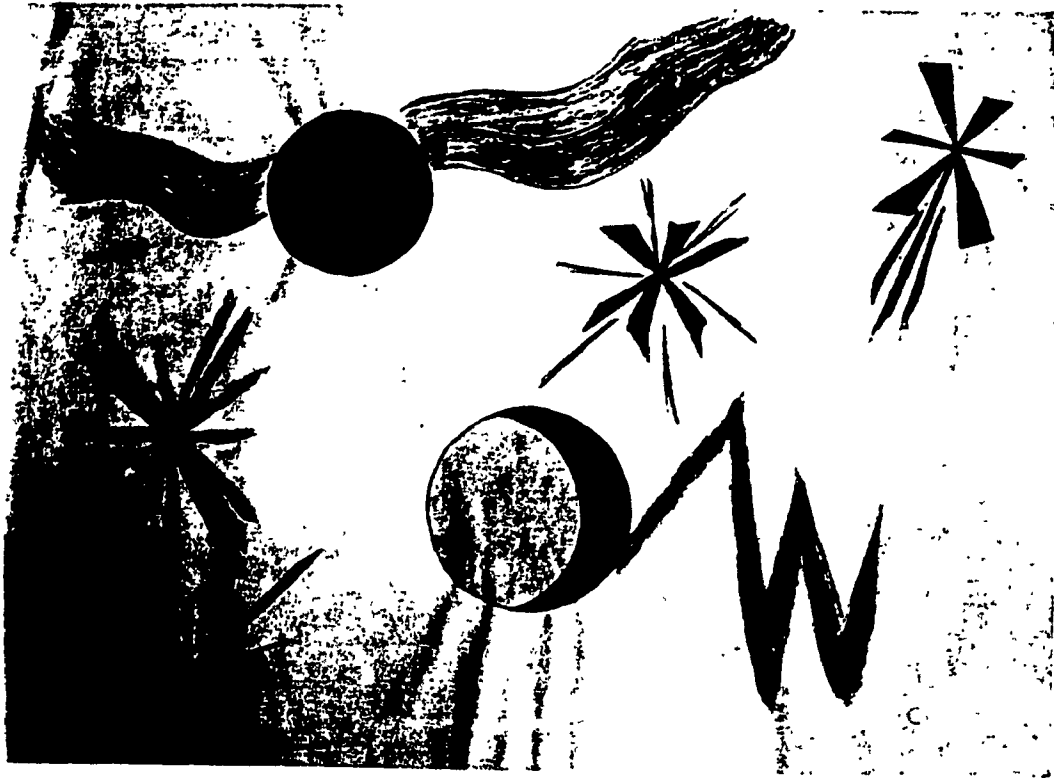


Figure 15. *Mary Untitled.*

16/10/92

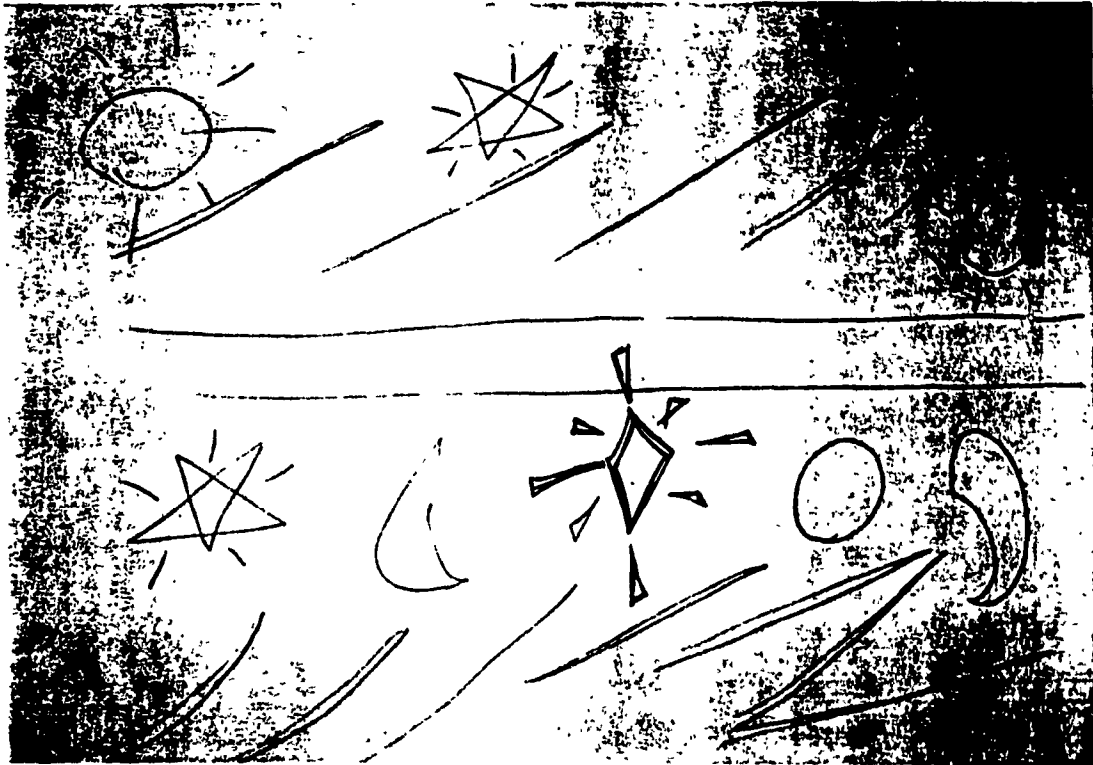


Figure 16. Mary *Untitled*.

23/10/92

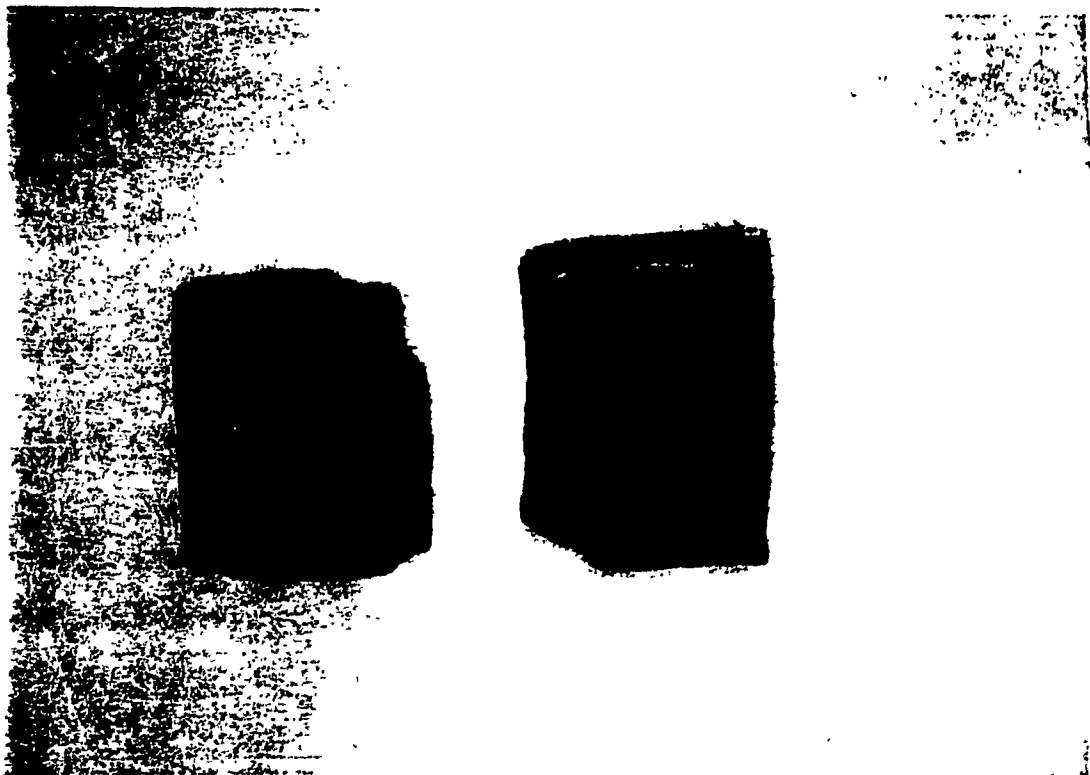


Figure 17. Mary *Untitled*.

23/10/92



**Figure 18.** *Mary Untitled.*

07/01/93



**Figure 19.** *Mary Inukshuk.*

07/01/93



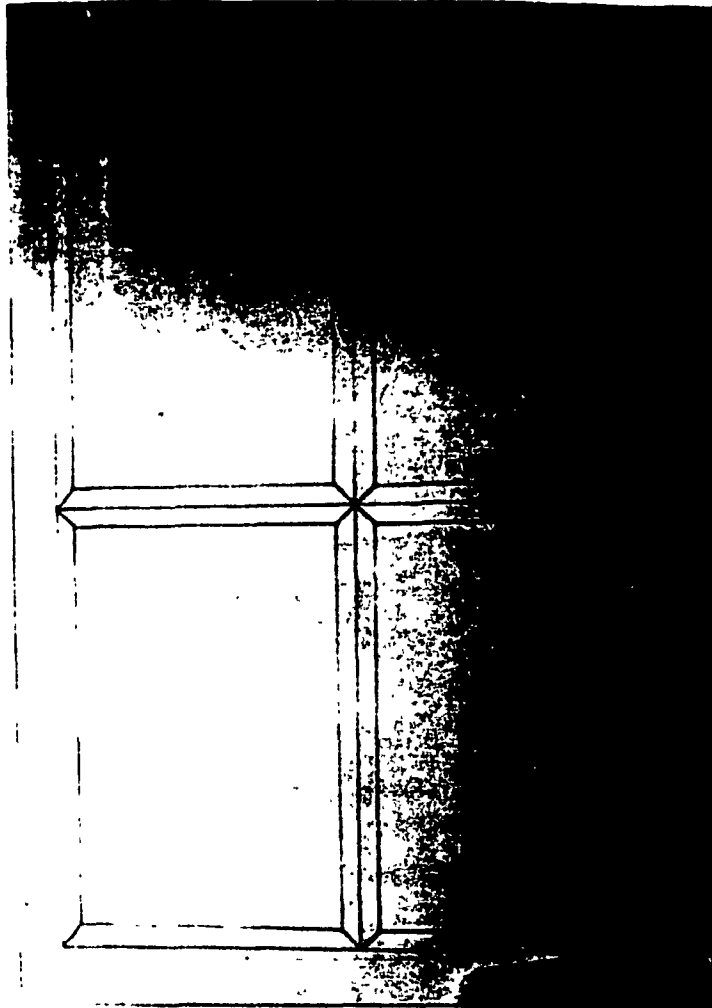
Figure 20. Mary *Untitled*.

04/02/93



Figure 21. Mary *Untitled*.

11/02/93



**Figure 22.** David *Window Pain.*

25/02/93



Figure 23. *Mary Untitled.*

11 & 18/03/93



## Chapter 9

### Conclusion

---

This study focused on two main trends in cross-cultural therapy in an attempt to discover an approach to working with Natives as a non-Native therapist in light of acculturational factors in the urban milieu. There are variations on these two principle themes, yet for the most part neither manage to attain a sense of pluralism. Other theorists who relate their experiences of working with Native clients, like Lofgren (1981), define the importance of realizing cultural differences. In turn they also show us the importance of pluralism in cross-cultural therapy. Hanson (1980), Katz (1984), Katz and Craig (1988) and Matheson (1986) help us to circumscribe Native and Western concepts of healing so that we may assess our clients' reality and evaluate how they perceive the concept of healing. The acculturational process also aids in discovering a given client's perceptions. We must remember though, that the concept of acculturation is a Western one and its terms are heterogenous to Native culture. The wording and structures of lists like that by Hanson (1980) in appendix i, should be taken with a pinch of salt. In the chapter on *Acculturation* we looked at Native spirituality and tradition. In doing this we saw that religion is explicitly linked to culture. We realized that breaking down Native spirituality caused the disintegration of culture, leading to alcoholism and self-destructive behaviour. How can substance abuse, due to the afore-mentioned factors, be dealt with? In this study we have seen three examples of this therapist's work with substance abusers. In all, the group and the community were utilized in one way or another. There was an attempt to use ritual within the proceedings. An elder was invited to give clients spiritual help which, as a non-Native, I could not provide. York, in his 1990 book *The Dispossessed: Life and Death in Native Canada* gives us insight into how a band in northern British Columbia counteracted alcoholism and cultural decay. The Shuswap

Natives of Alkali Lake used the revitalization of spirituality to battle alcoholism. The band's traditions suffered many years of deterioration from cultural invasion. The small town, which was allocated as their reserve, was built around a Roman Catholic church. The Shuswap's traditional lifestyle changed due to fishing and hunting regulations, leaving many unemployed. Their growing dependence upon welfare left many feeling powerless. They were further devastated by the effects of a Roman Catholic residential school, as in 1989, when a priest was committed for dozens of sexual assaults on Native children during the 1950's and 1960's. Unfortunately this story is one that is all too familiar for Canadian Natives. The resulting effect was a substantial lowering of self-esteem for a large percentage of the band. From the available literature on sexual abuse we see that those who have experienced this form of maltreatment can identify with the abuser, thereby continuing the cycle. It is not documented whether this was the case at Alkali Lake, however it is likely that it was present. What is documented is the downward spiral of self-destructive behaviour, alcoholism and violence which took a whole community hostage. Children were left unfed and uncared for by their intoxicated parents. Women would regularly be found battered after a weekend of partying. Several were even murdered by their husbands. This was even though alcohol was banned from the reserve bootleggers supplied to anyone, even children, who had the money. York (1990),

"Since the 1940s, Alkali Lake has endured a nightmare of alcoholism and brutal violence. Now it is a symbol of hope." (p. 175.)

The movement towards sobering up the Shuswap band came from an unlikely source. Two bootleggers, Andy and Phyllis Chelsea, began to realize that their drinking was causing them to lose the love of their daughter. Then one sobering day they saw others' mistreated, hungry children on their way to school, and they resolved to stop drinking. Their efforts to rid the reserve of alcohol abuse were tentative at first. In the

years to come, Andy was voted in as chief, which was much opposed by the reserve's bootlegging priest, and other members of the band who threatened him with violence. The Chelseas remained steadfast in their cause and for many years were two of only a handful of sober adults on the reserve. The change came when they cracked down on the illegal sale of alcohol. Andy's own mother, with his approval, was one of those under investigation, setting a strong example that no one in the community would be allowed to traffick liquor. More adults proceeded to sober up. Phyllis started a system of food and clothing vouchers so that welfare cheques could not be used to buy alcohol. Those members of the band who were sober were given money instead of vouchers, thereby initiating a reward system for those who had pledged not to drink. For those who went to treatment centres other incentives to remain sober were employed, specifically, letters of support from the community during treatment, and a renovated home when they got back. The band also tried to secure jobs for them. What we see then is a rallying of community support for those who resolved to quit drinking. On the other side of the coin, those who continued to try to sell liquor and to drink were given an ultimatum: clean up their act or get out of the community. The final step toward this band's recovery was a revivification of traditional spirituality. Elders from other Shuswap communities were brought in to teach sweatlodge ceremonies and traditional singing, drumming and dancing. Anyone wishing to join in with these activities had to be sober. Alcohol is foreign to traditional Native spirituality and ceremony. Jilek (1974) documented that Salish dancers also used traditional spirituality to replace alcohol.

What we see in the Shuswap's struggle for a sober band is the need for community intervention and support; we also see the role of traditional spirituality. Spirituality/religion was central to Native culture; reinstating it proved effective in returning the individual's sense of purpose and identity. As we noted in earlier chapters the loss of traditional beliefs, from being overwhelmed by another culture, leads to alcoholism and self-destructive behaviour. For the non-Native art therapist, a way to

show respect for the client's long ceremonial history is to use ritual within therapy. I am not suggesting that one uses Native ritual, for that belongs to the Native and not to those from outside his culture. What I suggest is that in establishing the therapeutic framework, one should include ceremony. This may be delivered in the way that clients are asked to enter the art therapy space. It could also be in the way that materials are brought to the group or how the therapy session is initiated. This is something that requires the therapist's personality and what she is comfortable with. For me, there was a ritual in the way that I greeted my clients and the way art materials were carried to the work space and cleaned up afterwards. Working in a drop-in centre was not ideal for setting up ritual as there were always new members arriving and old ones leaving the group.

With regards to utilizing the community, we have seen throughout this study a variety of ways that this can be done. Inviting elders into the therapeutic setting can be invaluable, for as we saw in the chapter on the *Grieving Circle: The Non-Native Therapist and the Elder*, inevitably, culturally pertinent actions are a key to progress. Knowing when to be involved and when not to be involved in the healing process of a culturally different client is something that therapists need to continually assess. There is an important place for non-Native therapists in the Native milieu. It is a place, however, that begs sensitivity and empathy toward the beliefs of the client and his race. As stated earlier, the well-meaning but uneducated therapist can do as much harm as they can good in this setting. It is my conclusion that a therapist must utilize the community when working with Native clients. One must also remain true to one's own culture and employ pluralism, for the racist and the "wannabe" have no place here.

I intend to continue the search for pluralism in my work with Native peoples. The next step for me is to combine my urban studies with developing programs that will aid cross-cultural therapists in achieving a greater understanding of their clients. This will not be restricted to urban environments. I would like to look at cohesive programming that utilizes the community in both reserve and city Native lifestyles.

## Bibliography

---

- Adamson, E. (1984). *Art as Healing*. London, Great Britain: Coventure LTD.
- Alexander, B., & Alexander, C. (1989). Indians of the North- discord disturbs the harmonious existence of the Canadian Cree. *World Magazine*. December, #32, pp. 72-82.
- Attneave, C.L. (1969). Therapy in tribal settings and urban network intervention. *Family Process*, 8, pp. 192-210.
- Barnhart, C.L. & Barnhart, R.K. (1980) (ed.'s.) *The World Book Dictionary*. U.S.A.: World Book- Childcraft International, Inc.
- Bartlett, R.H. (1984). *Indian Reserves in Québec*. University of Saskatchewan Native Law Centre: Canadian cataloguing in Publication data.
- Baynes, H.G. (1940). *The Mythology of the Soul*. England: Tindall and Cox.
- Betensky, M. (1973). *Self-Discovery Through Self-Expression*. Springfield: Boyer.
- Brislin, R.W. (1981). *Cross-Cultural Encounters, Face-to-Face Interaction*. N.Y.: Pergamon Press.
- Brown, D., and Pedder, J. (1979). *Introduction to Psychotherapy*. London: Tavistock.
- Brown, J.E. (1964). *The Spiritual Legacy of the American Indian*. Pamphlet # 135, Wallingford, PA: Pendle Hill Publications.
- Bryce Boyer, L. (1961). Notes on the personality structure of a North American Indian shaman. *Journal of Hillside Hospital*. Vol. 10. p.p. 14-33.
- Burke, K. (1986). *When Words Aren't Enough...: A Study of the Use of Art Therapy in the Treatment of Chemically Dependent Adolescents With Special Focus Upon the Spiritual Dimension*. Union for Experimenting colleges and Universities. Dissertation Abstracts International. Feb. Vol. 46. # 8-A.
- Campbell, J. (1949). *Hero With a Thousand Faces*. New York: Bollingen.
- Cardinal, R. (1972). *Outside Art Studio*. England: Vista.

- Carlson, E. (1975). Counseling in Native context. *Canada's Mental Health*. Vol.23. p.p. 7-9.
- Case, C., and Dalley, T. (1992). *The handbook of art therapy*. London: Routledge.
- Casty, A. (ed.) (1968) *Mass Media and Mass Man*, Television and the American character- a psychiatrist looks at television. p.p. 76-82. Eugene David Glynn, M.D. New York: Holt, Rinehart and Winston, Inc.
- Cross-cultural art periodicals. (1983). *Journal of Multi-Cultural and Cross-Cultural Research in Art Education*. Vol.1. #1.
- Cox, M. (1978). *Structuring the Therapeutic Process*. Oxford: Pergamon Press.
- Davis, M., and Wallbridge, D. (1981). *Boundary and Space: Introduction to the Work of D.W. Winnicott*. Harmondsworth: Penguin.
- Davis, W. Ph.D. (1991) The art of shamanic healing. *Shaman's Drum. A Journal of Experiential Shamanism*. White, T. (ed.) Spring 1991, Number 23. Willits, U.S.A.: Cross-Cultural Shamanism Network.
- Desrochers, A. (1981). *The Social Psychology of Inter-Ethnic Contact and Cross-Cultural Communication; An Annotated Bibliography*. U.S.A.
- Devereux, G. (1969). *Reality and Dream; Psychotherapy of a Plains Indian*. U.S.A.: A Doubleday Anchor Book.
- Devereux, G. (1961). *Mohave Ethnopsychiatry and Suicide*. Washington: U.S. Government Printing Office.
- De Vos, G.A. and Bryce Boyer, L. (1989). *Symbolic Analysis Cross-Culturally, the Rorschach Test*. Berkeley, Los Angeles, London: University of California Press.
- Diaz-Guerrero, R. (ed.) ((1984). *Cross-cultural and national studies in social psychology. XXIII International congress of psychology*. Amsterdam, N.Y., Oxford: North Holland Press. Vol.2.
- Dinges, N.G., Trimble, J.E., Manson, S.M., and Pasquale, F.L. (1981). *Counselling and psychotherapy with American Indians and Alaskan Natives*. In A.J. Marsella and P.B. Pedersen (eds.), *Cross-Cultural Counselling and Psychotherapy* pp.243-276. New York: Pergamon Press.
- Eliade, M. (1964). *Shamanism: Archaic Techniques of Ecstasy*. New York: Pantheon Books.

- Elliot, J.L. (ed.) (1971). *Minority Canadians 1. Native Peoples*. Ontario, Canada: Prentice-Hall of Canada LTD.
- Foster, S., and Little, M. (1987). *The book of the vision quest: personal transformation in the wilderness*. New York:Prentice-Hall.
- Freud, S. (1962). *Two short accounts of psycho-analysis. Five lectures on psycho-analysis, the question of lay analysis*. Singapore: Penguin Books.
- Freud, S. (1973). *New Introductory Lectures on Psychoanalysis*. Harmondsworth: Penguin.
- Gold, D. (1966). *Psychological Changes Associated With Acculturation*. University of Saskatchewan, Ph.D. Thesis, Social Psychology.
- Good, B.J., and Good, M.J.D.V. (1986). The cultural context of diagnosis and therapy: a view from medical anthropology. In M.R. Miranda, and H.H.L. Kitano. (eds.) *Mental Health Research and Practice in Minority Communities: Development of Culturally sensitive training programs*. p.p. 1-27. Rockville, MD: National Institute of Mental Health. ERIC Document Reproduction Service # ED 278 754.
- Hall (1968). A conversation with Medard boss on the evolution of psychoanalysis. *Psychology Today*., Vol.2. #7.
- Hanson, W.D. (1980). *The Urban Indian*. San Francisco: San Francisco State University. ERIC Document Reproduction Service # ED 231 587.
- Hanson, W.D., and Eisenbise, M.D. (1981). *Human Behaviour and American Indians*. San Francisco: San Francisco State University. ERIC Document Reproduction Service # ED 321 587.
- Hillman, J. (1975). *Re-visioning Psychology*. London, U.S.A.:Colphon.
- Hillman, J. (1985). *Forms of Feeling*. London: Tavistock.
- Heinrich, R.K., Corbine, J.L., and Thomas, K.R. (1990). Counselling Native Americans. *Journal of Counselling and Development*, 69, p.p. 128-33.
- Isajiw, W. (ed.) (1977). *Identities, the Impact of Ethnicity on Canadian Society*. Canadian ethnic studies association. Vol. V. Toronto, Canada: Peter Martin Associates Limited.
- Jackoby, M. (1984). *The Analytic Encounter*. Toronto: Inner City Books.

- Jenness, D. (1977). *The Indians of Canada*. Ottawa, Canada: University of Toronto Press, in association with National museum of Man, National Museums of Canada and Publishing centre, supplying and services.
- Jilek, W.G. (1971). From crazy witch doctor to auxiliary psychotherapist ~The changing image of the medicine man. *Psychiatra Clinica*. Vol. 4. p.p. 200-220.
- Jilek, W.G. (1974). *Salish Indian Mental Health and Culture Change*. Canada
- Jung, C.J. (1954). *Collected works. Psychology of the Transference*. Vol.12, pp. 163-323. New York: Pantheon.
- Jung, C.J. (1964). *Man and his Symbols*. London: Aldus Books LTD.
- Jung, C.G. (1989). *Modern Man in Search of a Soul*. London: ARK Paperbacks.
- Katz, R. (1984). Empowerment and synergy: expanding the community's healing resources. *Prevention in Human Services*. Vol,3. #,s. 2/3. Haworth Press, Inc.
- Katz, R. & Craig, R. (1988). Health is more than not being sick. *The Exchange*, March, Vol.9, No.2.
- Katz, R. & Rolde, E. (1981). Community alternatives to psychotherapy. *Psychotherapy Theory, Research and Practice*. Vol,18. #3. Fall edition.
- Katz, R. & Seth, N. (1986). Synergy and healing: A perspective on western health care. *Prevention in Human Services*. Vol, 5. #1. Haworth Press, Inc.
- Kakar, S. (1982). *Shamans, Mystics, and Doctors. A Psychological Inquiry into India and its Healing Traditions*. U.S.A.: University of Chicago Press.
- Klein, M. (1977). *New Directions in Psychoanalysis*. London: Karnac.
- Koestler, A. (1976). *Act of Creation*. England: Hutchinson.
- Laing, R.D. (1965). *The Divided Self*. Harmondsworth: Penguin.
- La Fromboise, T.D., and Dixon, D.N. (1981). American Indian perception of trustworthiness in a counseling interview. *Journal of Counseling Psychology*. Vol. 28. p.p. 135-139.
- Lévi-Strauss, C. (1963). *Structural Anthropology*. England: Penguin Books LTD.
- Lofgren, D. E. (1981) Art therapy and cultural difference. *American Journal of Art Therapy*, Vol.21, October.



- Lowrey, L. (1983). Bridging a culture in counseling. *Journal of Applied Rehabilitation Counseling*, 14, p.p. 69-73.
- Lyddiatt, E. (1971). *Spontaneous Painting and Modelling*. London: Constable.
- Malan, D.H. (1975). *A Study of Brief Psychotherapy*. London: Plenum Press.
- Marinow, A. (1980). Symbolic self-expression in drug addiction. *Conference in Psychiatry*. Vol. 23. # 2. p.p. 103-108.
- Marsella, A.J. (ed.) (1981). *Cross-Cultural Counseling and Psychotherapy*. N.Y.: Pergamon Press.
- Matheson, L.. (1986). *If You Are Not an Indian, How Do You Treat An Indian?* In H. Lefley, (ed.) *Cross-cultural Training for Mental Health Professionals*. Springfield, IL: Charles C. Thomas Publisher. p.p. 115-130.
- May, R. (1976). *The Courage to Create*. London: Bantam.
- McGee, R. (1989) *Ancient Canada*. Canada: Canadian Museum of Civilization, Libre Expression.
- McNiff, S. (1984) Cross-cultural psychotherapy in art. *Art Therapy Magazine*. October pp.125-131.
- McNiff, S. (1988) *Fundamentals of Art Therapy*. Springfield: C.C. Thomas.
- McNiff, S. (1992). *Art as Medicine Creating a Therapy of the Imagination*. Boston and London: Shambhala Publications Inc.
- Mahler, M. (1975) *The Psychological Birth of the Human Infant*. New York: Basic Books.
- Metayer, M. Father. (1972) (ed.) *Tales From the Igloo*. Alberta: Hurtig Publishing.
- Meyer, G. (1974). On helping the casualties of rapid change. *Psychiatric Annals*, 4, p.p. 44-48.
- Millner, M. (1977). *On Not Being Able to Paint*. England: Heinemann.
- Millner, M. (1989). *The Suppressed Madness of Sane Men*. London: Routledge.
- Naumburg, M. (1966). *Dynamically Oriented Art Therapy*. New York: Gruneand Stratton.

- Naumburg, M. *Introduction to Art Therapy*. England: Teachers College Press.
- Neumann, E. (1959). *Art and the Creative Unconscious*. U.S.A.: Princeton University Press.
- New Illustrated Webster's Dictionary Including Thesaurus of Synonyms and Antonyms*. (1992) Chicago, Illinois, U.S.A.: Pamco Publishing Company and J.G. Ferguson Publishing Company.
- Orgleer, H. (1963). *Alfred Adler. The Man and His Work: Triumph Over the Inferiority Complex*. New York and Scarborough, Ontario: A Mentor Book from New American Library.
- Parker, W.M. (1988). *Consciousness-Raising, a Primer for Multi-Cultural Counseling*. U.S.A.: Charles C. Thomas Publisher.
- Pedersen, P.P., Draguns, J.G., Lonner, W.J., and Trimble, J.E. (eds.) (1976). *Counselling Across Cultures*. U.S.A.: The University Press of Hawaii.
- Pines, M. (1985). *Bion and Group Psychotherapy*. London: Routledge, Kegan and Paul.
- Pfister, O. (1932). Instinctive psychoanalysis among the Navahos. *Journal of Nervous and Mental Diseases*. Vol. 72. p.p. 234-254.
- Priest, R. (1986). *Handbook of psychiatry*. London: Heinemann Medical.
- Radin, P. (1957). *Primitive Religion- Its Nature and Origin*. New York: Dover Press.
- Ray, C. & Stevens, J. (1971). *Sacred Ledgends of the Sandy Lake Cree*. Toronto: McClelland and Stewart, The Canadian Publishers.
- Rhyne, J. (1973). *The Gestalt Art Experience*. California: Cole Monterey Books.
- Robbins, A. (1986). *The Artist as Therapist*. U.S.A.: Human Sciences Press Inc.
- Ross, R. (1992). *Dancing With a Ghost Exploring Indian Reality*. Canada: Octopus Publishing Company.
- Rubin, J. (1984). *The Art of Art Therapy*. London, Boston: Bruner and Mazel.
- Schacht, Tafoya, and Mirabla. (1989). Home-based therapy with American Indian families: *American Indian and Alaska Native Mental Health Research*. 3(2), p.p. 27-42

- Schlesinger, R. & Stabler, A.P. (1986). *André Thevet's North America a Sixteenth Century View*. Kingston and Montréal: McGill-Queen's University Press.
- Segal, H. (1979). *Dream, Phantasy and Art*. London: Routledge.
- Simon, R.M. (1992). *The Symbolism of Style*. London: Routledge.
- Spiro, M.E. (1987). *Culture and Human Nature*. Chicago and London: The University of Chicago Press.
- Sue, D.W. (1990). *Counselling the Culturally Different, Theory and Practice*. N.Y.: Wiley- Interscience Publication.
- Thomason, T.C. (1991). Counselling Native Americans: an introduction for non-Native American counselors. *Journal of Counseling and Development*. March/April 1991. Vol.69.
- Thomson, M. (1990). *On Art and Therapy, an Exploration*. London: Virago.
- Triandis, H.C., and Lonner, W. (1980). *Handbook of Cross-Cultural Psychology*. Vols. 1,2,3,4 & 5. Boston, London, Sydney, Toronto: Allyn and Bacon, Inc.
- Ullman, E. (ed.) (1975). *Art Therapy in Theory and Practice*. New York: Schöcken
- Ullman, E. (1980). *Art Therapy Viewpoints*. New York: Schöcken.
- van den Haag, E. (1957) *The Fabric of Society*. U.S.A.: Harcourt, Brace and World, Inc.
- Vernon, P. (ed.) (1970). *Creativity*. Harmondsworth: Penguin.
- Vogel, V.J. (1987). The blackout of Native American cultural achievements. *American Indian Quarterly*. Vol.11. p.p. 11-35.
- Wadson, H. (1980). *Art Psychotherapy*. New York: Wiley.
- Wadson, H., Durkin, J. and Perench, D. (1989). *Advances in Art Therapy*. New York: Wiley.
- White, J.M. (1979). *Everyday Life of the North American Indian*. New York: Holmes and Meier Publishers Inc.
- White, T. (1991) Northwest coast teachings: an interview with Johnny Moses. *Shaman's Drum. A Journal of Experiential Shamanism*. Spring 1991, Number 23. Willits, U.S.A.: Cross-Cultural Shamanism Network.

- Wicken, D. (1982) *Manitou Miniss (Island of the Manitou)*. Stratford, Ontario, Canada: Beacon Herald Fine Printing Division.
- Winnicott, W.D. (1965). *The Maturation Process and the Facilitating Environment*. London: The Hogarth Press.
- Winnicott, W.D. (1988). *Playing and Reality*. Harmondsworth: Penguin.
- Wissler, G. (1931). *The American Indian*. New York: Oxford University Press.
- Wood, D.D. (1978). *Multicultural Canada, a Teacher's Guide to Ethnic Studies*. Toronto, Canada: The Ontario Institute for Studies in Education.
- Yalom, I.P. (1985). *The Theory and Practice of Group Psychotherapy*. New York: Basic Books.
- York, G. (1990) *The Dispossessed. Life and Death in Native Canada*. Boston. Toronto. London: Little, Brown and Company (Canada) Limited.
- Zitzow, D., and Estes, G. (1981). *Heritage Consistence as a Consideration in Counseling Native Americans*. Aberdeen, S.D. ERIC Document Reproduction Service # ED 209 035.

### FILMS.

- Sniffing Bear*. Animation Produced by Co Hoedeman in Conjunction with Native Parajudicial Services of Montréal, Native Inmates and the National Film Board of Canada.
- The Spirit Within*. Film Made by Native Artists in Conjunction With the National Film Board of Canada.

### FURTHER READING.

- Ahenakew, F., & Wolfart, H.C., (1992) *Our Grandmothers' Lives as Told in Their Own Words*. Saskatoon, Saskatchewan: Fifth House Publishers.
- Doore, G. (1988) *Shaman's Path: Healing, Personal Growth and Empowerment*. Boston and London: Shambhala.
- Hoffman, G. (1993) *The Aesthetics of Inuit Art*, & Graburn, N.H.H. (1993) *The Fourth World and Fourth World Art*. In The Shadow Of the Sun: Perspectives on Contemporary Native Art. Hull: Canadian Museum of Civilization.
- Taylor, W.E. (1977) *The Inuit Print*. Canada: National Museum of Man.

**Appendix i**

(1980) Hanson

**INDIANNES**  
**AMERICAN INDIAN IDENTITY CONTINUUM**

Degree of Indian Blood.		
ASSIMILATED AMERICAN.	INDIAN.	
Urban/Industrial values	Tribal/Traditional	
individual emphasis	group, clan emphasis	MAINTENANCE OF THE INDIAN GROUP
future oriented	present oriented	
time, awareness	time, non-awareness	
youth	age	
competition, concern	cooperation, service	
aquisition for self	concern for groups	
conquest of nature	harmony with nature	
saving	giving	
theoretical	pragmatic	
impatience	patience	
skeptical	mystical	
guilt	shame	
social coercion	permissiveness	
immediate family	extended family, clan	
materialistic	non-materialistic	
aggressive	non-aggressive	
overstates, over-confident	modest	
noise	silence	
converts others to religion	respects other religion	
religion - segment of life	religion - way of life	
land, water, forest	land, water, forest	
private domain	belongs to all	
avarice and greedy	beneficial, reasonable	
use of resources	use of resources	
wealth	equality	
representative gov't	face to face gov't	
space living-privacy-	compact living-close	
use of roominess	contact, indoors high	
	space utilization	
strong self importance	low self value	
←----- DECULTURATION TREND -----→		
←----- ACCULTURATION TREND -----→		

## Appendix ii

---

(1993) Written by Miak and Nicola Sherwin

### Meeting Ground.

#### Welcome

We have waited long  
 You have come far  
 You are weary  
 Let us sit side by side  
 Share the same food that comes  
 From the same sources to  
 All of the same hunger  
 That weakens us.  
 Then let us grow in strength  
 Let us stand side by side  
 Share the same spirit  
 Partake the same good thoughts  
 That bring us together  
 In friendship, unity and peace  
 Once more.

*By Native songwriter:  
 David Campbell.*

Coming from England to Canada was a journey to a strange new world, a journey paralleled by many Natives who are also here in this big city. A parallel journey that brought us together, at a friendship centre, to work and to share our experiences. One man who I had the pleasure to work with was Miak. An artist in his own right, Miak shares his work with us tonight. Work that he did whilst participating in an "art as healing" group. The group was based on an open studio concept. My role within the group, as an art therapist in training, was one of guider and guided, being held and holding in return.

The images are not in chronological order, they do however, depict the stories, myths and legends of life in the North.

*Nicky Sherwin.*

Miak came to this city for seven months. "Its good to visit but not to live, I'm more free back home. I can hunt and breathe the fresh air. ...I made pictures as a child, (he started at the age of 12). Now I make my art...people like it...it makes me feel good. I hope that you will enjoy the work."

*Miak.*

## Appendix iii

---

(1966) The Jerusalem Bible, Readers Edition. pp. 42~43.

**36:18**

### **GENESIS**

#### **IV. THE STORY OF JOSEPH**

##### **Joseph and his brothers**

2 This is the story of Joseph.

Joseph was seventeen years old. As he was still young, he was shepherding the flock with his brothers, with the sons of Billhah and Zilpah his father's wives. Joseph informed their father of the evil spoken about them.

3 Israel loved Joseph more than any of his other sons, for he was the son of his old  
4 age, and he had a coat with long sleeves made for him. But his brothers, seeing  
how his father loved him more than all his other sons, came to hate him so much  
that they could not say a civil word to him.

5 Now Joseph had a dream, and he repeated it to his brothers. "Listen," he  
6 said, "to this dream I have had. We were binding sheaves in the countryside; and  
7 my sheaf, it seemed, rose up and stood upright; then I saw your sheaves gather  
8 round and bow to my sheaf." "So you want to be King over us," his brothers  
retorted, "or to Lord it over us?" And they hated him still more, on account of his  
9 dreams and of what he said. He had another dream which he told to his brothers.

**37:35**

"Look I have had another dream," he said. "I thought I saw the sun, the moon  
10 and eleven stars, bowing to me." He told his father and his brothers, and his father  
scolded him. "A fine dream to have!" he said to him. "Are all of us then, myself,  
your mother and your brothers, to come and bow to the ground before you?"  
11 His brothers were jealous of him, but his father kept the thing in mind.

**Joseph sold by his brothers**

12 His brothers went to pasture his father's flock at Shechem. Then Israel  
13 said to Joseph, "Are not your brothers with the flock at Shechem? Come I am  
14 going to send you to them." "I am ready," he replied. He said to him, "Go and  
see how your brothers and the flock are doing, and bring me word." He sent him  
from the valley of Hebron, and Joseph arrived at Shechem.

15 A man found him wandering in the countryside and the man asked him, "What  
16 are you looking for?" "I am looking for my brothers," he replied. "Please tell me  
17 where they are pasturing their flock." the man answered, "They have moved on  
from here; indeed I heard them say, 'Let us go to Dothan.' " So Joseph  
went after his brothers and found them at Dothan.

18 They saw him in the distance, and before he reached them they made a plot  
19 among themselves to put him to death. "Here comes the man of dreams," they  
20 said to one another. "Come on, let us kill him and throw him into some well;  
we can say that a wild beast devoured him. Then we shall see what becomes of his  
dreams."

21 But Reuben heard, and he saved him from their violence. "We must not take  
22 his life," he said. "Shed no blood," said Reuben to them, "throw him into this well  
in the wilderness, but do not lay violent hands on him" -- intending to save him



23 from them and to restore him to his father. So, when Joseph reached his brothers,  
catching hold of him they threw him into the well, an empty well with no water  
25 in it. They then sat down to eat.

Looking up they saw a group of Ishmaelites who were coming from Gilead,  
their camels laden down with gum, tragacanth, balsam and resin, which they were  
26 taking down into Egypt. Then Judah said to his brothers, "What do we gain by  
27 killing our brother and covering up his blood? Come let us sell him to the Ishmael-  
ites, but let us not do any harm to him. After all, he is our brother, and our own  
flesh." His brothers agreed.

28 Now some Midianite merchants were passing, and they drew Joseph up out  
of the well. They sold Joseph to the Ishmaelites for twenty silver pieces, and  
29 these men took Joseph to Egypt. When Reuben went back to the well there was  
30 no sign of Joseph. Tearing his clothes, he went back to his brothers. "The boy  
has disappeared," he said. "What am I going to do?"

31 They took Joseph's coat and, slaughtering a goat, they dipped the coat in the  
32 blood. Then they sent back the coat with long sleeves and had it taken to their  
father, with the message, "This is what we have found. Examine it and see whether  
33 or not it is your son's coat." He examined it and exclaimed, "It is my son's  
coat! A wild beast has devoured him. Joseph has been the prey of some animal

34 and has been torn to pieces." Jacob, tearing his clothes and putting on a loin-  
35 cloth of sackcloth, mourned his son for a long time. All his sons and daughters  
came to comfort him, but he refused to be comforted. "No," he said, "I will go  
down in mourning into Sheol, beside my son." And his father wept for him.

**36 a. The Horites are the ancient inhabitants of Seir, and were dispossessed by the Edomites, Dt. 2:12,22.**

**37 a. A murder would cover the victim's blood so that it would not cry to heaven, Ezk. 24:7. It will be noticed that two different versions of the story are combined in this chapter. In one, Joseph's brothers are for killing him but Reuben, hoping to rescue him later, persuades them to abandon him in a well instead and Midianite traders extricate him and take him to Egypt. According to the second, Joseph's brothers are for killing him but Judah suggests selling him to a party of Ishmaelites on their way to Egypt.**

## Appendix iv

---

Father Metayetr, M. (1972) Tales from the Igloo. pp.122~127.

### The Dog and the Young Girl.

A long time ago illness struck several families who were living together. The people died in large numbers. Among the victims was an old couple. Their young daughter did not die but was left all alone in the world with her dog.

The other survivors, fearful of the tragedy that had struck down their companions, left the area, thus abandoning the young orphan. She found herself stripped of all aid and left with only her dog-- two lonely beings in an empty land.

Not knowing what to do the girl and her dog also left the settlement. Wandering about on their own they soon became lost, far from any place of habitation. But eventually they came upon an igloo, a very small one which they could use as a shelter.

Once installed in their igloo the girl took her place by the stone lamp. Across from her at the far side of the room, she prepared a bed for the dog. Here they would remain.

During the days that followed, when the weather was pleasant and there was no danger of freezing, the two of them went and hunted for small game. Ptarmigan, marmots and small birds were caught for food. Without weapons they had to make do with what they could catch. Larger animals such as caribou had to be forgotten. In this manner the girl and her dog managed to survive in the bleak frozen desert.

One night the dog became ill. Apparently he had come down with a fever. The perspiration from his body froze his fur, covering him with frost and icicles. On awakening the girl found her dog in a pitiful state. What had happened to him? What

should she do? She trembled as she thought that he could be very sick and might well die. In desperation she made the dog get up onto her bed where she tried to dry his hair. Despite everything she tried, the dog's condition worsened. He looked as if he were freezing to death.

All of a sudden the dog roused himself and spoke in a sad discouraging voice. "Tomorrow a white bear will come to get you. He wants you for his wife." With those words the dog fell into a deep sleep.

The next day, somewhat refreshed from his rest, the dog spoke once more. "Look often toward the north. It is from there that the white bear will come." Several times during the day the girl left the igloo to scan the northern horizon. Late in the day the girl returned to the igloo saying, "I can see him!"

Hearing this news the dog told her to go and prepare the necessary food for the visitor. Quickly she prepared everything and then went outside to view the approach of the bear. Hastily she retreated to the igloo telling the dog as she did so that the visitor would soon arrive. Without hesitation the dog gave further directions. "Seat yourself near the door. When the bear has finished eating he will tell you that he wants you. Pretend that you are listening closely. Then when I wink, rush outside!"

The dog had barely finished speaking when the bear entered. The girl proceeded to serve the food and then went and sat by the door. As soon as he had finished eating, the bear spoke.

"I have come to take the young girl for my wife."

The dog replied, "If you take her what will become of me? She is the only one who can hunt for me in this place where no one else lives."

"If necessary I shall kill you but the girl comes with me," answered the bear.

At that moment the dog winked and upon seeing this signal the girl fled the igloo. Once outside she remained near the entrance listening to the noise of the fight that now took place. As soon as the sounds were silenced she glanced inside. Her first thoughts

were that her dog, who had been so weakened by his strange illness, would be dead. To her surprise, the dog was alive! He had killed the bear.

The girl and her dog were very happy. Not only was there now plenty of bear meat to eat but better yet, the dog returned to good health. Soon his coat was gleaming as before. In the days that followed the two of them resumed their daily routine of going for walks and catching those small animals that were available to them.

Sometime thereafter, this pleasant interlude was broken by the return of the dog's illness. His coat lost its sheen. Fever and loss of weight combined to reduce him to a weakened condition indeed. Once more his companion tried to comfort and care for him. The dog's sickness only became worse. He was becoming little more than skin and bones.

At his lowest ebb, the dog spoke. "Two white bears will come to get you. They will arrive from the north tomorrow. You must make them something to eat and then follow my directions as before."

The next day the girl did as she was told. Everything was in readiness when the bears entered the igloo. The meal was laid out on the table before them. While they were eating, the girl quietly went to sit by the door.

When the meal was over, one of the bears spoke. "We have come to get the girl."

Without bothering to lift his head the dog replied, "If you take her what will become of me? She is the only companion I have in this empty land."

"It doesn't matter," answered the other bear. "We shall take her even if it means killing you and since there are two of us we expect no trouble."

At this reply the dog glanced over at the girl and winked. Immediately she ran outside. A great fight then broke out between the bears and the dog. For what seemed a long time the battle raged. Initially, the girl could hear her companion's barking but soon the noise of the struggle made it impossible to tell just what was taking place. The girl waited.

When all was still the girl poked her head inside the igloo to see what the outcome of the fight had been. To her amazement both bears were dead! There stood her dog, the victor a second time. Great was their elation. The dog recovered his health and the supply of fresh meat was such as they had never known before.

The girl now understood the reasons for her dog's periodic illness. Whenever he sensed danger he intentionally lost weight in order to become lean and tough. Although he appeared to be in extremely poor condition, he was actually in fighting trim.

Their normal existence resumed. When it became necessary, ptarmigan and marmots were caught for food. The weather was fine. The girl and her dog were happy. Unfortunately, their joy did not last; the dog became seriously ill once again.

This time the girl knew what to expect. Some danger was about to befall them. In vain she tried to nurse her companion back to good health. Nothing seemed to work. Death appeared to be a certainty. When the end seemed near the dog gathered what little strength he had and spoke to the girl.

"Three bears will come for you tomorrow. In my weakened condition I do not know if I shall be able to protect you. I shall try. You and I have been through much misery together. Ever since the people abandoned us like so much rubbish we have had to struggle for our existence. One bear, two bears, I could handle. Three bears, I do not know, but I cannot leave you now." With those words he fell asleep.

The girl followed the same procedures as before. The meal was prepared. Three bears arrived and while they were eating the girl stationed herself by the door. Meanwhile the dog curled up in the corner pretending to be asleep.

The bears were full of confidence. They lingered over their meal. There was lots of time. When they had finished, they announced that they had come for the girl. At this remark the dog protested.

"What about me? You cannot leave me here by myself. I need the help of my companion."

"That is no concern of ours," replied the bears. "There are three of us and we shall kill you and then take the girl."

Scrambling to his feet, the dog signalled the girl. Quickly she ran out of the door. "What chance does my poor dog have this time?" wondered the girl.

The battle that followed raged on and on. Finally it was over. Hardly daring to look inside, the girl cautiously entered the igloo.

What should she see but the three bears lying dead in the floor! She could not believe her eyes. Her dog had fought and won his greatest fight. Never again would danger strike at the hearts of these two lonely creatures. They would live peacefully and quietly in their wilderness home until the end of their lives.

## Appendix v

---

### Contemporary and Traditional Native Art

#### A Discussion

This study has focused upon the relationships between non-Native art therapist and Native client. I would like to take this time to discuss what art meant traditionally to Native peoples versus the contemporary meanings of art. In doing this I hope to show that the use of art in therapy is not threatening to the Native client and is in fact culturally relevant. It would be too great a task to discuss this in the context of all First Nations bands therefore, as over sixty percent of my clientele was of Inuit descent they will be the focus.

Over the course of time man acquires and utilizes different materials. For First Nations peoples foreign resources were introduced by the white man. Those who are deciding on what Native art is and what 'good' Native art work is have looked at these influences. Some theorists feel that because of contact the Natives' art is changed and no longer based on traditional principles. In this appendix I will briefly look at what western theorists have postulated and how Native artists see themselves.

#### Inuit Printers Traditional People or Contemporary Artists?

*The Inuit Print* book explores some of these very issues. Print materials were introduced to northern peoples in the seventies and since then a flood of art work has come from that area. The Inuit of this area had always been an artistic people. Before printing symbols were incised on bone and antler. Now in some areas they are more commonly incised



into a print block. The forms and structure of both traditional and contemporary art work are seemingly unseparated by time.

**"Archaeological evidence demonstrates that the use of incised line, either as a pure decoration or symbol or as definition of anatomical structure on carved objects, has a history of more than 3000 years." (p. 30)**

There are instances when those who supplied the Inuit with printing materials would ask for specific images to be made. One can see images portraying modern life. It is unusual for these people to depict modern scenes usually the artists images are of traditional legends and personal life experiences. Most images also express the Inuits love for his environment. Man, animal and land are one, each must respect the other and live in harmony. They exist in a sacred space where it is difficult to separate man, animal and land, as they stretch endlessly together towards the horizon. The artists are both male and female in Inuit and Indian culture and each used specific materials as will be shown below. When white men came to the Inuit they noticed that the hunters were skilled carvers of the local green serpentine. The women were also craftsmen and were encouraged to turn their sewing skills to making handicraft items for sale. Traditional art was collected from First Nations peoples and taken to exhibition areas and museums for display. The artifacts were classified as 'primitive art', a title which detracts from their beauty and power. Graburn (1993)

**"Such artifacts were thus 'art by metamorphosis' (Maquet 1971): they were considered neither primitive nor art by the peoples who made them. Until 1976, these objects were generally deemed to be the internally-consumed or locally-traded cultural expressions of traditional non-literal societies. (p.1)**

The artifacts taken by the white man were not seen as art by their makers because they

were integral to the lifestyle and spiritual practices of the people.

For the most part their spiritual and especially their material cultures had been drastically altered by contact with Euro-Canadians. Furthermore, their arts have increasingly become 'art by intention' (Maquet 1971), created by artists well aware of the art market and external patronage. (p. 1)

This quote looks at how the white man sees his own interruption of Native culture however, the artists often disagree with these opinions. Alfred Young Man (1992) *Indigena*,

"The *Native perspective* would prefer to state that Native art is, in fact, part of a continuum of Native American cultural and metaphysical existence that has persisted for thousands of years with no loss of authenticity." (p.p 81-82)

Many artist who live and work in the city, and who have their own studios are still exploring their traditional roots through imagery much like their ancestors. Inuit artists Reuben and Akpaliapik live in Toronto. In their images they search for the essential and timeless truths that are passeddown through the centuries in the forms of stories and songs. In our society we call this a 'trend' it is not seen as traditional, in this contemporary world of ours, for artists who no longer live in their communities to relate back to the old ways. Miak worked in a similar way to these two professional artists. He worked in a way that felt natural to him a way that was was taught to him by his ancestors. Even though Miak was in the city and had been in residential school he was still working in the way of his forefathers, and perhaps this was done unconsciously on his part. His images show the beauty of the land he comes from. Animals and people are part of the same families. His work is transformative. Shamans and artists alike work in a world of metamorphosis and transformation. For art therapists this is also true

as the images portray the clients journey, where it is hoped he or she will transform into a healthier being. Hoffman (1993) states,

"Quite generally speaking, the notions of transformation and transition in mythical thought and shamanism suit - in different ways - the modern and postmodern intellectual climate; in postwar art, transformation is a dominant theme...

This meeting point between mainstream art in their shamanistic definition of the spiritual role of the artist is documented by the brothers Abraham Anghik and David Reuben, two Inuit artists with a Western education, and Anghik with professional training in various arts and crafts. They live in the South, have their own studios, and see themselves as professional artists among other artists. Nevertheless they do exclusively "memory art," going back to the primal sources of their roots in the western Arctic...

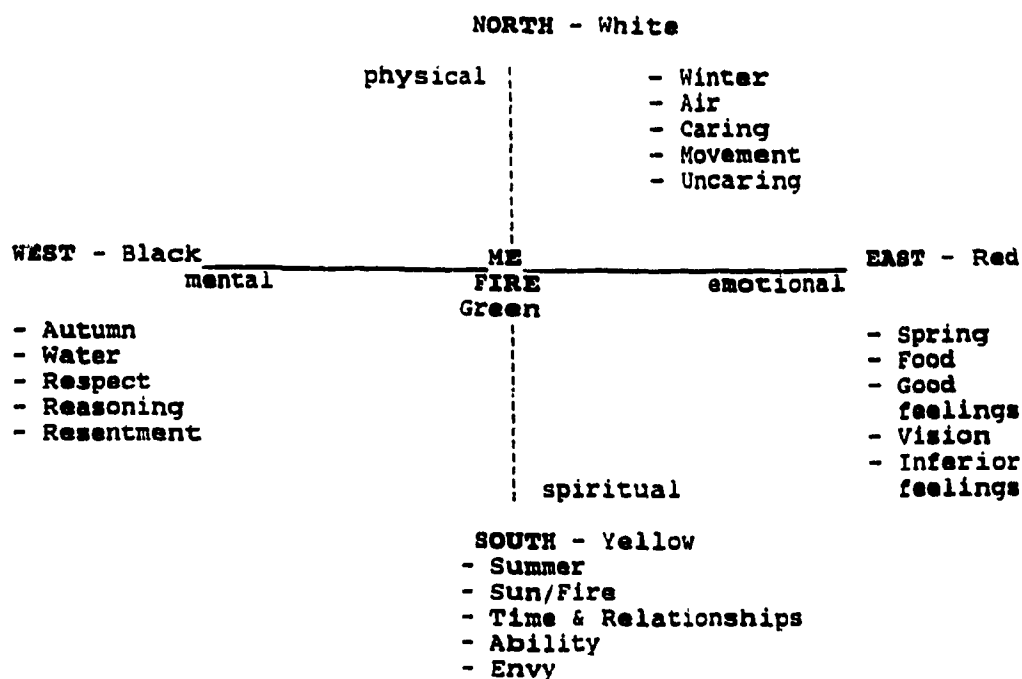
This reidentification with the shaman as artist, as storyteller, and as a healer, is corroborated by Indian artists' identification with the shaman." (p.410)

To summarize I feel that whether the artist is on-reserve or in the city, whether using traditional materials or contemporary he is still tied to his ancestors ways. This I feel is due, as the above quote expresses, to the transformative qualities in the creative process itself.

### **Art and it's Relationship to the Spiritual Realm**

Throughout this study I have looked at the importance of spirituality in Native culture. Like spirituality, art for First Nations peoples traditionally displayed their holistic principles toward life and all living things. It was a communication with the spirits and a record of achievements. The Plains warrior painted red hands on his shirt to mark him as a warrior. Fringes on his shirt counted coup of live enemies. Art was functional. It was embedded in the formal and spiritual tradition of the ancestors. Symbolically the art

work carried sacred motifs and colours. Red, black, yellow and white, the colours of the medicine wheel each standing for a different direction and set of tasks, with green at the centre. Absolon, (1994) A Resource Paper. *Building health from the medicine wheel: Aboriginal program development.* Native Physicians Association Meeting Winnipeg, Manitoba (p. 3).



**Note:** The medicine wheel encompasses many facets of creation and life's teachings. There are different ways of interpreting this ancient symbol depending on what Aboriginal nation is using it. For example, the Medicine Wheel depicted above originates from the Ojibway nation. Additionally, not all First Nations use the Medicine Wheel to express their particular world view and philosophy. In this manner, the uniqueness of all First Nations must be acknowledged and-respected. For example, the sacred colours of the directions are not exclusive, nor are the teachings that each of the directions represent. Some principles of the Medicine Wheel are quite universal, for example, all of creation and the circle of life are always encompassed within the Wheel.

Typically, each direction is symbolized by a colour, and represents a season, a lifegiver, our positive and negative forces, our abilities, and many other aspects of creation. The center, where all four directions meet, is where our sacred fire burns. When we feed ourself with the positive and good medicines then our fire burns strong. When we allow the negative forces or bad medicines to feed us, our fire becomes weak.

After first contact the colours used in decoration, for some bands changed. With the introduction of felt and duffel for appliqué work and glass beads for embellishment of costumes and other objects, Native peoples had other materials to work with. It can be argued though that the symbolic meaning of the work did not change drastically. There is still a search for balance in the art work of many professional Native artists which is indicative of the medicine wheels and sacred circles made hundreds even thousands of years ago. There is still use of spirit beings and guides.

### Summary

We know that art for First Nations peoples was an integral part of their life. Images told stories, depicted legendary figures, kept track of the triumphs and defeats of the band and individual warriors. Beaded Wampum belts served as records of a tribes history and census as detailed as the British Domesday book. Art bridged the spirit worlds and the waking world as is still does in art therapy between the conscious and unconscious realms. Images in the form of sandpaintings were used to heal. The function of the shaman was different to that of the therapist. For in art therapy it is the client and not the shaman who makes the image. The shaman would sit his client on a part of the sand painting which was specially designed for his problems. The power of the symbols and the prayers and chants would cure the client. Although sometimes asked to the therapist does not work in this way.

The unraveling of history to decipher exactly why art was so integral to First Nations peoples is perhaps a waste of time. to think about these questions too much may detract

from the beauty and emotion of the works of art themselves. I feel that in many cases there is not a great difference in the way that art was made in the past to the way it was made today. I am not talking about the physical making but the emotional making of a piece of work. Taylor (1977),

"One wishes for explanations, and several devoted students have struggled to explain the phenomenon; indeed, the creativity is so abundant as to frustrate explanation. That intellectual defeat, however, leaves us free to enjoy and be enriched by these symbols and images of life in another cultural world." (p. 22)