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Developing Cultural Humility Using Art-Based Group Practices: A Collaborative Autoethnography

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Dani De Herrera, Amanda Ramirez, Vivien Chia, Yu Liu, Vanessa Perez, and Victoria Mason

**Developing Cultural Humility Using Art-Based Group
Practices: A Collaborative Autoethnography**

by

Dani De Herrera, Amanda Ramirez, Vivien Chia, Yu Liu,
Vanessa Perez and Victoria Mason

A research paper presented to the

Faculty of the Department of
Marital and Family Therapy
Loyola Marymount University

In partial fulfillment of the
Requirements for the Degree
Master of Arts in Marital Family Therapy
With Specialized Training in Art Therapy

April 2022

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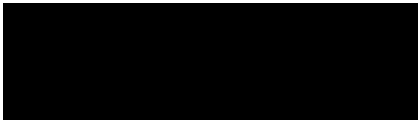
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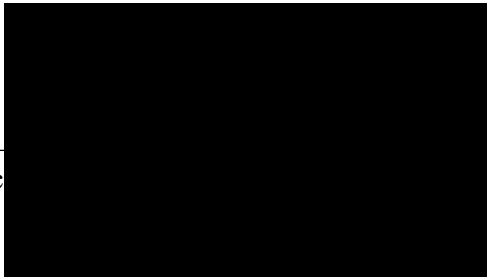


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Joyc

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For her patience, guidance, and encouragement throughout the year.

Our Inspiration

Louvenia Jackson, PhD, LMFT, ATR-BC

For laying the foundation for cultural humility and art therapy. For inviting us to look deep
within ourselves.

Abstract

As the state of the world continues to evolve through means of social justice and technology, the discussion of cultural humility as the evolution of cultural competence is a growing topic in the field of mental health and the art therapy community. The following mixed-method research explores the impact of art materials, group processes, and creative practices in the development of cultural humility. Six graduate students from the Marital and Family Art Therapy Program at Loyola Marymount University (LMU) designed the following collaborative ethnography. Utilizing both quantitative and qualitative data to answer the question: How can group art-based practices (e.g., materials, group processes) develop cultural humility among art therapists? The data collected include pre and post-survey statistics in addition to art responses and dialogue reflection. The data revealed that art-based group processes and the intentional choice of material may facilitate the growth surrounding the four principles of cultural humility. Critical self-reflection was achieved through a deep exploration of individual experiences surrounding socioeconomic status, race, colonialism, gender, family, and spirituality. Participants were able to readdress the power imbalance by taking on the role of participant and facilitator taking into consideration how information and materials are both presented and received. Through group art-making, sharing, and discussing systemic changes, participants developed partnerships with communities and maintained institutional accountability. In order to build upon our findings, we propose future research on group-based art practices with mental health professionals and trainees that focus on the development of cultural humility in different social and environmental contexts.

Keywords: Collaborative autoethnography, cultural humility, cultural competence, art-making, art therapy, group practices, group art, art materials

Dedications

To my family and friends who supported me. I could not have done this alone. To my research group who inspired me and motivated me.

- Yu

To my mom and dad, thank you for letting me live at your house for free. I cannot thank you enough for everything you have sacrificed for my education. I love you. To my research team, you all are amazing and inspiring. I am so proud of what we have accomplished together.

- Vic

To my partner David, thank you for all the love and support you have given me unconditionally. I would not be able to pursue this education without your help. Special thanks to my grandparents Natalia and Raul. My love of the duality of art and healing were nurtured by your teachings and wisdom. *Chac te le xtawa tawa*, I love you grandparents.

- Vanessa

To my loved ones that supported and believed in me throughout this entire journey, thank you wholeheartedly. To each member of our research team, I have learned something from each and every one of you and will cherish this experience always.

- Dani

To my family and friends, research cluster and people along the way... who have supported, cheered on and encouraged me.

- Vivien

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- Amanda

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Introduction

The Study Topic

This mixed-method study utilizes questionnaires and arts-based approaches by way of a collaborative autoethnography research design in order to examine the effects of varying art mediums and materials, group processes, and creative practices on the development of cultural humility in art therapy graduate students. It is important to note that in regard to this study design, the researchers serve the role of both researcher and participant. Through art-based practices and group procedures, the researcher-participants will individually and collectively reflect on somatic, emotional, and dialogic experiences in relation to developing and practicing cultural humility as emerging mental health professionals and art therapists. The researcher-participants present the following research question in order to formulate and inform their ongoing investigation and analysis: How can group art-based practices (e.g., materials, group processes) develop cultural humility among art therapists?

Significance of the Study

The present study seeks to expand the research on how cultural art mediums and practices as well as group processes can support the development of cultural humility in emerging art therapy professionals. Seeking to expand cultural competency and humility among students and professionals in clinical and healthcare settings, much of the literature supports the use of multicultural training, experiential programs, and small group activities that incorporate self-disclosure, reflective writing, and dialogue. However, much of the literature questions whether cultural competence, often described as skill-based, is enough to address social justice at intrapersonal, interpersonal, and systemic levels. In addition, there appears to be limited research on how art materials, including digital formats, and cultural practices in artmaking can be used to

foster cultural humility among students and emerging professionals entering healthcare and clinical settings. The limited literature supporting such mediums and techniques expands opportunities for self and cultural awareness, returning power to the participants, and various forms of expression, connection, and communication, all of which target the four major principles of cultural humility. Using both quantitative and qualitative measures, the researchers of the present study anticipate that arts-based practices in conjunction with group dialogue and processes will foster cultural humility among graduate art therapy students. Through this collaborative autoethnography, the researchers hope to encourage further research on how to foster cultural humility in different professional fields and disciplines as well as how art materials with cultural awareness can support self-reflection, disrupt power imbalances, generate collaborative partnerships, and advocate for institutional accountability.

Background

Within the field of art therapy, many individuals are recognizing the need for social justice, institutional accountability, and the advocacy for historically marginalized people groups. Today, many diversity trainings have utilized a cultural competency framework which is understood as the increase of awareness, skill, and knowledge of other cultural backgrounds. While this is a step in the right direction, cultural competency continues to be questioned for its emphasis on knowledge and its seemingly lack of regard for other components of culture including gender, class, geographic location, country of origin, and sexual preference (Yeager, 2013). Many of the individuals who take issue with cultural competency are shifting to the use of cultural humility. Cultural humility is understood as a lifelong commitment and process to critically self-reflect on how one's own cultural identity interacts with others (Fisher, 2020). This term was first coined by Tervalon and Murray-Garcia (1998) who highlighted the core components of cultural humility as the lifelong commitment to self-reflection and critique, to re-address power imbalances between therapist-participant dynamic, to develop mutually beneficial partnerships with communities, and to advocate/maintain institutional accountability.

The goal of this study is to address the impact and development of cultural humility within six art therapy graduate students. Several articles within the research promote the use of art as a tool for critical self-reflection (Elliott, 2011; Fish, 2012; Henley, 1999; Jackson, 2020; Potash, 2011). Within research art-based methods are categorized as the materials used to create art. Materials thereafter can be used as a method of research, as a way to promote communication, and as a way to observe aesthetic components of art (Van der Vaart, van Hoven, & Huigen, 2018). Art-based practices within this study are defined as the materials chosen by participants and the way art is created by participants. Group practices for developing cultural

humility are understood as a collective strive toward challenging personal biases, assumptions, and beliefs about other cultural backgrounds. With both of these terms in mind, the study includes both group and art-based components as a way to address the core components of cultural humility. The authors hypothesize that group art-based practices will promote the development of cultural humility within six art therapy graduate students.

The Development of Cultural Humility Among Art Therapists: A Literature Review

Literature Review Procedure

Researchers utilized several methods to retrieve articles best suited for inclusion in the following literature review. Electronic library databases accessible as students of Loyola Marymount University were utilized in addition to web-based search engines for scholarly articles and back searching reference lists of other researchers. This literature review aims to introduce the reader to the concept of cultural humility and highlight its value as an aspect of socially equitable professional practice. The literature highlights how cultural humility is currently integrated into professional development and proposes how each aspect of cultural humility can be addressed through self-reflective group processes. In addition, the use of technology is proposed as an effective method for fulfilling the latter aspects of culturally humble professional practice that include partnering with communities and advocating for and maintaining institutional accountability. The search terms included multicultural therapy, cultural humility, art-based reflection, group-based, multicultural competencies, group art therapy, professional development, multicultural training, transformative learning, models of self-awareness, diversity training, art materials, media, social justice, and art therapy. The databases searched included APA PsycInfo, APA PsycTherapy, OneSearch, ERIC, Medline, and Social Sciences Full Text.

The Development of Cultural Humility Among Art Therapists

As researchers and clinicians strive to create culturally responsive treatment and practice in the field of mental health, the concept of cultural competence and cultural humility are often thrown around. Cultural competence is often described as an individual obtaining awareness, knowledge, and skill needed to work with diverse populations (Acton, 2001). Cultural humility is

defined as a lifelong process of self-reflection and self-critique through which one learns about other cultures while examining their own beliefs, assumptions, and biases. Being that cultural competence is so widely recognized and integrated into a variety of professions, many will find themselves questioning the significance of cultural humility. A growing number of individuals are beginning to question if cultural competence is enough to create equitable social justice in a professional setting. Jackson (2020) among other trailblazers in the field of art therapy have promoted the process of cultural humility as a complement to cultural competence to encourage individuals to address the power imbalance in patient-provider dynamic, develop mutually beneficial partnerships with communities, and maintain advocacy for institutional accountability.

Paradigms in the Research

The research for cultural humility was slim if not augmented by the context of the argument it finds itself in. Therefore, the search was broadened to include the term cultural competence. The literature proposes that multicultural competence is primarily defined by gaining awareness, knowledge, and skill of working with individuals of varying cultural backgrounds (Acton, 2001; Cherry, 2002; Chang, Simon, & Dong, 2012; Pieterse, Lee, Ritmeester, & Collins, 2013; Geerlings, Thompson, Bouma, & Hawkins, 2017; Hartwell, & Myhra, 2018; Jackson, 2018; Allwright, Goldie, Almost, & Wilson, 2019; Hutchins & Hode, 2019). Culture within this scope is typically equivalent to ethnicity and race, highlighting common social and traditional practices of the majority group.

The literature suggests that cultural humility can be obtained through critical self-reflection and investigation of who they are, their history, experience, and worldview. Response art and investigating countertransference are suggested methods of self-exploration (Jackson, 2020; Tervalon & Murray-García, 1998). Cultural humility is built upon 4 guiding principles:

1. Developing cultural humility is a lifelong process of critical self-reflection and self-critique.
2. One must readdress the power imbalance in the patient-provider dynamic.
3. It is important to develop mutually beneficial partnerships with communities.
4. Be an advocate for and maintain institutional accountability.

A reoccurring dispute within the literature centers around the relationship between cultural humility and cultural competence. Fisher (2020) noted three conceptualizations of this relationship that played out within the literature. The three conceptualizations included cultural humility is an alternative to cultural competence (Yeager 2013; Jackson, 2018; Allwright et al, 2019; Shepherd, 2019; Agner, 2020; Alpert et al., 2020; Breny, 2020; Lekas, Pahl, & Lewis, 2020; Patil & Mummery, 2020;), cultural humility is a repackaging of cultural competence (Danso, 2018; Fisher, 2020; Markey et al., 2021; McMillin & Carbone, 2020), and cultural humility and cultural competence are complementary (Chang et al, 2012; Harvey et al., 2015; Hughes et al., 2020; Lewis et al, 2018; McMillin & Carbone, 2020; Ortega & Coulbourn Faller, 2011; Tormala et al., 2018). Yeager (2013) disputes that cultural competence gives little attention to other components of culture including: gender, class, geographic location, country of origin, and sexual preference. This practice of emphasizing prior knowledge about culture can potentially lead to generalizations about an individual or group; it also overlooks that an individual's cultural identity may change over time (Mosher, 2017; Jun, 2018). As researchers and clinicians collaborate to promote a socially equitable environment in the field of psychotherapy, the call to make amendments to cultural competence has been made.

Cultural Humility and Self-Reflection

One of the main aspects involved in developing cultural humility is the process of self-reflection geared towards identifying and addressing core beliefs, assumptions, and biases that may become present in a professional space. Professional organizations will often maintain a set of ethical codes of conduct for practitioners to follow. The creation of codes and guidelines beg the question of whether or not these codes are enough to address colonialist mindset and institutionalized racism embedded into our patterns of cognition. The absence of intersectionality present in ethical codes often encourages practitioners to adopt a politically correct stance on addressing taboo issues. To address these gaps, art therapists encourage using art as a tool for self-reflection to guide the lifelong journey of developing cultural humility.

Ethical Principles Regarding Culture

When the concept of cultural competence was first introduced in the 1980's, health care professionals from medical workers, social workers, and psychologists were quick to respond and quickly began developing training and classes that would eventually become mandatory. Varying associations within the field of art therapy such as the American Association for Marriage and Family Therapy (AAMFT) and the American Art Therapy Association (AATA) have created their own set of ethical guidelines that mirror the overarching code of conduct the American Psychological Association has set as the standard. Acton (2001) outlines two examples of these overarching guidelines:

APA Ethical Principles of Psychologists and Code of Conduct

1. 1.04 Boundaries of Competence

Psychologists provide services, teach, and conduct research within the boundaries of their competence, based on their education, training, supervised experience, or appropriate

professional experience.

2. 1.09 Nondiscrimination

In their work-related activities, psychologists do not engage in unfair discrimination based on age, gender, race, ethnicity, national origin, religion, sexual orientation, disability, socio-economic status, or any basic proscribed by law.

While these examples highlight a humble and non-discriminatory practice, it overlooks the unconscious biases embedded in colonialism including power dynamics that promote “othering” and the inherent idea that only individuals wealthy in resources are able to achieve wellness (Acton, 2001; Potash, 2016).

Political Correctness in Psychotherapy

In response to the call for culturally responsive treatment, the effort to decolonize multicultural counseling has become politicized resulting in an atmosphere of political correctness. The literature uses the term “color blind” to describe therapists that hold the belief that all individuals should be treated equally without acknowledgement of race or culture (Acton, 2001; Gipson, 2015; Henley, 1999; Jun, 2018; Kuri, 2017). It is argued that decolonizing multicultural counseling involves understanding institutionalized oppression through a lens of intersectionality. Intersectionality pushes clinicians beyond naming differences and encourages individuals to look critically at the social structures that give power to some and oppress others (Gipson, 2015; Henley, 1999; Jun, 2018; Kuri, 2017). Political correctness can potentially impede treatment and dismiss interventions such as humor and physical touch, which when used appropriately can be effective in neutralizing and creating connection. Henley (1999) stresses the importance of humor as a universal means for neutralizing aggression across cultures. They also reference political correctness as an impediment of children’s freedom to express attachment to teachers and therapists as this may be the only space they are receiving affection. Through the literature we are brought to one overarching question posed by Henley (1999), “At what point does societal coddling and

affirmative action bridge into reverse racism and “white savior” behavior?” The choice for an individual to acknowledge political correctness and the desire to address unconscious assumptions and biases within oneself is the first step towards becoming a culturally humble clinician.

Exploration of Culture and Identity Through Art Making

Several articles promote the use of art as a tool for self-reflection in the on-going process of developing cultural humility. Response art yields an opportunity for clinicians to reduce defensiveness and reflect on countertransference, encouraging the freedom to explore while pushing the limits of social boundaries (Elliott, 2011; Fish, 2012; Henley, 1999; Jackson, 2020; Potash, 2011). Response art encourages individuals to intentionally reflect on their identity and experiences and remain open and curious to thoughts and feelings that may arise. Continuous art practice sets the stage for individuals to develop stronger empathy awareness, and congruence and promotes the mindset of lifelong practice and growth (Jackson, 2020; Mosher, 2017). Yeager (2013), highlights the meditative practice of mindfulness as a tool to enhance awareness and insight and potentially be paired to the response art process. Mindfulness involves paying attention to the present-moment experience with an attitude of acceptance and receptivity. When paired with response art, mindfulness can create a neutral environment for a clinician to process feelings and experiences that may be considered taboo to explore within societal boundaries.

Frameworks in Cultural and Multicultural Engagement

This section of the literature review examines the framework of multicultural engagement and its applications with the 4-guiding principles of cultural humility. The multicultural orientation inventory (MCO-G), participant-centered, participant-centered dialogical, diamond threshold, art-based participatory action research (PAR), culturally informed group therapy (CIGT), and bidirectional art therapy group share the common emphasis in addressing the power imbalance of groups, giving participants dialogical voices as co-researchers. The facilitators join in partnership

with the community as active learners to gain an alternative perspective in the participants' diverse cultures and values and maintain institutional accountability (Kivlighan, 2019; Robbins et al., 2019; Kapitan et al., 2011; Anana et al. 2019; Camacho, Maura & Weisman de Mamani, 2018; Uttal & Frausto, 2018).

The MCO-G facilitators learn alongside group members to engage in cultural dialogue and develop 'racial grit' (Kivlighan, Drinane, et al., 2019, p.768). This self-reflection and self-critique provide a corrective experience to address the facilitator's own biases and countertransference to effectively respond to any conflicts or microaggression occurring in the groups (Camacho, 2001; Grimes & Kivlaghan, 2021; Miles et al., 2021).

A participants-centered approach levels dynamics of power by creating opportunities for active learning and opening communication between participants and facilitators (Anana et al. 2019; Robbins et al., 2019; Uttal & Frausto, 2018). Participant-centered dialogical framework steers away from planned discussions to allow open dialogues with the participants and to invite them to share their own lived experiences through personal narratives (Uttal & Frausto, 2018).

Similarly, Kapitan et al. (2011) discussed the art-based participatory action research (PAR), where the facilitators and participants work together as co-researchers in a community-based model for social advocacy. As equals, facilitators and participants gain insight into local cultures and adapt to the local art in respectful engagement (Kapitan et al., 2011; McKenna & Woods, 2012; Robbins et al., 2019).

Cultural Humility and Professional Development

The articles in this section hail from various parts of the world. Such places include the United States, Canada, New Zealand, Colombia, Australia, Netherlands, Sweden, and Switzerland. Each country noted the experience of a historically marginalized group of

individuals within a presiding dominant society. Fisher (2020) cited Weaver (2014) in the statement, "...practitioners must work to restore balance between dominant and marginalized populations and to treat all people with respect and dignity." This statement underlines the objectives of social justice. Regardless of country of origin, the articles' core theme of social justice and humility was present in the conceptualization of multicultural training for developing professionals.

Professional Settings

The literature presented training programs for both mental health and healthcare professionals. Such programs aimed to increase cultural awareness and humility when working with patients and clients from diverse backgrounds as well as within intercultural working teams, leadership positions, and varying organizational and pedagogical systems (Bennett & Gates, 2019; Breny, 2020; Campos-Moreira et al., 2020; Clabby, 2017; Fickel et al., 2017; Hughes et al., 2020; Hutchins & Hode, 2019; Lewis et al., 2018; Lund & Lee, 2015; Markey et al., 2021; McMillin & Carbone, 2020; Murray-García et al., 2014; Sawrikar, 2020; Toporek & Worthington, 2014). Both cultural humility and cultural competence frameworks were present in this grouping of articles. The majority of training programs sought to increase six core features in professionals.

1. Self-awareness
2. Empathy
3. Cultural knowledge
4. Skill
5. Openness
6. Self-reflection/critique

Specific learning activities to increase the aforementioned integrated self-disclosure activities, service-learning, reflective writing, journaling, readings, role-playing, videos, small group activities and discussions, and online dialogue/learning. (Clabby, 2017; Pieterse et al, 2013; Lund & Lee, 2015; Lewis et al, 2018; Allwright et al, 2019; Hutchins & Hode, 2019; Williams, 2007). The researchers also presented learning strategies in a variety of formats ranging from brief, single or multi-day workshops to continuing education programs, social justice trainings, and online courses lasting several weeks to several months (Clabby, 2017; Hutchens & Hode, 2019; Lekas et al., 2020; Lewis et al., 2018; Lund & Lee, 2015; Sawrikar, 2020; Shepherd, 2019; Toporek & Worthington, 2014; Williams, 2007). In addition to increased awareness of cultural competency issues, self-awareness, and knowledge of resources, it was also noted that the mixed-method design contributed to a more comprehensive evaluation of the cultural competence training program. Moreover, both quantitative and qualitative measures provided opportunities to understand the participants' rationale and perception of the training program with more depth and clarity.

Increased cultural awareness and self-reflection were found in much of the literature regardless of format; however, Shepherd (2019) cautions that brief workshops and skill-based designs in lieu of self-reflection and dialogue may be over-generalizing and simplistic, therefore antithetical to cultural humility. Furthermore, the development of cultural humility can be viewed on intrapersonal, interpersonal, and systemic levels (Hughes et al., 2020; Markey et al., 2021; Ortega & Coulborn Faller, 2011), and is described as a lifelong process that extends beyond the completion of multicultural workshops and training courses.

The authors' aim for their studies were categorized into three main themes with one outlier. First, the authors provided guidelines and/or a framework for replication/application

(Chang et al., 2012; Clabby, 2017; Hughes et al., 2020; Lewis et al., 2018; Lekas et al., 2020; Markey et al., 2021; Pieterse et al., 2013). Second, the authors provided data for the efficacy of the program they presented (Fickel, Henderson, & Price, 2017; Hutchins & Hode, 2019; Lund & Lee, 2015; Sawrikar, 2020; Williams, 2007). Lastly, the authors highlighted the need for multicultural training in professional development (Allwright et al., 2019; Alpert et al., 2020; Agner, 2020; Borken et al., 2009; Brenny, 2020; Harvey et al., 2015; Murray-García et al., 2014; Richmond, Bruaghton, & Borden, 2018; Williams, 2007). As for the outlier, McMillin and Carbone (2020) assessed what supervisors and trainers value in cultural competency training. They found two main themes which revealed that training was required and that the cultural humility practice of ongoing self-reflection was vital. All in all, multicultural training in professional settings sought to increase the professional's capacity to be more effective in a variety of cultural settings and with more diverse populations.

Higher Educational Settings

The goal of diversity training in higher education is to teach and cultivate students' ability to provide culturally informed services to diverse populations. The articles of this category were divided into two themes: international exchange programs and immersion experiences, and cultural humility courses.

International Exchange Programs and Immersion Experiences

Three articles gave insight into the role of international exchange programs and immersion experiences in the development of cultural humility and competency. International exchange programs provided opportunities for students to experience professional and personal cultural encounters (Blankvoort, Kaelin, Poerbodipoero, & Guidetti, 2019; Luciano, 2020). The objectives of the programs anticipated the facilitation of cultural collaboration, encounters of

uncertainty, co-construction of meaning, and development of professional and personal identities (Wolfe, Acevedo, Victoria, & Volkmann, 2015; Blankvoort et al, 2019; Luciano, 2020). Overall, the articles emphasized the intercultural learning experiences students gained from encountering populations and students from different countries/systems than their own. The articles also addressed the challenges associated with international programs such as lack of funding and personal time commitments of both students and faculty.

Cultural Humility Courses

Toporek and Worthington (2014) explored service learning experiences and difficult dialogues as the means of enhancing cultural humility training. The service learning opportunity provided brief counseling services to individuals experiencing homelessness. The role of difficult dialogues was a key learning process. Difficult dialogues were facilitated in a broad classroom setting and in a small group/partner setting before and after service learning experiences. Difficult dialogues were expected to occur organically between students and participants and between students and service providers. Toporek and Worthington's reflections demonstrated the students' increased understanding of the experience of homelessness and increased awareness of fears related to social justice.

Etengoff (2020) provided an overview of the curriculum and her own reflections about the impact of a five-week experiential learning course. Student reflections were not included in the study because the IRB had not approved the evaluations used at the middle and end of the course. Etengoff briefly mentioned cultural humility in her reflections stating the definition and its purpose when working with marginalized populations. Aspects of cultural humility were used in place of cultural competency as Etengoff cited Brown (2009), "...cultural competency training often perpetuates 'othering' by only focusing on the client diversity, stereotypes, and failing to

acknowledge therapists' intersectional standpoints." Thus the curriculum utilized an intersectionality framework that encouraged students to consistently self-reflect on the intersectionality of their social class, race, sexuality, ethnicity, and gender (Etengoff, 2020). The topics of each week included narrative identity and social justice, intersectional psychology, adversity and resilience, ecological models for intersectional research, and critical cultural awareness and culturally sensitive communication (Etengoff, 2020). Within these topics students were asked to think critically about the intersections of their identity, to position their identities within a historical context, to reflect on the experiences of marginalized populations, to deconstruct systems of power, and to engage in culturally sensitive communication. The learning activities included sharing personal stories, group/class dialogues, mock intake sessions, designing educational materials, videos, reflective essays, and small group activities. Overall, the article outlined the five-week course for further replication and research.

Three articles evaluated the role of specific coursework and assignments meant to encourage critical self-reflection and the development of cultural humility. In one study, students were asked to identify and reflect on the role of socially constructed personal and professional values through seminar activities and critical essays. Thematic coding of students' responses identified two themes which included "developing self-awareness and value positions as declarations of happy intentions" and "reflection as a disposition to thinking, doing, and acting" (Patil & Mummery, 2020). More specifically, students' responses were classified as performative rather than seen as a commitment to care; however, reflection through critical essays revealed a capacity to move beyond declarations and brought an increased awareness of one's personal and professional values in healthcare interactions and settings (Patil & Mummery, 2020). Rosen et al. (2017) explored graduate students' evaluations of a written and oral assignment imbued in the

masters-level course, *Foundations of Social Work Practice with Diverse Populations*. In hopes of examining the impact of the required diversity course, in vivo coding was used to identify the following thematic categories: self-reflection on the influence of personal histories, development of emerging professional identities, and acknowledgements of cultural humility. Through the assignments, students were able to reflect on their personal upbringing as it relates to intersectionality, privilege, working with oppressed client groups, and their emerging professional identity. Lastly, Sanchez et al. (2019) discussed the use of experiential learning and reflective writing through self-reflective essays to understand the emotional processes and metacognitive experiences of graduate students practicing cultural humility. Students' essays and self-reflective comments were used to determine three themes: Self-awareness and examination of emotions, seeking understanding of self and others, and recognizing privilege and changes in perspective. Findings of the study provided insight into the cognitive and affective processes that students experience when practicing cultural humility; in addition, the study itself provided implications for social work pedagogy as well as identified cultural humility as necessary and essential for culturally competent practice.

All in all, much of the literature on cultural humility in professional and educational settings contributes to a body of knowledge that supports the use of various learning strategies, program designs, and educational formats to promote the development and practice of cultural humility and competency within current and emerging healthcare and mental health professionals. While specific learning strategies in the literature integrated dialogue, reflective writing, and international/immersive experiences, much of the research is limited and overlooks the capacity for creative methods, technology, and the visual arts to cultivate cultural humility.

Art Materials and Cultural Humility

Several articles explored the use of culturally traditional art materials. When art materials were thoughtfully and culturally considered, it built up clients' self-efficacy and created more opportunities for self-awareness (Doby-Copeland, 2019; Garlock, 2016; Hanania, 2018; Huss, 2010; Jie et al., 2021; Sojung, 2021; Whyte, 2020). Empowering clients with culturally relevant art materials/directives is important in being culturally humble practitioners by readdressing the power imbalance and allowing clients to be the experts of their lives which includes importance in the art materials utilized in treatment (Tervalon & Lewis, 2018). The research suggests that expanding the importance of medium choice benefits the therapeutic process for clients. Luzzatto (2021) and Wong (2019), emphasized the importance of mediums and modifications that create inclusive experiences for elderly folks, people with cognitive disabilities, and people with physical disabilities.

Jun (2021) and Chang (2019) apply the use of nature and tactile resources to branch out beyond conventional art materials. Jun's personal discovery of finding meaningful value in rock balancing in his periods of isolation during the height of the pandemic and anti-Asian hate crimes came from observing Indigenous Inuit children building *Inuksuk*, which are stacked rocks made to look like human figures (Jun, 2021). The intuitive desire to interact with nature extends to people deprived of it in urban settings. Chang (2019) explores nature-sourced materials as having therapeutic potential for urban working adults. Three articles, which covered bereavement, feminist theory with adolescent clients, and immigrant youth living in Korea, the facilitators thoughtfully considered art materials, environment, available resources, and situations to suit the needs of the clients (Garti, 2019; Otting & Prosek, 2016; Wang, 2019).

Jackson (2019) and Jun (2018) both provide art prompts and explanations on how to deepen the reflective process for trainee and client intersectional cultural identities. However, in searching for articles that cover subject terms *art therapy* and *self-introspection or self-reflection*, only two articles were found in the results. One had no relevance to inform the topic of research and the other was unavailable to view in the library's database. Self-introspection within art directives and cultural humility did not yield much information within peer-reviewed journals.

The Use of Technology to Develop Cultural Humility

As the field of technology advances and is recently being impacted by the COVID-19 pandemic, art therapists and trainees are given new opportunities to develop cultural humility with the use of technology. Since technology became more accessible to many clinicians, the need to integrate art therapy services with technology increased (Zubala & Hackett, 2020; Orr, 2006). Historically, art therapists have debates and concerns regarding the use of technology, but many also reported seeing potential in using technology to benefit clients and develop cultural humility in art therapists (Asawa, 2009, Carlier et al., 2020; Choe, 2014; Foronda et al., 2017; Kapitan, 2009; Rousmaniere & Frederickson, 2013). According to Tervalon and Marrey-Garcia (1998), cultural humility consists of four principles:

1. Critical self-reflection and self-critique
2. Re-addressing the power imbalance
3. Developing partnerships with communities
4. Advocating for and maintaining institutional accountability.

Even though there is limited research on technology and the development of cultural humility, the benefits and concerns regarding using technology to develop cultural humility in art therapists will be discussed below in terms of these four principles of cultural humility.

Critical Self-Reflection and Self-Critique

Technology benefits the development of critical self-reflection and self-critique by increasing access to art reflections and increasing cultural awareness. Using a number of digital tools, including art apps, online software and Virtual reality, computer and technology can be treated as a new form of expressive art medium and the access to engaging in art-reflections increases (Asawa, 2009; Carlier et al., 2020; Choe, 2014; Darewych, 2021; Diggs et al., 2015; Kapitan, 2009; Kaimal et al., 2020; (Kruger & Swanepoel, 2017; Lints-Martindale et al., 2018). After reviewing various software and applications for digital drawing, painting, photography, sculptures and collages, Diggs et al. (2015), Choe (2004) and Thong (2007) concluded that digital applications can increase self-reflection by allowing artistic expressions. Thong (2007) points out that digital art and traditional art engage similar levels of creativity and communication. Kaimal et al. (2020)'s study focuses on Virtual Reality (VR) and its use in art therapy settings. New tools like VR can potentially create novel experiences for clients and encourage new forms of self-expression and self-reflection using art (Kaimal et al., 2020).

Technology also helps art therapists develop self-reflection by increasing simulation-based learning opportunities. Upon reviewing sixteen studies, Foronda et al. (2017) found out that in current training programs, cultural humility simulation-based education is lacking. Using technology, art therapists have more opportunities to practice cultural humility and work with wider populations, including clients from rural areas and other countries (Evans, 2012; Lints-Martindale et al., 2018). Lints-Martindale et al. (2018) focuses their study on providing psychological services for rural populations in Canada, and they concluded that telehealth opportunities and practice, because of its benefits in cultural diversity training, should be provided as part of the graduate training programs for clinicians. Not only will clinicians have

opportunities to work with clients from different cultures, but trainees will also have opportunities to receive diverse, cross-cultural supervision (Falender et al., 2021; Goodyear & Rousmaniere, 2019). Through a lens of globalization and comparing clinical supervision practices in the U.S and six countries which included China, Guatemala, Mexico, South Korea, Turkey, and the United Arab Emirates. Falender et al. (2021) concluded that technology provides opportunities to learn different cultural values and will benefit trainees' development of cultural humility and competency. Goodyear and Rousmaniere (2019) further stress the importance of technology in cross-cultural supervision and state, "soon it may be impossible to find any aspect of mental health treatment that is not being affected or even transformed by technology." Besides, using technology to provide effective and good quality of supervision and training is getting increased attention. Rousmaniere and Frederickson (2013) present Remote Live Supervision (RLS) as a tool that can potentially make live supervision more accessible-supervisors may give supervisees "live" feedback during sessions and guide them remotely. Zubala and Hackett (2020) also found many clinicians had increased clinical supervision, training, and professional support when working remotely.

Re-addressing the Power Imbalance

Technology benefits the development of re-addressing the power imbalance by empowering clients and encouraging communications. Thong (2007) found out that digital art tools empower clients by offering them choices and opportunities to make multiple alterations and versions of their art. Clients may also be empowered by bypassing barriers and being offered alternative ways for communications. Datlen and Pandolfi (2020) found out that using social media, such as Whatsapp, gives Learning Disabled adults different forms of communication to support each other. Besides, the use of gesture-based technology, including an interactive

projection tool, allows adults with learning disabilities to have alternative means of communication (Hallas & Cleaves, 2017). In addition, technology provides an opportunity to empower the clients by allowing clients to educate clinicians about their subjective experience using art. According to Kruger and Swanepoel (2017), digital collage-making facilitates clients to integrate their trauma narrative and develop client-generated metaphors. Using technology and innovative tools, clients are offered alternative ways of communication and choices. Therapists give the power back to clients and encourage them to be the experts using different forms of art.

Developing Partnerships with Communities

Technology benefits developing partnerships with communities by integrating the digital culture with clinical work. There are an increased number of clients who are largely influenced by digital culture (Carlton, 2014). According to Carlton (2014), being competent while using technology to communicate with clients can be critical since many clients' communication and learning styles are shaped by the digital culture. According to Small et al. (2009), engaging in internet searching may alter the brain's responsiveness in neural circuitry regarding decision making and complex reasoning. On the other hand, since many clients have experience with computers, it can be easier for them to engage and make art digitally (Diggs et al., 2015). Diggs et al. (2015) point out that technology sometimes "erases the intimidation" and clients appreciate its ability to make changes and correct mistakes. Furthermore, Carlton (2014) urges therapists to not only develop technical skills but also look into the cognitive, ecological and cultural impacts of technology regarding a digital world that promotes human-technology interactions.

Technology helps clinicians to connect with communities and reach out to different generations and populations.

Advocating For and Maintaining Institutional Accountability

On the other hand, due to lack of training and limitations of technology, the use of technology may impede therapists advocating for and maintaining institutional accountability. Lack of professional training, negative experience and unfamiliarity with the current digital culture, many art therapists' feel anxious and fearful toward the increased use of technology (Asawa, 2009; Carlton, 2014; Choe & Carlton, 2019; Goodyear & Rousmaniere, 2019; Kapitan, 2009; Orr, 2006; Orr, 2012; Zubala & Hackett, 2020). In addition, Kapitan (2007) explains that art therapists' identity and knowledge are largely challenged by the emergence of technology as a new form of art medium and communication. If art therapists do not feel confident with the use of technology and are not trained professionally, clients' experience with therapy might be diminished and institutional accountability might be undermined as a result.

Furthermore, due to the limitations of technology, therapists are concerned about ethical issues when utilizing technology in the therapeutic setting. A number of therapists are worried that the use of technology might comprise clients' privacy, confidentiality and the therapeutic space (Alders et al., 2011; Choe & Carlton, 2019; Morgan et al., 2020; Snyder, 2021). Zubala and Hackett (2020) point out that therapists find it difficult to ensure clients' safety and advocate for clients when conducting telehealth. In addition, the quality of therapy might be difficult to maintain due to the communication challenges with technology (Carlton, 2014; Datlen & Pandolfi, 2020; Snyder, 2021). Snyder (2021) points out out-of-sync caused by the Internet and connection issues can impede rapport building and joining with clients. After reviewing current literature on cultural humility and technology, it is worth noting that the use of technology can potentially benefit some elements of cultural humility.

1. Critical self-reflection and self-critique

2. Re-addressing the power imbalance
3. Developing partnerships (Tervalon and Marrey-Garcia, 1998).

However, due to lack of training and limitations of technology, it can also diminish institutional accountability and harm the development of cultural humility.

Literature Review Conclusion

The literature proposes a distinction between cultural competence and cultural humility as well as posits a variety of experiential methods and educational formats in order to address social justice in professional and clinical settings. While much of the literature supports the application of small group activities, multicultural training, reflective writing, immersion programs, and academic courses, there is limited peer-reviewed research on how art mediums, practices, and technology can foster cultural humility among clinical professionals and service providers. In addition, there is little research on how arts-based practices can be used to address the specific components of cultural humility, including critical self-reflection, addressing power imbalances, developing collaborative community partnerships, and advocating for institutional accountability. Therefore, a need exists for more experiential, subjective, self-reflective, technology-informed training for art therapists in order to support social justice and the decolonization of multicultural therapy and internal cognitive patterns. Based on gaps in the literature, the following collaborative autoethnography explores the application of cultural art mediums and group practices in order to foster cultural humility among art therapy graduate students.

Research Approach

Collaborative Autoethnography

Art-based research (ABR) is defined as a research approach that integrates systematic use of the artistic process to knowing, understanding, and challenging human experience (Carey et al., 2021; McNiff, 2008). In this study, ABR is utilized to gather data, analyze, and disseminate the research. Art-based research autoethnography (AE) as defined by Green (2020) as the "culture of self" (p. 2) using a collective response art-making as a reflexive and personal examination of lived experiences, uncovering of historical, social, cultural beliefs from personal narratives (Poerwandari, 2021; McKenna & Woods, 2012). Collaborative autoethnography (CEA) is a qualitative research approach that collects participant researchers' critical self-studies and reflective connections as data sources. It can be viewed as an "invitation to build community and co-create new ways of respectful engagement," (McKenna & Woods, 2012, p. 83). Chang & et al. (2016) discussed the five benefits of CEA as:

1. Collective exploration of researcher subjectivity
2. Power-sharing among researcher-participants
3. Efficiency and enrichment in the research process
4. Deeper learning about self and others
5. Community building

The authors will increase self-understanding through sessions centered around cultural humility and art therapy themes in a creative and reflective collaboration with participant-researchers. The five benefits of CEA are closely aligned with the four main principles of cultural humility: critical self-reflection, collaborative partnership, lifelong learning, and re-addressing power imbalance. The creative and reflective collaborative participant researchers

will increase self-understanding through group art and reflective journals during sessions centered around cultural humility and art therapy themes.

In addition to the qualitative data collection of the group art and journal reflection, this research has also included quantitative data collection with, Multigroup Ethnic Identity Measure (MEIM) (Phinney, 1992), Self Identity Inventory (SII) (Todd & Adams, 2000) and Global perspective inventory (Braskamp et al., 2014) and two individual art pieces to measure the pre and post-test identify any trends and/or correlations among participant-researchers.

Methods

Definition of Terms

Art as a Tool is described as a self-initiated practice of art-making or creative expression utilized as a mechanism for various purposes. In this study, creating art is utilized as an instrument for self-reflection and promotes a process of ongoing reflection.

Art Based Research (ABR) is defined as a research approach that integrates systematic use of the artistic process to knowing, understanding, and challenging human experience (Carey et al., 2021; McNiff, 2008). In this study, ABR is utilized in the gathering of data, analysis and dissemination of the research.

Art Therapy is defined by the American Art Therapy Association (2017) as an integrative sector of mental health and human services professions that enriches the lives of individuals, families, and communities through art-making, creative processes, applied psychological theory, and lived experience within a psychotherapeutic relationship. When facilitated by a professional art therapist, art therapy can improve cognitive and sensorimotor functions, foster self-esteem and self-awareness, and cultivate emotional resilience. This study focuses directly on professionals within the field of art therapy to promote the development of intersectionality and cultural humility within a professional setting.

Collaborative autoethnography (CAE) is defined as a qualitative research method that is simultaneously collaborative, autobiographical, and ethnographic. This method utilizes participating individuals as both researchers and participants (Chang, Ngunjiri, & Hernandez, 2016). Through this study a CAE approach will produce data through self-conducted group interviews, self-reflective art therapy groups led by individual researchers, and internal group dialogue to investigate commonalities and differences within the lived human experience.

Countertransference is defined as a therapist's feelings or emotional reactions towards the client. In this study, countertransference is used as a tool of self-reflection to help professionals identify assumptions and biases that may inhibit equitable practice in a professional therapeutic setting.

Cultural Humility, as discussed in the literature review, is achievable through a lifelong process of self-reflection and self-critique through which one learns about other cultures while examining their own beliefs, assumptions, and biases.

Cultural Competence is defined as an individual ability to obtain awareness, knowledge, and skills needed to work with diverse populations, as discussed in the literature review.

Identity refers to an individual's sense of self including but not limited to physical, psychological, and relational traits, social roles and affiliations. The lived experience of an individual influences memories, beliefs, relationships and values which guide the choices they make (Carey et al., 2021). In this study, identity refers to the sense of self that informs beliefs, assumptions, and biases that may influence psychotherapeutic practice.

Intersectionality focuses on deconstructing how social identity and inequality, specifically geared towards racism, concurrently shape one another inevitably creating layered forms of oppression (Kuri, 2017). In this study, intersectionality serves as an aspect of cultural humility that is achievable over time through self-reflective activities.

Materials are defined as the matter and elements in which a thing is composed or can be made. For the purposes of this study, materials refer to the various forms of artistic media utilized to create self-reflective artwork.

Social Justice promotes the view that everyone deserves equitable economic, political, and social rights and opportunities. This study utilizes social justice as a continuous overarching goal achieved through the process of becoming a culturally humble professional.

Design of Study

Sampling

The participant-researcher team consisted of six graduate students at Loyola Marymount University, obtaining their masters in Marital and Family Therapy with a Specialized Training in Art Therapy. They volunteered and consented to participating in a Collaborative Autoethnography (CAE) in order to examine the development of cultural humility as emerging art therapists. Participant researchers all identified as cisgender females, ranging from ages 24-47. Four participants were born in California, one born in Taiwan, one born in Hong Kong. Three participants are first generation US citizens and two are third generation US citizens. One participant is a first generation college student. All participants speak English, one participant is trilingual (Cantonese, Shanghainese, and English), and one participant is bilingual (Mandarin and English). All participants have no children. Five participants are not married and one is divorced. Four identify as heterosexual, one as bisexual, and one as pansexual. Participants identified as Latina/Zapotec Native, Taiwanese-American, Chinese-American with family originally from Shanghai, Hispanic/ Norwegian-American, and two participants identified as Mexican-American. Four identified as middle SES, one high SES, and one low SES. Three participants identified as Democrat, one as anti-imperialist, and two identified as having no political preference. Three participants identified as spiritual, two as Christian, and one as Agnostic.

Gathering of Data

For the purposes of this study, the data was gathered before, during and after the six sessions, and centered around themes of cultural humility and art therapy. As pre and posttests, participant-researchers completed the Multigroup Ethnic Identity Measure (MEIM) (Phinney, 1992), Self Identity Inventory (SII) (Todd & Adams, 2000), and Global Perspective Inventory (Raskamp et al., 2014), and two art pieces to measure their self-reflection of cultural humility and self-identity. In addition to quantitative surveys, participant-researchers collectively developed a framework and protocol to the sessions in which the research question could be explored in topics using the four elements of cultural humility: critical self-reflection and self-critique, readdressing the power imbalance, developing partnerships with communities and advocating for and maintaining institutional accountability (Tervalon and Murray-Garcia, 1998). To address the self-reflection and self-critique element, participant-researchers used art materials or artifacts chosen that represented their culture or their community to initiate self-reflection and dialogue. To address the power imbalance element, all participant-researchers were invited to contribute as facilitators and share their voices. To address the developing partnerships with communities element, participant-researchers engaged in group process and joint art-making, which encouraged communication and dialogue in the group. To address the advocating for and maintaining institutional accountability element, participant-researchers committed to continuous art-making and journal entries and were invited to sign a contract to demonstrate lifelong commitment to engage in art journaling and self-reflection. Each participant-researcher facilitated one session, with a group art exploration addressing a topic from either Jackson (2020)'s book *Cultural Humility in Art Therapy* or Jun (2018)'s book *Social Justice*,

Multicultural Counseling, and Practice. Figure C1 in the appendix outlines the data collection process, topics and materials chosen for this study.

Analysis of Data

The review of data consists of a thematic analysis using an iterative collaborative process (Cornish et al., 2013), and initial themes were identified after each session. There were three rounds of analysis. For the first round of analysis, participant-researchers were paired randomly and asked to review transcript, session recordings, artwork, art materials, journal entries and written statements from two sessions that were not facilitated by the pair. The pair identified any trends and/or correlations among participant-researchers in quantitative data (Jackson, 2020; Sawrikar, 2020; Williams, 2007) and identify themes in terms of formal elements and content using FEATS scale (Gantt & Tabone, 1998; Luciano, 2020; Patil & Mummery, 2020; Rosen et al., 2017; Sanchez et al., 2019; Tormala et al., 2018). For the second round of analysis, the pair were split, and participant-researchers were put into two participant-researcher teams to review transcript, session recordings, artwork, art materials, journal entries and written statements from all sessions. The participant-researcher teams identified any trends and/or correlations among participant-researchers in quantitative data (Jackson, 2020; Sawrikar, 2020; Williams, 2007) and themes in terms of formal elements and content using FEATS scale (Gantt & Tabone, 1998; Luciano, 2020; Patil & Mummery, 2020; Rosen et al., 2017; Sanchez et al., 2019; Tormala et al., 2018). For the third round of analysis, the participant-researcher teams came together to compare all findings, both quantitative and qualitative, to identify overall themes across the study (Geerlings et al., 2017). Disagreements between the participant-researchers were resolved through consensus via difficult dialogues (Toporek & Worthington, 2014).

Results

As pre and posttests, participant-researchers completed Multigroup Ethnic Identity Measure (MEIM), Self Identity Inventory (SII) and Global Perspective Inventory, and separate art reflections were followed (Phinney, 1992; Todd & Adams, 2000; Braskamp et al., 2014).

Multigroup Ethnic Identity Measure (MEIM)

The MEIM is a 12-item survey originally published by Phinney (1992) to assess ethnic identity in adolescence. The MEIM includes seven items designed to assess Affirmation, Belonging, Commitment, and five items that assess Exploration. Responses were made on a four-point Likert scale ranging from 1 (strongly disagree) to 4 (strongly agree). Question 1, 2, 4, 8, 10 are Ethnic identity Exploration items; question 3-7, 9, 11, 12 are Affirmation, Belonging, Commitment items.

All participant-researchers' results show an increase from pre-test ($M = 2.96, SD = 0.63$) to post-test ($M = 3.47, SD = 0.39$). The increase was not statistically significant, $t(5) = -2.08, p = .093$. However, the increase from pre-test to post-test could suggest an increase in identity exploration, affirmation, belonging, and commitment in participant-researchers after participating in art exploration sessions in the research.

Self Identity Inventory (SII)

The SII is a 71-item inventory developed by Sevig et al. (2000) using the Optimal Theory Applied to Identity Development (OTAID) model to assess multicultural identity development. The SII measures participants' answers in six categories: Individuation, Dissonance, Immersion, Internalization, Integration and Transformation. Responses were made on a six-point Likert scale ranging from 1 (strongly disagree) to 6 (strongly agree).

A one-way ANOVA was conducted to compare the overall pretest and posttest scores for the 6 scale categories. A paired t-test results indicate no significant differences between pre and posttest scores, likely due to the small sample size. Looking at individual pre and posttest results, there is no consistent trend observed across participants. For the Individuation category, the majority of participants' scores decreased in posttest. For the Internalization category, the majority of participants' scores increased in the posttest. Integration, the majority of participants' scores stayed the same.

Global Perspective Inventory (GPI)

The GPI was developed by The Research Institute for Studies in Education (RISE) at Iowa State University to assess student learning and development holistically (Braskamp et al., 2014). The GPI measures global learning across three dimensions: cognitive, intrapersonal, and interpersonal (Braskamp et al., 2014).

For the intrapersonal dimension, the increase in the Affect Scale's pretest mean ($M = 3.86$, $SD = 0.31$) and the Affect Scale's post-test mean ($M = 4.28$, $SD = 0.25$) was found statistically significant, $t(10) = 2.58$, $p = .027$. This finding suggests that the research's art sessions may have an effect on increasing levels of respect for and acceptance of cultural perspective. For other results, there is an increase in mean from pretest to posttest, but no other effects were statistically significant for other pre and post comparisons.

When examining the sub-scales within each dimension, a trend was observed that one subscale in each dimension shows $t > 1$. For the cognitive dimension, the Knowledge Scale reads $t(10) = 1.22$, $p = .249$. For the intrapersonal dimension, the Interpersonal Affect Scale reads $t(10) = 2.58$, $p = .027$ which is also the highest t score found. For the interpersonal dimension, the

Social interaction Scale reads $t(10) = 1.72, p = .116$. Common themes across those three subscales might be an emphasis on facts, respect for others and self-reflections.

Table 1

<i>GPI Pre vs. Post Survey Scale Mean T-test Results (two-tailed)</i>							
	t	df	p	95% Confidence Interval		Mean Difference	SE Difference
				Lower	Upper		
<i>Cognitive Knowing Scale</i>	0.478	10	.639	-0.6791	0.4391	-0.1200	0.251
<i>Cognitive Knowledge Scale</i>	1.224	10	.249	-1.1283	0.3283	-0.4000	0.327
<i>Intrapersonal Affect Scale</i>	0.768	10	.460	-0.6631	0.3231	-0.1700	0.221
<i>Intrapersonal Identity Scale</i>	2.5833	10	.027*	-0.7823	-0.0577	-0.4200	0.163
<i>Interpersonal Social Responsibility Scale</i>	0.2449	10	.811	-0.4039	0.3239	-0.0400	0.163
<i>Interpersonal Social Interaction Scale</i>	1.7197	10	.116	-1.1478	0.1478	-0.5000	0.291

* $p < .05$

Pre and Posttest Artwork

After completing the three surveys during pre and posttest, participant-researchers engaged in two art pieces. The intention of this process is to provide qualitative aspects to quantitative data collection to ensure thorough analysis. For pretest, participant-researchers met virtually and were asked to create an individual piece of art “depicting your role in enhancing cultural humility in art therapy” (Jackson, 2020). For posttest, participant-researchers met in person and were asked to create a collaborative “art response to questions of your role in enhancing cultural humility in art therapy” (Jackson, 2020). When complete, participant-researchers traced their hands and signed their names to indicate lifelong commitment to enhance cultural humility. Comparing pre and posttest art, there seemed to be an increase in blending, expansion and overlapping in the post art. Elements that present in both art are: color blue, color yellow, plant and fluidity. The pretest artwork was created individually while participant-researchers met over Zoom. The posttest artwork was created collaboratively and in person. The purpose of the pre and posttest artwork was to capture the participant-researchers' experience of the surveys. Later it was found that the pretest and posttest artwork paralleled the explorative experience of the research. The transition from individual to a collaborative art response

mirrored the development of cultural humility from an individualized perspective to a collaborative, reflective, and communal understanding.

Figure 1 Individual Art from Pretest (clockwise from top left, 1a, 1b, 1c, 1d, 1e, 1f)

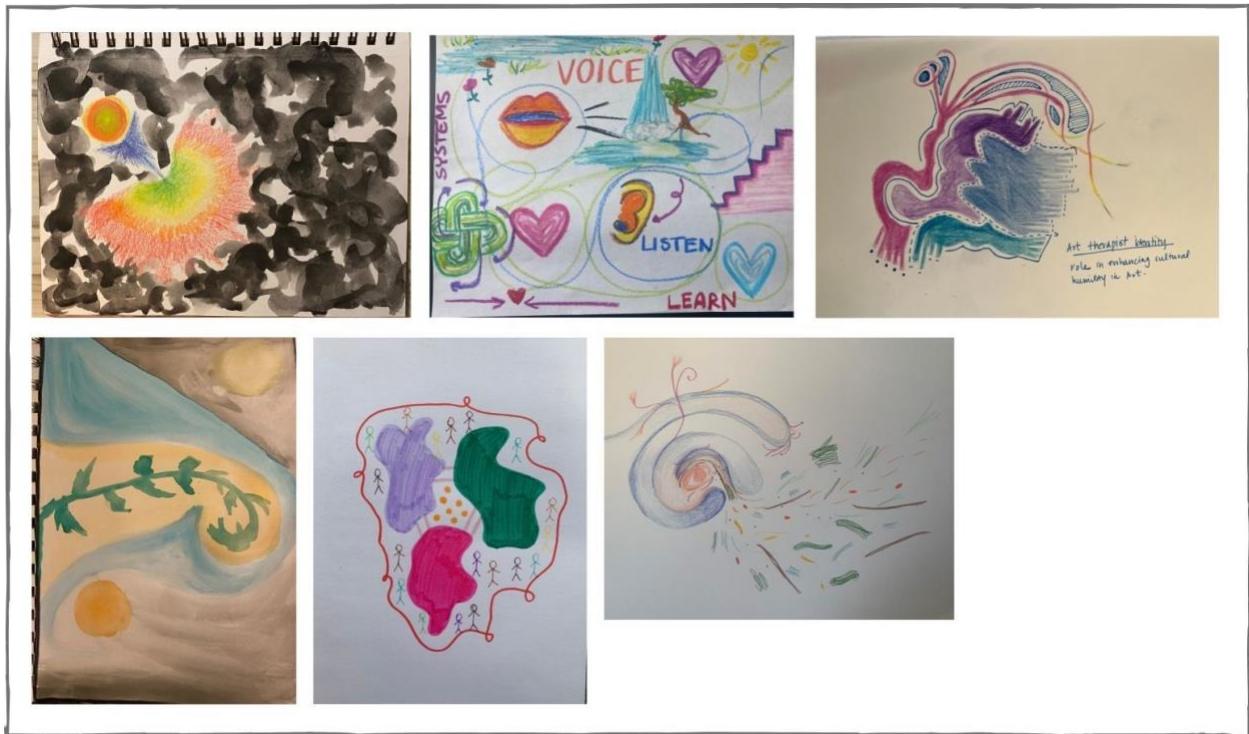


Figure 2 Collaborative Art Response from Posttest



Session 1: Socioeconomic Status – Digital Collage***Reflective Journaling***

Session one was conducted via video communication app, Zoom. The facilitator allotted two hours for reflective journaling, artmaking, and discussion. The facilitator started the meeting by reviewing concepts of socioeconomic status from Jun's *Social Justice, Multicultural Counseling, and Practice* (2010). The facilitator provided pre journal reflective questions:

- When did you first experience classism?
- How was your class portrayed by the media?
- Do you belong to a privileged group or an oppressed group?
- What is systematic oppression to you?

Themes shared within pre and post journaling was shame around accumulating family generational wealth, acknowledging privilege, intersectionality within classism and racism, and social (im)mobility. During the post discussion, the shared experience between participants were the implied familial and societal expectations of moving upward in SES. Participants explained the implications of being a first generation US citizen meant to “not waste privilege” and produce for family or contribute to generational wealth.

Art Directive

How did society treat you in relation to your class? Dialogue with your society and record your dialogue using a digital collage. Time: 30 minutes.

Figure 3 Art from Session 1: SES (clockwise from top left) 3a, 3b, 3c, 3d, 3e, 3f



Art Materials

The facilitator shared a link on Zoom chat to add art to Google slides for a live display of each person adding images to page to create collage. The purpose of choosing digital collage as a medium in regard to the topic of SES was to make the art process and materials accessible to all participants. However, some participants experienced a learning curve and needed a demonstration on how to add images to their page. Considerations of limitations around privilege of access to the internet and technology were acknowledged during discussion among group members.

As observed in participant's art, use of upward movement alluding to upward mobility can be seen in the way collaged images are placed. Collage images were also used in a narrative manner to tell stories of personal experiences. Prominent colors seen in overall art were red, gray, and blue. With the use of digital collage, participants were unrestricted to find specific images of what they wanted to convey through the use of internet search. Participants used imagery from clipart, cityscapes, memes, personal photographs, and screenshots of satellite images. Five out of six participants included words within the art.

Themes

Upper-Middle Class Experience. Regrouping after art making, four out of six participants' art responses consisted of reflecting on growing up within a privileged background of either coming from a wealthy or upper-middle class environment. Shared themes within their experience were feelings of shame, guilt, and how they came to acknowledge and understand their privileges.

Participant A (fig 3a): "I was thinking more about my experience with recognizing my class, for the first time, because I grew up in a pretty affluent neighborhood. So in that respect, I noticed that there was the upper class above me, and I would often be met with my friends and family from the lower class that would make comments on how affluent I was and it just didn't really make sense to me it didn't feel right, so I kind of made this collage based off of where I started, versus where I've gone."

Participant F (fig 3f): "I started thinking, okay so this was how I grew up. I really didn't think about it all that much to be honest, I really didn't figure out my class or position until I was in high school and I was asked to take a survey. It said, what's your income or like what's your family's income and I really didn't have an answer for that because it wasn't really talked about a lot in my family. And so, when I did find out, I started looking around. I really started realizing more and more that there's just kind of a veneer to suburban lifestyle..."

Participant C (fig 3c): "I'm surrounded by my family, and friends who are like me in Hong Kong. As I got older I came to the US and I started seeing the [social] class more. It's like "oh, people are not like me" and I think when I went to college, when I started working, it's like my world just got bigger and bigger. I see the difference between class... I put the bus there because I was thinking how I was in

the fifth grade (in Hong Kong) and I remember my friend invited me to a carnival and my mom said I could go. She was like “oh, we’ll take the bus to go to this place” and I didn't know how to take the bus. She came and picked me up by bus. And then I came home, my mom got really mad. She's like “well how could you take the bus”, and I think that was my first realization of [social] class because I've never taken [the bus].”

Lower-Middle Class Experience. Three participants described their experiences with their lower SES status describing their experiences on an individual level and the systemic oppression faced of being intentionally neglected, surveillanced, or feeling unseen.

Participant B (fig 3b): “I feel unseen, society expected “Oh you're just living in this little house with this picket white fence and you're white and you're blonde and this little girl with two parents that are home. You're perfect, you have a great life”, and I was told that and then never felt that way, with how my parents were or where I grew up. It was really embedded in me that you get places by doing hard work and if you're not doing that hard work and you're not achieving them, you're lazy and it's your fault that you're at the place where you're at. Being fed that at such a young age, I'm like well, I guess my family is one of those families that didn't work hard enough or something... So for me, I feel like I'm caught in this hourglass -that middle little piece- I don't really identify with that style of living at the top, but I also see, all my privileges that I do have and I'm like well where am I kind of at in terms of being able to accept that I guess my privilege and the oppression that I've experienced.”

Participant E (fig 3e): “The map on the right side, I grew up in the center of all those red lines, which are all freeways. And everything to the right is all the poor neighborhoods and the left bottom is where you enter like the middle class the more wealthier neighborhoods. I always thought it was crazy like wow you could just cross the freeway and you're in the really nice area and the colleges are there, CSUN is over there. And I thought, this feels deliberate and when I learned about redlining I was like “Oh well, no shit”...I have been able to move up a little bit with my partner who makes good money as an electrician, we both grew up in the same neighborhood and we're living in a condo right now but, because of gentrification we can't live where we grew up. Even right now, the neighborhoods where we grew up are facing methane leaks that are being neglected, poisoning people, and they [the city] don't care because of the social class. And literally 10 miles up in the wealthier areas, there was a methane leak in Porter Ranch. They cleared that quick, they were on it quick, because there's a lot of wealthy people complaining how they're getting nosebleeds. But in the area where there's a lot of environmental racism in my community, they haven't done much. So I think we're just in this place where there's a lot of neglect and punishment.”

First Generation US Citizens. Facilitator and participant E highlighted an intersecting factor of immigration and the following pressures and conditional privileges of being productive first gen US citizens. Facilitator commented on the assumed role that most children of immigrant parents face of becoming beholden to their parent's financial wellbeing.

Facilitator (fig 3d): "My family is first immigrants as well, so I have water but also desert on the top as well. Then, dessert is flipped because I feel like I have the responsibility to always grow something...so it kind of switches around where sometimes I feel supported by my family and I have some resources, but other times I feel like alone, in the desert, trying to produce fruit- to be productive."

Participant E (fig 3e): A theme I hear that intersects with this is immigration. You know generationally and it really hit me when you said that you're expected to grow something. And that's where I felt that theme overlap.

Individualism/Collectivism. Participants agreed how art making and sharing of art was deeply impactful for participants to see and hear each other's lived experiences through a narrative collage. In cross analysis of viewing similarities, themes, and general observations within all participants' art, there was reflection on an individualist level for participants A, B, C, D, F regarding their varying socioeconomic status. Shared feelings of loneliness within suburbia were reflected while reflections of neglect and punishment within low SES community were experienced. Participant E reflected in a collectivist manner of how systemic oppression impacts her community (environmental racism, effects of redlining, gentrification, disproportionate covid-19 impacts, over-policing, school to prison pipeline).

Participant B (fig 3b): "I just felt in a way, suburbia is like "oh it's ideal, it's majority", but then you get so lost in it. You lose the individuals in suburbia and I felt lost in it too, I felt so unseen for what was going on in my house too. But I feel like I'm unseen. Society expects "oh you're just living in this little house with this picket white fence..."

Participant F (fig 3f): "We don't really look too closely. We don't really know who our neighbors are or I didn't really know who any of my neighbors are and we just live comfortably and live our lives and don't really care about what other people are doing as long as they're not encroaching on the way that I live. So that was the mindset for the longest time. And there was a lot of hush hush around talking about

these kinds of things. So, being well aware of who was cleaning our houses and who was mowing lawns but not really talking about where they live in the city.”

Participant E (fig 3e): “I can go on a bunch of tangents of what I put on here, there's so much to discuss. I realized when I did my collage I was thinking of my community and what we all collectively were experiencing years ago, or even just within the past few years. Like the waves of the effect of how we were neglected, treated, and profiled. And it's so hard to just stay on the topic of SES without other factors coming in and layering so I'm going to try to stick to SES.”

Resources. Facilitator and participant F brought up points of lack of resources they experienced enduring as well as recognition of having access to resources that their friends did not have access to. Naming this power imbalance also connects to the intention of media choice of digital collage of not having access to art materials or assuming the basic acquisition of having internet, electricity, and a computer.

Facilitator (fig 3d): “And then, sometimes I don't have I don't feel like I have the resources, so when I was dialoguing within my [social] class, the main thing that can come up to me, was how I was supported, but at the same time, I felt like I was alone...I definitely feel limited at times and then oppressed, not really oppressed, but I think more limited. I felt limitation in terms of language barriers, culture, and access to resources and a contrast of being supported, but not supported.

Participant F (fig 3f): “Also wondering why I have access to the resources that I have, and why they don't or how some solutions to me are really simple, but then I failed to realize they don't have the same access to resources that I do, so being humbled in that aspect as well.”

Impacts/Influences of Capitalism. Themes of capitalism were implicated through influence or impact within all participants when addressing systemic oppression and their lived experiences. Participants F discuss symbolism and materialism of what signifies higher status from family possessions. Participant E and A comment on a meme used to address the exploited and incarcerated class that capitalist society depends on.

Participant F (fig 3f): “So I just started thinking about my position, I guess, or where I was placed. Kind of like the symbols that are around it. So, having the nice car and having a pool, living in a suburban kind of area, having a very just normative, very typical sort of family. Really focusing heavily on achievement and

some of the things that are associated with that such as having a nice house, a nice car, the pool, all that stuff.”

Participant E (fig 3e): “So I’m answering the question. What systemic oppression is to me is all the obstacles placed to keep us from moving up. So I’m like there’s no room for slow paced living, there’s no room for mistakes for sure, because if we had the money we could make those mistakes get ourselves out of jail or get us a slap on the wrist. But the mistakes, you know there’s no room for that, for us, where I grew up.”

Participant A (fig 3a): “I appreciate the no room for rest or relaxation like a constant grind mode because we live in a capitalist society. And so it’s funny when you visit other countries and they vacation so often and they relax and they don’t do these types of things but here it’s like your ads will be targeted to like side hustlers and like constantly making money and constantly grinding. So when I first saw this I saw the Portlandia sketch, ‘straight to jail’ as the comedic relief I needed. But the more that we talked about it, I was like ‘wow it’s like really the only way that they’re able to tell us what’s really happening is to make it into a joke’.”

Figure 4 Session 1 Art Analysis

Session 1	
General themes (content) across images	Layered images, taboo, expectations, hopes/achievements, landscapes, personal history of SES, family, structures, houses, social disparity, impacts of capitalism (individualism, systemic oppression, environmental racism, inherited wealth, social division, myth of meritocracy/bootstrap mentality)
Most prominent colors (top three) across images	Black Red Blue

Session 2: Race – Recycled and Found Materials

Reflective Journaling

Session two was held via zoom. The facilitator allotted two hours for reflective journaling, artmaking, and discussion. The facilitator stimulated the topic of race by highlighting quotes from Jun’s *Social Justice, Multicultural Counseling, and Practice* (2010) discussing the

social impact of race, social categorization, and stereotypes. This text also provided the pre-journaling questions for this week included:

- Have you ever minimized marginalized or laughed at someone because of his/her/zir race?
- Have you ever been minimized, marginalized or laughed at by someone because of his/her/zir race?
- How did you feel about the incident then and how do you feel about it now?

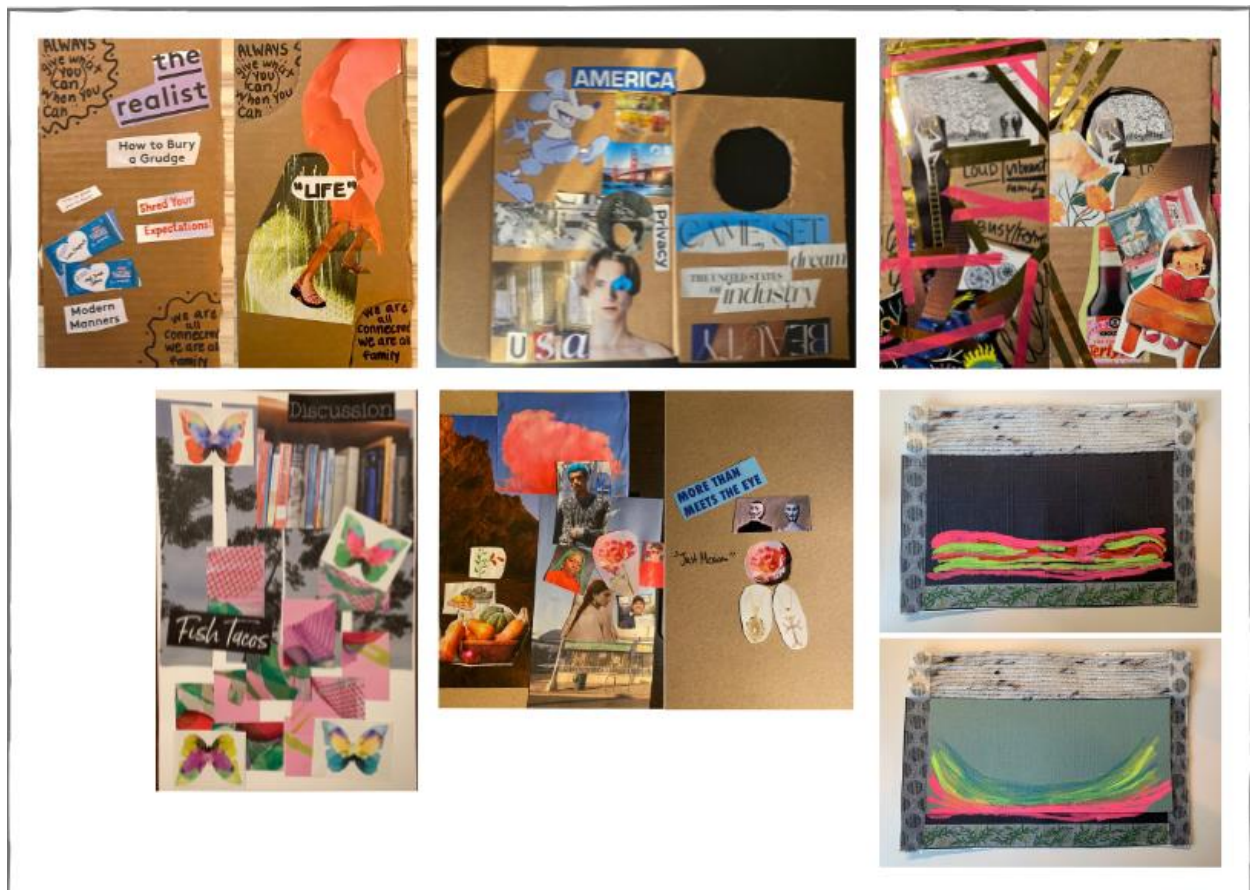
During post-journaling discussion participants shared memories in which they felt impacted by racial differences. A common theme that appeared during post-journaling discussion highlighted the social pressure of blending in with the majority population rather than standing out as the minority. Participants shared memories taking place from young childhood to adulthood emphasizing that racial stereotyping impacts individuals on an on-going basis.

Art Directive

Part 1: Create a collage with images that represent you, your ethnicity, race, nationality.

Part 2: Consider this question: *What did you learn about race from your family when you were little? Be specific, if your parents applied racialized socialization practice for example, what is the message?* Create an overlapping piece, creating holes showing parts that you want to include as your racialized socialization. Time: 30 minutes.

Figure 5 *Art from Session 2: Race (clockwise from top left) 5a, 5b, 5c, 5d, 5e, 5f*



Art Materials

The material guidelines for this session encouraged participants to utilize collage pieces, cardboard, and other found objects within their own home. As observed in participants' artwork, collage invites the artist to utilize a variety of mixed media including markers, oil pastels, and colored washi tape. Red, blue, and green remained a common color theme for all participants. Other common themes presented in the artwork include fragmented images, the use of text, and layering images. Although participants collectively report a lack of cultural and racial representation, the imagery chosen takes a form of symbolic storytelling that uniquely conveys each participant's lived experience.

Themes

Lack of Representation in Materials. Throughout the post-art discussion portion of the meeting, common themes that arose for all participants included a lack of accurate representation in magazines and the deliberate choice to use more abstract means of artistry to depict the individual's experience of race, ethnicity, and nationality. This realization stimulated a discussion of identifying with multiple races yet feeling compelled to apply a common blanket term to what is a complex and unique experience.

Participant A (fig 5a): “I went looking through magazines looking for representations of my race and how it's depicted or what I align with based on what's out there. I was really struggling with it then I found a picture of this girl that's hidden behind a curtain...it kind of spoke to how I feel dissociated with my race or what I identify as.”

Participant F (fig 5f): “Similar to participant A, I did not find any representation of my ethnicity and race in the magazines. At first it was disheartening but then I realized I don't fit into any category to begin with, because I'm half white and half Mexican. I found these butterflies that were mixed with different colors then I used more of different colors and shapes blended into its own thing. I think I'm a little dissociated from my race and ethnicity, so I have to allow myself to make it whatever it needs to be.”

Participant E (fig 5e): “I really feel that dissociation that participant A and F were feeling. I think that's how I felt in my early childhood to late teens. It was right in my face, my grandparents are Zapotec indigenous, my mom is too. The homogeneity of “you are all just Mexican” is kind of the erasure of my Zapotec heritage. I put words like “just Mexican”. It's how I was raised, a lot of erasure but also survival stances from my mom and my grandparents because they were shamed by the dominant culture of other Latines.”

Compassion for Past Actions and Experiences. During the post journaling reflection, the presenter invited participants to consider their experiences engaging in this topic and being a compassionate witness to other participant experiences within this theme. Participant D reflected on the addition of a second layer and how this process mirrors holding compassion for past actions and experiences to inspire future interactions with others belonging to various racial and ethnic groups. Participant B reflected on how a lack of knowledge of other communities can stimulate assumptions and biases when working with individuals of a different identity than their own. Participants discussed the impact this may have as an art therapist working with clients and how this art directive could be potentially expanded to include collage and/or found objects to expand creative expressions and invite participants to include cultural symbols or objects available within their home environment.

Participant D (fig 5d): “I appreciate the opportunity to use a second layer on top of the first, kind of building towards where you want to be. I think having the second piece really helped me to think about where I am right now and reflecting on what we have talked about. [In response to the reflection questions] I wrote about how the message of being Asian affects me now, appreciating my family values and experiences and then understanding people’s difficulties in their experiences. So I think that second part really helped me reflect on what I gained and what I can do in the future.”

Participant B (fig 5b): (reading an excerpt from their post-journal response) “I think I have come to a conclusion, or at least, a journey of realizing. I hold the belief system of needing to prove myself to feel worthy. It made me tie it back to growing up, I’m sure there were times that I was comparative of myself and probably jealous and blaming it on other communities. But I feel like I am old enough and have enough knowledge now to realize that I make myself feel unworthy and other people or other communities are not doing that to me.”

Figure 6 Session 2 Art Analysis

Session 2	
General themes (content) across images	Fragmented, nature, contrast, movement, figure/people

Artistic characteristics or techniques used across images	Overlapping, organization, sections, combining words to create phrases, writing words, use of space, fragmented images, symbolic imagery
Most prominent colors (top three) across images	Red Blue Green

Session 3: Colonization and Immigration – Embroidery

Reflective Journaling

Session three was facilitated online via Zoom video communication app. The facilitator allotted two hours for reflective journaling, artmaking, and discussion. The session began with the facilitator reviewing *500 Years of Resistance Comic Book* written and illustrated by Gord Hill (2010). The facilitator reviewed the definition and stages of colonialism as well as the immediate and generational impacts of colonialism on immigration and mental health. The pre-journal questions presented:

- What ways were you taught about the acquisition of the Americas?
- How was it justified?
- What limited views do you have about Indigenous people (First Nations, Native Americans, Aboriginal, Pueblos Originarios/*Original Peoples*)?

The universal theme within the shared reflections was the ignorance experienced in early education. For many group members, the history of colonization was portrayed as a celebration, a sharing of culture, and an innocent exploration of the Americas. Participants also reflected on their revelations when taught accurate details of the acquisition of the Americas in higher education. The post-journal discussion highlighted the impacts of colonialism and its

repercussions on policy and how it relates to becoming a culturally humble art therapist. The universal themes in the final reflections included the recognition of the impacts of colonialism on policies, systems, and education. Participants acknowledged that change cannot happen without awareness built through the continual engagement of honest self-reflection.

Art Directive

Reflect on the ways ongoing colonialism has affected you. You can be as specific or as general as you would like. Render this however you would like onto your cloth. Time: 30 minutes.

Figure 7 *Art from Session 3: Colonization and Immigration (clockwise from top left) 7a, 7b, 7c, 7d, 7e, 7f*



Art Material

The facilitator presented embroidery as the art making material. The group was given a brief demonstration and tutorial of how to prepare the embroidery hoop for embroidery. As observed in participants' art, embroidery is an intricate material often used to communicate fine details. Line quality within the artwork was consistently linear, overlapping, knotted, loose or

firm, and patterned. Artwork with embroidery allowed participants to consider color, texture, and composition. Green, yellow, pink, and brown/black were prominent colors within the art.

Participants primarily used abstract symbols through pattern, line, and color. One participant used words and one used a representational image.

Themes

Challenging and Slow Process. Each participant shared about both the content of their art pieces and their experience with the art material. Group members commented that the art process was slow and, at times, challenging. It was some participants' first time using embroidery material. Embroidery seemed to help the group focus on the process of creating rather than the finished product. The process gave participants the opportunity to reflect upon their experiences, practice mindfulness, change the direction of the art piece, and embrace the challenges of the material. Participants A, D, and F describe their experiences by acknowledging their shared struggle with the material.

Participant D (fig 7d): “I think it [embroidery] was very fun because it's a slower process. So I changed my idea as I was doing it. In the beginning, I was thinking about taking more space with the brown but when I was doing it I made other decisions. So I was thinking and doing it at the same time and then I changed my initial vision as I was doing it.”

Participant F (fig 7f): “Mine says, “this is all I know” but I crossed out, “this is all” and left “I know”. I resonated with what (Participant D) said about the needle and thread being a much slower process, because I was able to think a lot while I was stitching this together.”

Participant A (fig 7a): “I really liked what (Participant D) said about the process. It [the process] being a really slow process, seems like a practice of mindfulness. I would have liked to have had it introduced at the beginning. Then to be embroidering throughout the process of talking about it [colonialism] I would have been curious to see where I would have ended up with it [the art piece]. Just because my ideas were changing so rapidly and I didn't know how to put them on here because I suck but it would have been interesting if we had even more time to really get into this and really develop the embroidery.”

Readdressing Power Imbalances. The facilitator's choice to present Gord Hill's comic book and resource manual and the graphic of the impacts of colonialism provided opportunities to educate and orient the participants within the difficult discussion. The embroidery material sought to promote critical self-reflection, compassion, and accountability. The presentation of the material gave the facilitator the opportunity to readdress power imbalances by giving a voice to her cultural experience and the personal nature of the material choice. Likewise, it provided participants the opportunity to establish connections with another community.

Facilitator (fig 7e): "I chose this [material] not because I'm good at it or experienced. I've done it maybe five times. But this is the back and this was the chaos. And I was fighting for my life, while I was doing this. I was just laughing to myself like, "Oh my God, why did I choose this?" But I wanted to choose something that feels reminiscent and solidified in my culture. I know embroidery does not belong to one culture but to many cultures, but I brought this [shows grandma's embroidery]. My grandma did a lot of embroidery when I was with her growing up. She used to make me skirts and she's always giving me stuff, it's really cute. On the bottom [of the embroidered item] it's an inside joke. It says, "no biche le" that's Zapoteco for an inside joke I used to say to her a lot...it means nothing, it means "are you my daughter?", and it was me overhearing [my grandparent's] conversation because they used to always talk in secret to the side. And I would hear them and jump out and say that to them and we would laugh. They thought it was funny and I was like four/three. And ever since then we say that to each other."

Loose Threads, Loose Ties. Commonalities within the content of the artwork included loose threads, layering of threads, intersectionality, and bright/contrasting colors. Participants had the ability to look at the front and back of the embroidery loop which allowed them to explore the visible and invisible impacts of colonialism through the material itself. The material drew these explorations out of participants because of its reflective nature and ability to focus participants' attention on the process. For Participant B the loose threads allowed her to focus on the emotions experienced during the process which included second-hand guilt, anger, and shame. Participant C's loose threads represented her frustration with colonialism and her experience growing up in a British colony. Lastly, for the facilitator the loose threads symbolized the erasure of her cultural ties due to colonialism. Refer to figures 7b, 7c, and 7e.

Participant B (fig 7b): "There's my loose end, left intentionally. I started off with the red thread because as the information was presented, I know I've heard it before, but it still riles up a lot of anger and frustration. And I saw this [red thread] as the anger and frustration and almost like an open wound. Colonization feels like an open wound. I actually ended up putting a little tac in it. It feels like having an open wound that's not healing and it's never going to heal, because people don't acknowledge that there's a frickin tac in it, but they should. So that lack of accountability and that lack of awareness keeps that wound from healing."

Participant C (fig 7c): "I have a different relationship [with colonialism] because I come from Hong Kong which is a British colony. In our ... class, we were reading about the Opium Wars and how the British imported opium. So I was trying to do an opium pipe but then it turned into a railroad because I was thinking about the idea of expansionism. And this fist stands for power. Then I also left the loose thread because where does it go? When does this [colonialism] end? Going back to the idea of the railroad, I thought about living in the US and about the Chinese immigrants who built the railroad and how it was built to take over from the east and then move over. And I just keep thinking, when does it end?"

Facilitator (fig 7e): "I was thinking a lot of the hidden and the hiddenness that I've gone through with my identity. So identity confusion, definitely, was how it [colonialism] impacted me but also language. Because I had the language and I didn't even know and I'm really mad at that. And I think all this chaos back here [of the embroidery hoop] made it really hard to continue the pattern because my fingers kept getting stuck in the thread. And I think it was a lot of the types of hierarchical thinking did I have in my life? Because I did assume when I was little that my mom came here when she was a little girl with my grandma because it's

safer and better here. But a lot of it had to do with the state soldiers in Oaxaca and how they were making it unlivable over there. So the actual reason why we were here is based on that. I think it's really interesting that a lot of us had loose ties because I kept it that way too.”

Figure 8 Session 3 Art Analysis

Session 3	
General themes (content) across images	Intersecting lines, knots, loose threads, running stitch, overlapping
Artistic characteristics or techniques used across images	Overlapping, intersection, color contrast, width, loose thread, use of pattern, intentional gaps in stitching, texture
Most prominent colors (top three) across images	Green Yellow Pink

Session 4: Gender – Pastels (Chalk/Oil)

Reflective Journaling

Session four was conducted over Zoom with an introduction shared on PowerPoint. The facilitator allotted two hours for reflective journaling, artmaking, and discussion. The facilitator reviewed the difference between sex, gender, gender identity and the four interpersonal communication styles: holistic, linear, hierarchical, and dichotomous (Jun 2010). During the pre-journaling group members answered:

- How was gender portrayed in the media?
- What gendered qualities do you regularly perform?
- Are there any gendered qualities that you find yourself unwilling to perform?
- Do you belong to a privileged group or oppressed group in relation to gender?

The group shared their early experience with the portrayals of women and their gender specific roles in the media. TV shows and media perpetuate gender norms and often from the point of view of males. Most video games that are designed for children do not have many lead female characters for young girls to identify and the few female characters are often overly sexualized. In response to the question of whether the participants belong to a privileged or oppressed group, two participants felt that being CIS gender female put them in the privileged group, but at the same time being female BIPOC also put them in an oppressed group due to cultural biases and stereotypes.

Art Directive

With paper and pastels of your choice, describe your experience with gender issues. Inboard terms, what is your relationship to gender? How did society treat you in relation to gender? What is your relationship to your gender now? Maybe if there are assumptions made about other people who present differently than your gender? Time: 40 minutes.

Figure 9 *Art from Session 4: Gender (clockwise from top left) 9a, 9b, 9c, 9d, 9e, 9f*



Art Materials

The materials for this art directive were paper and pastels. Most participants had a choice between oil and chalk pastels, two participants only had oil. Three of the participants chose to use oil pastels for their sensory feeling and more controlled feel. One participant chose chalk for stylistic reasons. As observed in the participants' art, oil pastels have an uneven, coarse coverage, with the texture of the paper showing through. Stroke marks are more obvious and pronounced. Artwork with chalk pastel, creating a more blended smooth gradient of rainbow colors. The color palette is bolder and more vibrant. Blue, green, and red/pink were the most prominent colors. Common line qualities were, lines were defined, used to create movement and structure. Pattern, definition, and/or layers were also utilized. Pens and markers were also used for words and writing.

Themes

Symbols of Femininity. Participants A, B, D, E, F included symbols of nature, flora & fauna, organic shapes, curves, and feminine figures were a commonality. The organic images and bright colors reflect the idea of feministic qualities. In participant A's drawing, she talks about being defined by anatomical part, the rainbow of colors symbolizes energy and power. Flowers and birds were used to define the idea of feminine qualities. (Fig 9b, 9e1, 9f)

Participant A (fig 9a): "I just think about how silly it is to be so defined by what one of my anatomical parts is when our being is so much more energetic and powerful and It made me think about how well gender is portrayed through media that's how we understand it."

Participant D (fig 9b): "I did the cactus part and then I ended with the yellow parts growing out. And then you know how cactus have those spikes? But I don't see them as being aggressive. I think they're part of me kind of storing energy and then kind of connecting with other energy and resources that makes me strong and makes me helpful and kind of makes me like just who I am so I'm not trying to be defensive or aggressive."

Facilitator (fig 9b): "Seeing plants and resilience, feels really nice to me to know that I'm not the one only thinking these thoughts so."

Words Describing Societal Construct of Gender. Within participant artwork words were used as a concrete expression of oppression from the social construct of gender. (figures. 9b, 9c, 9e2) Double standards, anger, and self-doubt were conveyed with the use of words, sharing the themes of being verbally attacked, microaggression, and self-worth. Three of the pieces used words. The lines surrounding the words were more pronounced, and the coloring was bold.

Participant E (fig 9e): "I was thinking about how society treated me in relation to gender so like violent physical altercations with men I've been with in sexualization and harassment and like basically the phrases that have been taught to me that stuck out. Like I'll kill you bitch stupid bitch basic catcalling and thinking like Oh, the first time I was catcalled, yeah called I was like 11 years old and So I did like feeling less feminine like I'm going to go away from that so I could like feel more protected or not desirable but it's it doesn't even stop that anyway, like they're going to do that, regardless."

Participant C (fig 9c): “I made these like cutouts of things you can say to a woman in different situations or not say. I put “smile”, “exotic”, “domestic”, to “independent” because I'm single now and they're like “oh you're just too independent”. Trying to fit in (to your gender role). But either you're not fitting in and if you're fitting in you get slapped either way.

Participant B (fig 9b): “Lastly again writing the words worthy, because even though I've made these choices for myself, I still battle with that shame in the sense of like Am I worthy as a woman because I don't mean like the expectations of my family? And I know, deep down, that Of course I am, but it still is really hard when it's like your immediate family, you know it doesn't make you feel that way.”

Masculinity as a Shield. The pastel drawings reflected the readdressing of power imbalances, by making the conscious choice to embrace their gender identity. The idea of conforming or rebelling to social construct provided a sense of comradery, the need to mute their femininity brought up an unanimous feeling in the group. During the discussion, some participants echoed one another and said about their younger selves, “rebellling against femininity and kind of embracing that tomboy identity and just being one of the guys in elementary school.” “Using masculinity as a shield” was a way of protecting themselves from being harassed and realizing the reserve is true.

Participant E (fig 9e): “So I think, as I got older, I started realizing that that's not going to stop them from that. That's not going to protect me from being harassed regardless so I'm going to embrace my femininity and my masculinity. I'm not going to just shield myself behind masculinity to be undesirable or feel unwanted by men who want to try to attack or harass me. Until I entered my mid 20's I started to embrace more [of my] femininity since I felt like I was in a safer space to do that.”

Participant C (fig 9c): “It's hard to compartmentalize what people are saying to us, and I feel like. yeah that's you know we have to kind of stand up like it just be ourselves and hopefully, other people will do and then.”

Participant F (fig 9f): “I've just been comfortable with my gender identity, I don't know, but this just felt like a very comfortable symbol for me that didn't really give away like anything really it just is what it is to flower.”

Figure 10 Session 4 Art Analysis

Session 4	
General themes (content) across images	Movement, color, nature, figures, shapes, gender identity, abstract ideas, feminine/masculin qualities, gender roles and expectations, nature, overlapping, gender based violence
Line quality across images	Defined, bold, prominent lines, used to create movement, structure, pattern, definition, and/or layers
Most prominent colors (top three) across images	Blue Green Red/Pink

Session 5: Family, Tribes, and Community – Watercolor***Reflective Journaling***

Session five was facilitated in-person with one participant joining the session through the Zoom application. The facilitator allotted two hours for reflective journaling, artmaking, and discussion. The facilitator began session five by verbally reading aloud the following excerpt to the participants:

“Taken all together once cultural heritage can become a source of richness ever justified or a flexible aspect of family life, or hidden or overt source of conflict, whether cultural patterns are an explicit or implicit part of family life, they are part of each adults conscious and unconscious choices about carrying on what was given to them from previous generations.”

The facilitator shared this excerpt for the purpose of encouraging critical self-reflection before providing a handout with the following reflective prompts and pre-journaling questions:

- What comes to mind when you think of family, tribes, and communities?
- Consider the values, traditions, beliefs, and customs you were surrounded by growing up.
- Think about the family, tribes, and communities you are a part of today.

- This can go beyond your family of origin to include the people you choose to be a part of your family and support.

Once the group participants completed the reflective journaling exercise, the group transitioned into the artmaking portion of the session. The participants did not verbally share reflective responses with the group; however, during artmaking and discussion, the participants reflected on their journal responses and how those prompts influenced their approach to the following art directive.

Art Directive

Create an art piece depicting your connections to your family, tribes, and communities.

Time: 40 minutes (actual time taken 25 minutes).

Figure 11 *Art from Session 5: Family, Tribes, and Community (clockwise from top left) 11a, 11b, 11c, 11d, 11e, 11f*



Art Materials

The art materials provided for this directive include watercolor paint, paintbrushes, and heavyweight watercolor paper. Some participants also used gel pens and paint pens during the artmaking process. It is important to note the viscosity and fluidity of watercolor which is deemed a less controlled medium compared to more structured materials i.e., pencils, markers; however, the watercolor medium also allows the artist to easily blend colors and shapes. With this in mind, the watercolor medium was intentionally chosen for the purpose of reflecting on families, tribes, and communities so that artistic representations could be blended and the artist could saturate colors and shapes accordingly.

Themes

In Person Facilitation. It is significant to note that session five was the first session to be facilitated in-person which may have influenced the art process as well as the discussion portion of the session. During the art process, participants shared their experience making art in-person versus virtually on Zoom.

Participant D (fig 11d): “I think it's still better because it's not like every single tile now, it's like you're sitting together, so I think it still feels a little bit closer, even though I'm on the other side of the screen.”

Participant C (fig 11c): “When we're making art, it just feels so quiet at home when we're doing it by ourselves.”

Participant A (fig 11a): “I think I like just watching the way people experiment with materials. I keep looking at it (fig 11c) and it's so cool but it requires more patience and others are so organized and (fig 11b) has like a landscape. It's interesting to see the differences right in front of you and not wait.”

Uniform Visual Elements. Throughout the collective gallery of artwork rendered by group participants, several repetitive artistic elements and shapes emerge as well as similar technical uses of the medium. Thematic content and composition include circles and containers, movement and expansion throughout the composition, blending and blurring, use of symbolic images and metaphors, use of vibrant colors, abstract representations, and references to separation and boundaries. Additional information and observations within the art content can be found in the Session 5 Art Analysis Chart.

Participant B (fig 11b): “I feel a little bit like a desert in this way because I feel a little bit barren. I drew the ground to kind of represent like the roots where I'm coming from but in that way, I feel like the family I was coming from was a little bit barren and kind of how I feel as a person...I also drew the moon and the sun in the same picture because I feel like I'm giving myself another day. It's like that I don't have to stay in the same cycles that I was and that I could choose for myself and I also looking back at the desert now, it does feel like a little bare but at the same time there's life in it too, and that there is a potential for life, like there's this little oasis.”

Participant A (fig 11a): “I feel like I have remorse for myself for not making stronger tribes, for when I was younger and kind of keeping those tribes, and I got really lost in that “ant in a galaxy” feeling and I had to like expand my mind to tell myself that there's more galaxies to explore.”

Participant D (fig 11d): “It’s really amazing how yeah a lot of similarity...it's kind of like expanding out into more like a calm space and more like a blending kind of space, so more flexibility. So I was like layering different colors and then thinking about different communities, but instead of being really clear with one I wanted to be more blended and blurry. And then later I added little dots kind of like expanding towards the outside, so I did that around the circle because I think it kind of represents how I want to transfer that energy into my current understanding of family and communities, so it's like little parts of the energy but kind of in a different form.”

Connection. Through the artmaking process and experience with the watercolor medium, the researcher-participants identified and explored the theme of connection. This theme is defined as wanting or seeking connection with others as well as wanting to connect and link together families, tribes, and communities. In addition, the theme of connection is also described as a shared feeling of being the person or connector linking families, tribes, and communities together. Below the researcher-participants collected transcripts that represent the shared experience of wanting connection.

Participant E (fig 11e): “I was trying to think how I could intertwine them (tribes), and I think it's just going to eventually happen because I even did it along with like professional communities like the art therapy community, women of color therapist community, to even just like how I grew up in that community and I think this was the hardest one for me, trying to be really thoughtful reflective and I was getting overwhelmed trying to like bring it all together.”

Participant A (fig 11a): “I think I got too caught up in the idea of them enmeshing and that's why it (fig 11a) got messy because I'm so obsessed with trying to bring my tribes together. And when it doesn't work I get so upset that I almost leave one behind for the stronger one.”

Participant F (fig 11f): “I remember when we're first presented with just trying to think about families, tribes and communities, and I remember, I had a very similar feeling trying to think about all the communities and like families and just like places that I like fit into and I had a hard time consolidating them as well or trying to get them to like fit in like a cohesive way and it was really hard to figure out a way that they interact.”

Loneliness. In addition to seeking connection with others and intertwining groups, the researcher-participants identified the common theme and experience of Loneliness. The theme of Loneliness is defined as experiencing loneliness in the presence of families, tribes, and communities. It is significant to note that much of this research was conducted during an ongoing pandemic, which may have contributed to the present theme of Loneliness within families, tribes, and communities.

Participant F (fig 11f): “Since I was a kid there's always been this really pervasive sense of loneliness that's always come into my family, like how I relate to my

family and to other people. So I couldn't really create my connection without addressing loneliness and I also think that I'm dealing with it a little bit more nowadays as well, so maybe this is me also processing how long it's been a part of my life.”

Participant A (fig 11b): “I really appreciate the courage to really talk about loneliness because I think even you [Participant F] bringing it into my thought patterns makes me immediately have a reaction because I resonate with it so much. I feel like it's a friend on my shoulder but when we're talking about family, tribes and communities, it's so easy to block that out and to have this mirage of what you want it to be rather than what it is.”

Participant B (fig 11b): “I definitely resonate too as soon as you said it like yup. That definitely exists in my picture, it just doesn't show itself for sure, and I think, maybe it's like in my picture more like that barren landscape and maybe that is the loneliness that I've experienced.”

Separation and Boundaries. Within the art process, content, and transcripts, the researcher-participants identified the common experience of separation and boundaries within families, tribes, and communities. This theme is defined as the shared experience of accepting, understanding, and/or maintaining separation and boundaries amongst the aforementioned groups.

Participant A (fig 11a): “I think I resonate a lot with that feeling of separation that was coming up for me a lot, too, and it was something that I almost had to combat against because it feels very intentional for us to feel separated from those groups by the way society informs us and how we interact with them like women, we are a women and women of color versus white women, we are all in one group but we're pitted against each other so that we are not as strong as the unit... But I think I really like the idea of boundaries, not separation so like there does need to be strong boundaries, and I could make my way in these things but understanding that they're separate will be healthy for my relationship boundaries.”

Participant D (fig 11d): “When I was looking at the Participant E's piece (fig 11e), so instead of separated I keep like going back to the word like integrated so like looking at the piece, I still feel like everything inside is clear and then I see a lot of boundaries, but I don't see a lot of less separation, I see I how everything inside next to each other so it's like a clear boundary but they're not like super far away.”

Participant B (fig 11b): “When I first think of separate it's almost like this negative connotation, but at the same time, like separate isn't necessarily a bad thing it's also kind of what distinguishes everyone from other groups so I also resonate with that

because I also feel like I need to belong to a certain group and feel like I belong, but it's okay to feel like where I'm at with it."

Insight via Artistic Observations. Through artmaking and dialogue, the researcher-participants observed that when compared to previous sessions, session five contained more comments and observations and comments about others' artwork as well as the art process in general. It is important to note that session five was the first in-person session which may have contributed to a more spontaneous and ongoing dialogue; however, the researcher-participants identified that increased communication and artistic observations lead to increased insight and self-awareness as demonstrated in the following transcripts.

Participant A (fig 11a): "It's interesting that the purple is more prominent in some areas than others, and it could speak to the communities you step forward in and the communities you kind of take a backseat in. Like i'm looking at this part, in particular, it goes purple and then it fades a lot right here, and then it goes once it goes back in the blue it's really strong again."

Participant D (fig 11d): "When I looked at Participant E's art, I noticed something interesting as well. Like she placed her circle in the middle of the page and then I placed the circle kind of in like lower left of the page, so I left more space on the top and I think that may also suggest my hope to kind of explore what's in the future what's on the outside, so I left more space on the on the page, so instead of like centering my community I'm like leaving more space for it in the future...I just wanted to add when I was looking at the Participant E's piece, so instead of separated I keep like going back to the word like integrated so like looking at the piece, I still feel like everything inside is clear and then I see a lot of boundaries."

Participant E (fig 11e): "When I first saw your picture (fig 11f), I saw this as very gentle but also something like obviously dark because it's black and then, when you explained it's like loneliness like it all clicked for me and I connected that back to my piece too, like this the isolation, separation kind of just filled only just to name it like that, but I also can feel that that loneliness is familiar because of how gentle it's holding these circles. And I think that's how I can feel too with that loneliness. To me it's not scary but it feels gentle and almost comforting sometimes but I'm speaking from my perspective."

Social Pressure. The theme described as social pressure was present within the art content and transcripts in session five. This theme describes the shared experience of feeling pressure to adhere to expectations and conform to dominant groups within families, tribes, and communities. This theme is also described as adapting and/or transforming expectations and social pressure into future-oriented ideals.

Participant D (fig 11d): “I’m kind of expanding out and then I’m thinking about my relationship with my family and community so being really strong in the beginning, when I was younger and then a lot of like traditions and expectations, but it also gives me a lot of power and motivation, but then later it’s kind of like expanding out into more like a calm space and more like a blending in kind of space so more flexibility.”

Participant B (fig 11b): “Yesterday, I went out my parents and they said I need to make friends in school, and I was like it’s not like we go out like hang out after school because you know it’s like How do we see each other here yeah like you know they’re going to be your professional friends that I was like oh.”

Participant F (fig 11f): “Yeah definitely I remember when I interviewed for the program and they said that your best friend is in the cohort somewhere, I was like ‘oh I don’t know how I feel about that but okay.’”

Figure 12 Session 5 Art Analysis

Session 5	
General themes (content) across images	Circles, blending, radial, layers, movement, centered, symmetry, landscape portraits
Artistic characteristics or techniques used across images	Blending, movement, diluted color, color contrast, separation of colors, use of shape and pattern, intentional use of space, gradient, overlapping
Most prominent colors (top three) across images	Pink Yellow Green

Session 6: Spirituality, Faith, & Religion – Collage

Reflective Journaling

Session six was facilitated in-person. The facilitator allotted two hours for reflective journaling, artmaking, and discussion. The facilitator started the session with a short guided meditation, inviting participants to reflect on their past experience with spirituality and how it may have changed through time. The facilitator provided pre-journaling questions:

- How would you describe your relationship to spirituality, faith, and/or religion?
- What did you learn from your parents about your religion or spiritual beliefs?
- What did you learn from your teachers about spirituality, faith, and religion?
- Have you ever been minimized, marginalized, or laughed at by someone because of your beliefs/religion?
- Have you ever minimized, marginalized, or laughed at someone because of their beliefs/religion?
- How do you feel your beliefs of spirituality or religion may impact your role as an art therapist?

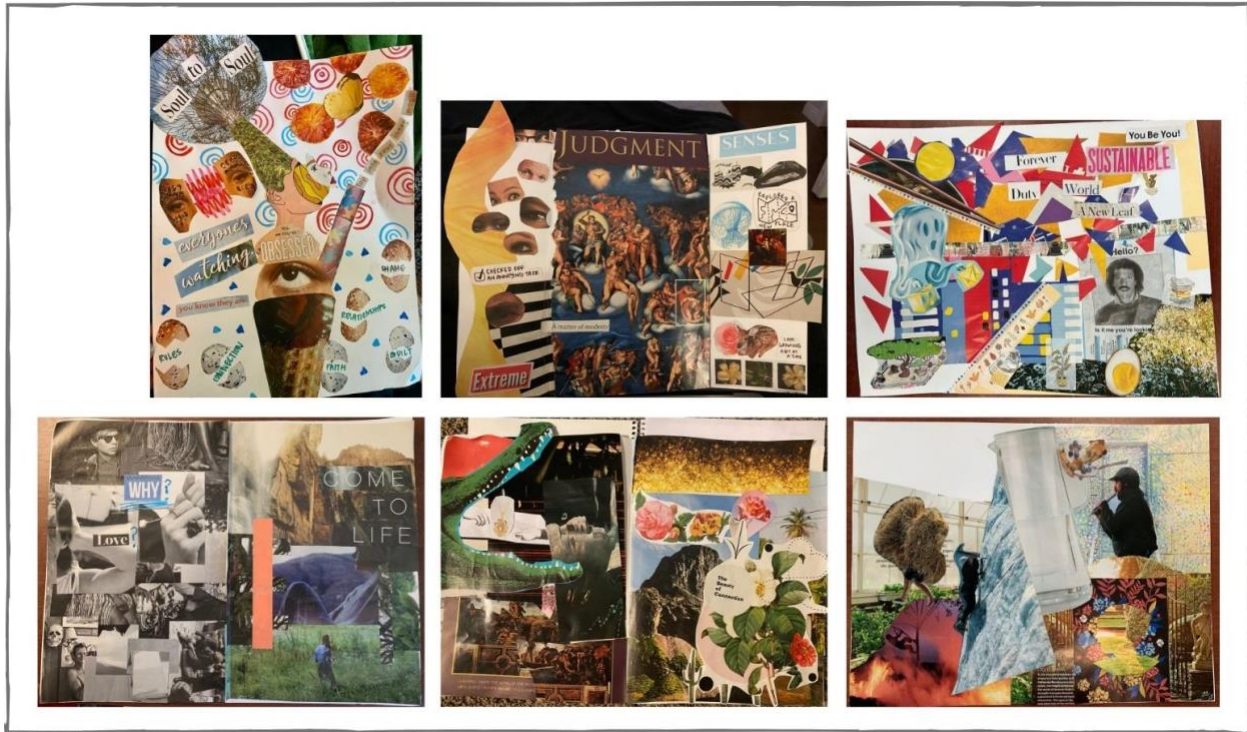
The universal themes within the reflections included family background, personal experience, expectations, feeling forced upon and questioning values taught. Post-journal discussion was completed after art-making. The facilitator provided questions around the art experience and participants' feelings. The post-journal themes consisted of support, connection, personal goals, comfort and exploration.

Art Directive

Divide your paper into two parts. On one side, create an image that depicts your experience and/or feelings about spirituality and religion as a child/adolescent. On the second

side, create an image that depicts your experience and/or feelings about spirituality and religion now as an adult. Time: 30 minutes.

Figure 13 *Art from Session 6: Spirituality, Faith, & Religion (clockwise from top left) 13a, 13b, 13c, 13d, 13e, 13f*



Art Materials

The facilitator prepared a number of different magazines and pre-cut images on the table and provided different sizes and tones of paper. Glue, scissors, markers, oil pastels, tape were also provided. Paper collage was chosen with the intentions to provide structure, freedom, access to words and an active process of searching. Participants reported feeling “relaxed” since given a range of pictures. Participants were invited to split their paper into half. Even though some did not follow the two-panel structures, all participants reported having that structure helpful as a starting point. As observed in the participants’ art, many images are fragmented and overlapped. Collage images are organized intentionally, and most participants filled up most of the page. The

color palette has a wide range, and the most prominent colors are: blue, yellow and black.

Common visual elements and techniques were: use of human body parts, eyes, nature, fragmentation, overlapping, movement, separation and the use of colors versus black and white.

Themes

Literal and Metaphorical Representations. The images were used in both the literal way and the metaphorical ways. Literally, a few participants chose black and white images to show the black and white thinking style. Participants chose to place images in a distance to represent separation. Metaphorically, multiple participants chose plants to illustrate growth and changes. Participants also use storytelling in their art to illustrate multiple perspectives of their life experience. Multiple participants shared that they used the symbol of eyes to represent fear, judgment and trauma they have experienced.

Participant A (fig 13a): "...I captured the Easter feeling, like the fun. But then it's almost like a facade because when you crack the eggs open their shame and guilt there's also relationships and faith and connection but there's rules as well, so it's like you never really know what you're going to get until you crack the egg open."

Family Background. The idea of expectations and rules was also brought up multiple times. Participants shared their experience of trying to accomplish religious goals and reach high standards. Many participants' experienced spirituality with their family, and many rules and expectations around religion were introduced to participants when they were young. The strong connection between family, family's culture and spirituality seems to be a common factor among participants. A few participants talked about the feeling religion was "forced" when they were young.

Participant B (fig 13b): "...so I grew up Catholic, and it seems that it was really strict and rigid and had a lot of rules and structure and I didn't respond well to it..."

Participant A (fig 13a): "I also grew up Catholic, and I feel like where I'm right now is grateful to have that relationship, because it was just so, I think, forced on

me. So during that meditation I just reminded of memories of growing up in the church and it was just a lot of like you said, rules and restrictions and expectations. Also, a lot of shaming, and so I think I felt really ashamed about myself just kind of having that experience that I did.”

Participant E (fig 13e): “I was raised Catholic very threatening just like you're going to heaven or you're going to hell. You're a good person or a bad person. And I remember thinking ‘fuck it, I’ll be a bad person’”

Shame, Guilt, and Judgment. Throughout the session, in journaling, art and discussions, the feelings of shame, guilt and judgment have been brought up multiple times. According to most participants, there seems to be more emphasis on dichotomy and comparison when they were young, and failing to fit in into those expectations would lead to consequences and shame. At the same time, art was heavily used in discussions to convey the emotional experience and impact of “being watched” and “being judged”.

Participant B (fig 13b): “I always feel like being watched and judged in a way, in a similar way of a fear that was taught in the churches.”

Self-Exploration, Hopefulness, and Future-Oriented Goals. Another theme explored was self-exploration, hopefulness and future-oriented goals. Having been in the art therapy graduate program for the past two years, in a pandemic, most participants have been engaging in deep self-reflection and discovery in class, supervision and personal therapy.

Participant B (fig 13b): “...And now I feel myself rebuilding, like allowing myself to rebuild my relationship with spirituality and understanding that this God that everybody speaks of isn't necessarily a person that's outside of me and I need to beg for forgiveness for because it's all inside of me.”

Participant D (fig 13d): “...I should welcome different differences and understand church in terms of different experiences.”

Participant A (fig 13a): “...I’m kind of navigating it like seeing a higher power within us and all around us, but not this person or like this figure that I need to beg for mercy. It's more like a holistic experience for me now.”

The art process of selecting images, cutting out on wanted parts and layering them also mirrored participant’s process of re-shaping and reforming their thinking styles and expectations. Many participants shared that they found a way to process their past with their family and their spirituality and transformed it. Most participants’ showed a sense of hopefulness and openness when they talked about their present and their future, and expressed hopes working toward holistic thinking.

Connection. Since this was the last session in the series, the group has strong rapport, and multiple participants shared their comfortability exploring personal experience and difficulties with the group. Participants shared feelings connected with each other verbally and non-verbally. Verbally, participants made more art-related comments compared to non-art related comments, stating feeling a sense of connection with one another. For example, one participant shared that she “resonate[s] with the eye” imagery in another person’s art, and the “sense of judgment” related to that image. Since there were more art-related comments made, art seemed to be critical in this session to create validation, understanding and connection among participants. Non-verbally, participants’ artworks were presented with uniform visual elements/symbols and similar color palette (see Figure 14).

Figure 14 *Session 6 Art Analysis*

Session 6	
General themes (content) across images	Human faces, body parts, eyes, nature, movement, separation, division, narrative heavy/storytelling
Most prominent colors (top three) across images	Blue Green Yellow/Orange

Limitations

The analysis of this research process highlighted potential limitations that may be addressed by future researchers and clinicians who wish to expand on this exploration. This collaborative autoethnography utilized a small sample size of participants that may not accurately depict larger-scale representations of various races, gender expressions, and cultures. Due to this small sample size, quantitative results are not statistically significant and are not likely representational of a larger sample size. However, because the nature of this research is mixed-method, the intention of the CAE is to expand the understanding of the development of cultural humility among art therapists. Therefore, the thematic findings observed in qualitative data inform the increase in quantitative results.

The lack of literature and tools to measure art and cultural humility is another limitation. The results of this study are largely based on the qualitative data as acquired and discussed by participants, and the art was scored by its creators as well, which could be biased and inconsistent. There are currently no published surveys intended to directly measure an individual's capacity for cultural humility. The surveys used to obtain quantitative data may not accurately represent individuals' understanding and intention to practice cultural humility. Due to the nature of the Covid-19 pandemic, sessions originated remotely via zoom and transitioned to in-person groups for the remaining two sessions. Research participants noted an enhanced flow of conversation in-person compared to online meetings and a more complex observation of the artwork created by other participants. Group members had the advantage of familiarity with one another prior to research facilitation. For future studies, it may be beneficial to consider engaging participants in group building exercises and creating a foundation of group

rules and expectations before diving into controversial and/or sensitive topics. Future research may also investigate the use of technology in group settings.

Research participants also hold the advantage of receiving an art therapy education which included multiple courses on identifying and developing cultural humility. The organization of themes and materials was intentional and should be heavily considered upon further research exploration. The transition from pulling personal experiences from collective phenomena such as socioeconomic status, race, and colonialism provided contextual details that informed later topics of gender, family, and spirituality.

Future research may replicate the research within a different socio-cultural context and/or may be another form of collaborative autoethnography reflecting on the impact of art-based group practices when its use is extended to other non-art therapist mental health professionals/trainees. Also, future research can look into the elements of cultural humility and ways to enhance it in art therapists' training programs. On the other hand, future research focusing on art assessment tools will also expand the understanding of the process of developing cultural humility using art.

Lastly, it is strongly recommended that these sessions should only be led by art-therapists or art-therapists trainees due to the key role of art materials in art-based group practices. Tutorials around art materials and techniques need to be properly demonstrated. Also, due to the deep self-reflection and sharing required in these sessions, participants should be well informed and given opportunities to get to know each other prior to engaging in these reflective sessions.

Discussion

Themes Throughout All Sessions

While many themes exist within each session and across all sessions, the most prominent themes throughout the entire research process were identified as social pressure and expectations, connection, and art materials, accessibility, and representation. All major themes identified also support the development of cultural humility and its four principles, which is further described in the subsequent section. Full documentation of all themes can be found in Themes Across Sessions Chart in the appendix.

Social Pressure and Expectations

Throughout all sessions and through the use of various art mediums, the theme of social pressure was constant. In session one, the researcher-participants identified the shared experience of having to meet the expectation of moving up in socioeconomic status and class. When making art about race, the researcher-participants identified that the majority of participants, including the facilitator, shared the same experience of feeling pressured to fit in with the majority/dominant society. In addition, many participants shared that they changed their behaviors to model the majority in order to feel accepted by certain groups as well as experienced shifts in self-esteem when exiting a familiar community and entering someone else's community. Artmaking and discussion about colonization in session three reflected shared experiences of social pressure to conform to colonization and/or pretend that colonization doesn't exist. A shared sense of shame in conforming to this ideology came up in artwork and group discussion as well.

Session four focused on gender and both the artwork and discussion reflected the shared experience of conforming to social constructs around gender roles and the gender binary. Fear

(e.g. fear of the opposite gender, fear of assault, etc.) was a common feeling that was present amongst all research-participants and artworks. When processing families, tribes, and communities in session five, the researcher-participants identified a common experience of having one's family conform to the dominant society as well as the expectation to meet familial and generational roles. In session six, shared feelings of shame, guilt, and judgment were present in response to failing to fit into religious standards set by family, society, etc. Likewise, a shared experience of wanting to exist peacefully in one's own spiritual identity and truth was present amongst most participants.

Connection

Throughout all sessions during the data collection and analysis phases of research, the concept of connection was present in discussion as well as art content. In session one, researcher-participants identified connections amongst the shared experiences and artistic representations of class levels and being first-generation US citizens. In addition, the researcher-participants observed varying levels of connection and prioritization to oneself versus communities, i.e. individualism versus collectivism, as well as the balance of holding both individualistic and collectivistic values in the dominant society. In session two, connection between researcher-participants was built through the expression of compassion for past actions related to race. In session three, the researcher-participants continued to connect through the shared experience of embroidery which was found to be both challenging and slower in process when compared to previous art mediums. In session four which focused on gender, the researcher-participants noted that all facilitators and participants identified as female which contributed to a sense of connection and unity amongst the group. In session five focusing on families, tribes, and communities, the desire for connecting with other groups and communities as well as

interweaving and combining communities was identified and discussed. In addition, it was observed and shared that connection transpired through in-person experience and group artmaking versus virtual artmaking. Finally, in session six, which looked at faith and spirituality, an increase in art-related comments and researcher-participants' statements showed an increased sense of connection in the group.

Art Materials, Accessibility, and Representation

In all sessions, the concepts of accessibility and representation came up in dialogue through the use of various art mediums and artistic processes. In session one, the facilitator invited participants to create a digital collage, which can be seen as more accessible when compared to more traditional modalities of artmaking. However, it was also requested that participants reflect on their ability to access a computer, internet, and digital art making programs. In session two and six, researcher-participants observed a lack of representation amongst found objects and magazine images with regard to representing connections to race and racial identity as well as spirituality and faith in their artwork. The participants reflected on this lived experience and how it is a common experience within the group as well as amongst individuals living in the dominant society. In session three, the use of embroidery provided access to cultural memory, i.e. connection to one's culture and its practices. Similarly, the art medium itself, i.e. pastels, generated the concept of accessibility in session four. The use of pastels allowed the artist to blend and blur the medium and pigments which allows for more representation and expression beyond the binary; however, it is also significant to note that access to art materials like oil or chalk pastels may be unavailable to most people. Session five data analysis observed uniform artistic expressions which supported the use of art to visibly capture a shared experience within its very composition.

Developing Cultural Humility Using Art-Based Group Practices

The sessions were planned by each facilitator with art materials chosen with the intent to reflect an individual's culture and/or invite participants to reflect on issues related to accessibility and representation. The outline of each session, which included pre-journaling, group artmaking (including teaching and/or learning art techniques), discussion of process and content, and post-journaling, was intentionally chosen in order to invite self-reflection, address power imbalances, generate partnerships with other communities, and advocate for institutional accountability. It appears that the artmaking process (including use of various materials) and verbal sharing of artwork facilitated self-reflective processes that are evident in both quantitative and qualitative data. When analyzing themes within each session as well as common themes throughout, it is evident that group artmaking and intentional choice of materials in the research process may facilitate the growth of the four principles of cultural humility.

Lifelong Learning and Self-Reflection

The use of pre and post journaling with reflective questions invited participants to challenge and question assumptions, biases, and beliefs as well as social pressures and expectations informed by the dominant society and communities of origin. Through group artmaking and sharing artworks, participants had the opportunity to identify shared experiences and gain insight by viewing others' artistic expressions and experiences. Furthermore, reflections and dialogue that arose from artmaking and using specific materials invited self-reflection. For example, in the fourth session participants were able to reflect on the use of masculinity as a shield and use of its power to protect oneself in a male-dominated society.

Throughout the sessions, the group members participated in critical self-reflection and reflected on their personal access to art materials as well as their ability to find and work with art

materials attune to their cultural identity, thus reflecting on power imbalances in accessibility and representation in art media. However, the researcher-participants also acknowledge that learning different art techniques and using various mediums empowers an individual to use art in new ways and identify additional forms of self-expression. Using art materials related to one's own culture addresses power imbalances; using art materials from another's culture encourages participants to slow down their art process and invites opportunities for self-reflection.

Due to the small sample size, quantitative data collected and analyzed in this study cannot be considered statistically significant. However, some observations were made regarding an increase in self-reflection. For MEIM, all participant-researchers' results show an increase from pre-test ($M = 2.96$, $SD = 0.63$) to post-test ($M = 3.47$, $SD = 0.39$). For GPI, there is an increase in the Affect Scale's pretest mean ($M = 3.86$, $SD = 0.31$) and the Affect Scale's post-test mean ($M = 4.28$, $SD = 0.25$), which measures levels of respect for and acceptance of cultural perspective. Overall, quantitative data suggests that the researcher-participants appear to be more self-reflective as evidenced by MEIM and GPI increases.

Recognizing and Addressing Power Imbalances

Each participant was given the opportunity to be both a group facilitator as well as a researcher. As a facilitator, each participant planned a session around a chosen topic in multicultural counseling and intentionally identified an art medium that addressed the concepts of cultural memory, accessibility, and/or representation. As a researcher, each participant had the opportunity to define their own response and findings within graduate-level research. The presentation of art materials gave the facilitator the opportunity to address power imbalances and give voice to personal cultural experiences and artmaking techniques.

The researcher-participants recognize art materials as well as accessibility to and representation within the aforementioned as a significant factor in research that supports the development of cultural humility amongst art therapy professionals. The autonomous decision to choose a certain art material, whether during session planning/facilitation or during group artmaking, represents the individuality and culture of each person, which is then taught and shared with individuals within other communities. The different ways to use the materials and render an artwork/image (e.g., concrete vs. abstract, symbolic vs. literal representation) allows the participants freedom to create or express their experiences and/or representations accurately, which subsequently provides the opportunity for their individual and cultural voice to be heard and validated.

Developing Partnerships with Communities

Through group art making and sharing of personal experiences, the researcher-participants were given the opportunity to learn about other communities as well as develop connections with one another. Intentional use of materials allowed facilitators to share techniques and mediums from their culture with others. The researcher-participants committed to ongoing group artmaking, which in itself is its own partnership and community.

Through this thematic reflection of social pressure and expectations, it appears that art materials as well as dialogue around process and content made a typically taboo topic, i.e. questioning and challenging social pressure and expectations, more easily accessible to express, communicate, and share with others, including personal experiences and feelings not necessarily shared within one's community of origin in which social pressure and expectations may develop. The researcher-participants find that this process supports critical self-reflection, addressing power imbalances, and developing mutually beneficial partnerships with other communities.

Shared personal experiences and connections were observed in the qualitative data analysis phase and are defined as commonalities in feelings, life experiences, and cultures as well as connections or lack thereof to other communities. It appears that group artmaking created space for experiences and voices to be heard and for connections to be made with others from different backgrounds and cultures. Similarly, it appears that using different art mediums gave participants the opportunity to visibly represent their experiences and connections; the ability to gain insight and make connections by viewing others' artwork was also present throughout all sessions. The researcher-participants also noted the differences in experience between virtual group artmaking versus in person group artmaking. At the beginning of the research process, the participants created artwork online; however, toward the conclusion of data collection, the participants created artwork together in the same physical setting. When compared to pre-test artwork, post-test artwork was a more physically and emotionally shared moment to conclude the data collection process.

Through verbally sharing the artwork and process, participants were able to connect with individuals from other communities and identify similar experiences. The art process and content itself visibly documents the experience of all six sessions which in turn provides avenues for self-awareness and self-reflection. Witnessing others' communities, art processes, and artworks as well as being invited to participate in it established connections and mutually beneficial partnerships. Sharing about artwork and the artistic process builds community, which is evident by the participant-researchers committing to ongoing group artmaking reflecting on multicultural and social justice-related topics.

Advocating for Institutional Accountability

Group artmaking and use of various materials allowed for the expression of feelings and

thoughts around experiencing the dominant society and giving voice to marginalized communities. Because each researcher-participant will go forward to provide clinical mental health services to various communities and individuals, the research group has committed to continued group artmaking in order to practice cultural humility as a healthcare provider. At the end of all sessions, group members drafted a contract together and signed it to create on-going institutional accountability for each other to promote cultural humility.

Conclusion

Developing cultural humility is an on-going process, and it requires life-long self-reflection and commitment. Through a collaborative autoethnography, the participant-researchers of this study attempted to use art-based group practices to enhance the growth of the four elements of cultural humility: Critical self-reflection and self-critique, Re-addressing the power imbalance, Developing partnerships with communities and Advocating for and maintaining institutional accountability (Tervalon & Murray-García, 1998). It was through the sharing of art, personal stories and holding each other accountable, the authors learned from each other and developed a more holistic understanding of cultural humility.

After analyzing both qualitative and quantitative results, the authors concluded that group art-based practices enhanced the development of cultural humility, inspired life-long commitment of cultural humility, promoted holistic thinking style (Jun, 2020) and motivated future research for the authors. After reviewing the limitations of the study, it is with great hope that future researchers and professionals use this study as inspiration for the development of cultural humility.

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APPENDIX A

IRB Approval Letter

From: "Paterson, Julie" <Julianne.Paterson@lmu.edu>
Subject: IRB Approval/MFTH Students
Date: January 19, 2022 at 9:43:50 AM PST
To: "Green, Joyce" <Joyce.Green@lmu.edu>
Cc: "Moffet, David" <David.Moffet@lmu.edu>, "Paterson, Julie" <Julianne.Paterson@lmu.edu>

Dear Ms. De Herrera, Ramirez, Chia, Liu, Perez & Mason,

Thank you for submitting your IRB application for your protocol titled *Developing Cultural Humility Using Art-based Group Practices: A Collaborative Autoethnography*. All documents have been received and reviewed, and I am pleased to inform you that your study has been approved.

The effective date of your approval is **January 19, 2022**. Please note that if there are any changes to your protocol, you are required to submit an addendum application to the IRB.

For any further communication regarding your approved study, please reference your **new IRB protocol number: LMU IRB 2022 SP06-R**.

Best wishes for a successful research project.

Sincerely,

Julie Paterson

Julianne Paterson

Research Compliance Specialist
1 LMU Drive, University Hall, Suite #1878
Los Angeles, CA 90045
Telephone: (310) 258-5465
Email: Julianne.Paterson@lmu.edu



APPENDIX B

Student Research Consent Form and Group Agreements

Figure B1

Student Research Consent Form



College of Communication and Fine Arts

1 LMU Drive, MS 8347
Los Angeles, California
90045-2659

T 1.800.LMU.INFO
310.338.2750
www.lmu.edu

Student Research Consent Form

I, _____ (Participant) allow Dani De Herrera, Amanda Ramirez, Vivien Chia, Yu Liu, Vanessa Perez and Victoria Mason (student researchers) to collect and share artifacts and use the voluntarily recorded materials described below for research towards the completion of their Masters research assignment for the Department of Marital and Family Therapy, Loyola Marymount University.

Recorded materials include: Video Recording and transcripts from interview sessions, artifacts, art work and writings.

As the participant, I understand that the users of this research may include images in data collection, art exhibition, presentations and published journals. I give the student researchers permission to use these materials for the purpose of completing their final thesis. I understand that participants and student researchers agree to the Group Agreements below. Participants have the option to use a different moniker instead of their legal names for transcripts.

Yes: _____ No: _____

As the participant, I understand that the student researchers will upload the materials in a secure digital folder agreed upon by all participants. All materials will be deleted upon one year after the presentation of the final thesis.

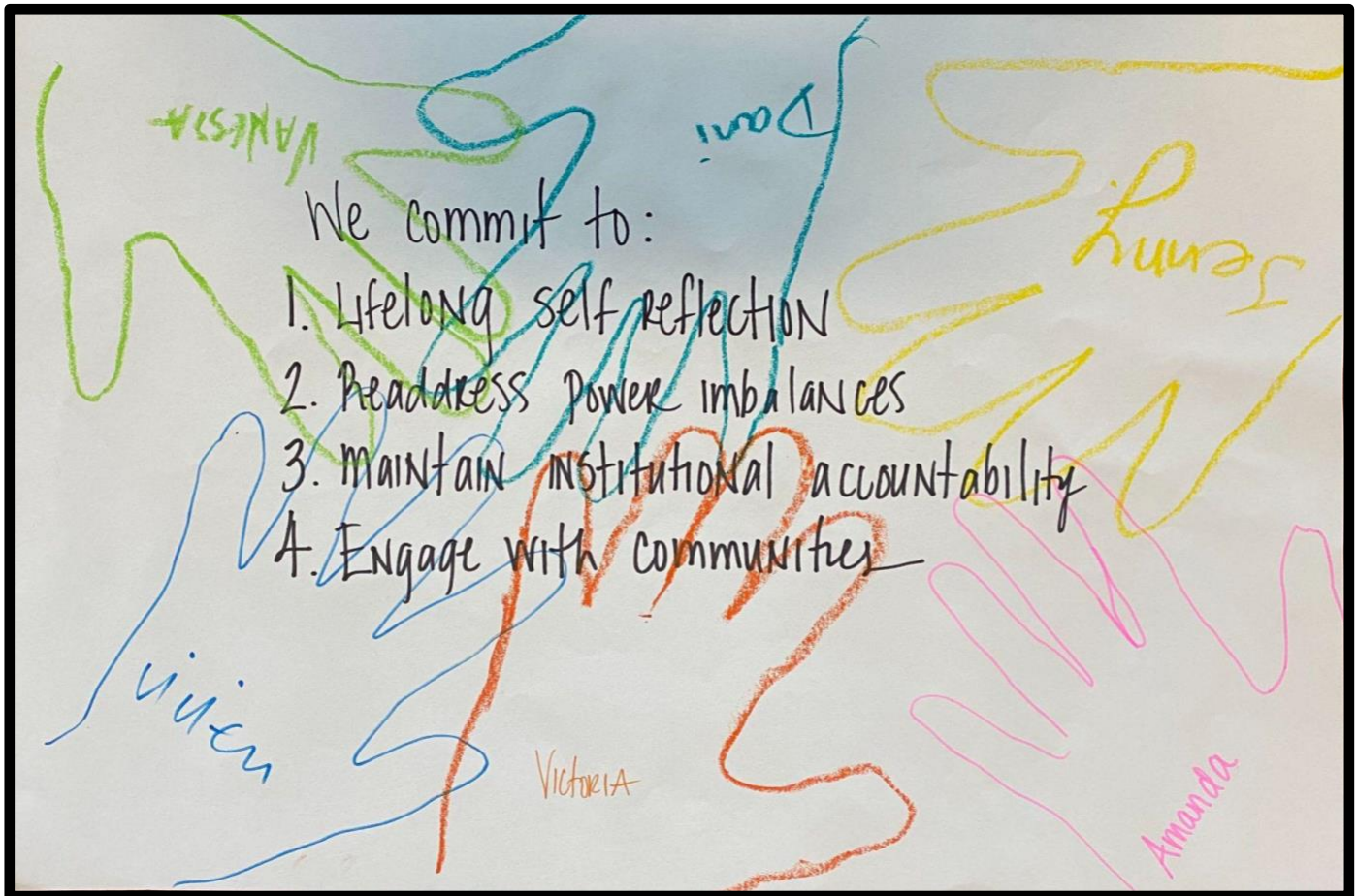
Consent:

Your signature on this form means that:

- You have read the information about the research
- You have been able to ask questions about the study
- You are satisfied with the answers to all your questions
- You understand what the study is about and what you will be doing
- You understand that you are free to withdraw from the study at any time, without having to give a reason, and that doing so will not affect you now or in the future.

Figure B2

Group Agreements



APPENDIX C

Pre and Posttest Surveys

Figure C1

The Multigroup Ethnic Identity Measure (MEIM)

In this country, people come from many different countries and cultures, and there are many different words to describe the different backgrounds or ethnic groups that people come from. Some examples of the names of ethnic groups are Hispanic or Latino, Black or African American, Asian American, Chinese, Filipino, American Indian, Mexican American, Caucasian or White, Italian American, and many others. These questions are about your ethnicity or your ethnic group and how you feel about it or react to it.

Please fill in: In terms of ethnic group, I consider myself to be _____

Use the numbers below to indicate how much you agree or disagree with each statement.

(4) Strongly agree (3) Agree (2) Disagree (1) Strongly disagree

- 1- I have spent time trying to find out more about my ethnic group, such as its history, traditions, and customs.
- 2- I am active in organizations or social groups that include mostly members of my own ethnic group.
- 3- I have a clear sense of my ethnic background and what it means for me.
- 4- I think a lot about how my life will be affected by my ethnic group membership.
- 5- I am happy that I am a member of the group I belong to.
- 6- I have a strong sense of belonging to my own ethnic group.
- 7- I understand pretty well what my ethnic group membership means to me.
- 8- In order to learn more about my ethnic background, I have often talked to other people about my ethnic group.
- 9- I have a lot of pride in my ethnic group.
- 10- I participate in cultural practices of my own group, such as special food, music, or customs.
- 11- I feel a strong attachment towards my own ethnic group.
- 12- I feel good about my cultural or ethnic background.
- 13- My ethnicity is
 - (1) Asian or Asian American, including Chinese, Japanese, and others
 - (2) Black or African American
 - (3) Hispanic or Latino, including Mexican American, Central American, and others
 - (4) White, Caucasian, Anglo, European American; not Hispanic
 - (5) American Indian/Native American
 - (6) Mixed; Parents are from two different groups
 - (7) Other (write in): _____
- 14- My father's ethnicity is (use numbers above)
- 15- My mother's ethnicity is (use numbers above)

Figure C2*Development and validation of the Self-Identity Inventory (SII)*

Example:

1. I like to go to concerts.

(If you strongly agree with this statement, you would circle the "6" on the answer sheet.)

Key: 1 = Individuation; 2 = Dissonance; 3 = Immersion; 4 = Internalization; 5 = Integration;
6 = Transformation

1. I admire members of different cultures who adapt to the American way of life. (1)
2. I am *just starting* to see that everyone is expected to follow the same rules even if they don't seem to be right for everyone. (2)
3. I am proud of parts of myself that I previously did not accept. (4)
4. I don't always do what my group expects me to, although I did so in the *recent* past. (4)
5. Whenever anyone tells a joke that puts down any group (e.g., gays, Jews, Native Americans, Poles, Italians), I voice my objections. (5)
6. I do not understand what social activist groups are trying to accomplish. (1)
7. I have a strong sense of inner security that comes from fully affirming all people. (5)
8. People who hurt others do so because they don't feel an inner spiritual connection with all people. (6)
9. The different parts of my identity (e.g., race, sex) do not really affect who I am. (1)
10. Because I share my humanness with all people everywhere, whatever affects them affects me. (6)
11. What people do in private is their own business, but I wish gays and lesbians would keep their personal lives to themselves. (1)
12. People in the U.S.A. have been socialized to be oppressive. (5)
13. My oppressed identity does not primarily define who I am as it did in the past. (4)
14. The physical world and the spiritual world are inseparable. (6)
15. I am *starting* to feel angry about discrimination in this country. (2)
16. Although I may not understand it, order exists in the universe that allows me to live in peace and harmony, regardless of the situations I confront. (6)
17. I *recently* realized for the first time that I was a target of discrimination, and it hurt. (2)
18. My identity as a member of my group is the most important part of who I am. (3)
19. I primarily focus my political awareness and activity on issues facing members of my group. (3)
20. It is all right when people tell jokes that are discriminatory as long as they are meant to be funny and don't hurt anyone. (1)
21. I have a deep understanding of myself that comes from examining the different parts of my identity. (5)
22. No one is free until everyone is free because we are all so deeply connected. (6)
23. I would feel most comfortable working for a boss/supervisor who is a White male. (1)
24. I am *just beginning* to realize that society doesn't value people like me. (2)
25. People in my group experience the most discrimination in this country. (3)
26. I'm not as angry at people outside my group as I used to be, but I still don't socialize much with these people. (4)
27. I am *just starting* to see that certain people are expected to act in certain ways. (2)
28. I feel intense excitement and pride when I think about my group. (3)
29. I hurt for the oppression I experience and for the oppression that all people feel because this violates the spiritual connection in all of us. (6)
30. I have recently realized that society devalues parts of who I am. (2)
31. I believe that if I could fully know myself, I would know God (or Great Spirit). (6)
32. All people can succeed in this country if they work hard enough. (1)
33. I have not really examined in depth how I view the world. (1)
34. I feel sad when people tell jokes about oppressed groups because I know how these jokes hurt people in those groups. (5)

Figure C2*Development and validation of the Self-Identity Inventory (SII) Cont.*

35. All of life is connected. (6)
36. I am who I am, so I don't think much about my identity. (1)
37. I would be happy if a member of my family were openly gay/lesbian/bisexual, regardless of my sexual orientation. (5)
38. Sometimes I get tired about people complaining about racism. (1)
39. I feel most connected to members of my own group. (3)
40. Oppression exists because we aren't in touch with what connects us to each other. (6)
41. I actively support the rights of all oppressed groups (e.g., Jews, gays, Asian Americans, the elderly, people with disabilities, Native Americans). (5)
42. I am *just beginning* to realize that society doesn't value people who are "different." (2)
43. Being with people from my group helps me feel better about myself. (3)
44. Issues facing my group are the most important in this country. (3)
45. I am *just starting* to see how my different identities affect me. (2)
46. Because the Earth is a living, spiritual being, I am sad we are destroying her. (6)
47. I base reality on my spiritual awareness, irrespective of any religious affiliation I might have. (6)
48. Rocks and streams and all parts of the Earth have spirits. (6)
49. I have not been oppressed or discriminated against. (1)
50. I am *starting* to realize I don't agree with some of society's standards. (2)
51. I *recently* have felt better about who I am because my group identity is clearer to me. (4)
52. Personally knowing people in other oppressed groups, I see how much we have in common. (5)
53. I am *starting* to see that people from some groups are treated differently in this society. (2)
54. I see myself in all others, including criminals and all oppressors, because we are all part of the same collective spirit. (6)
55. I *recently* realized there are many parts of my identity, and I have accepted them as important parts of who I am. (4)
56. I feel most comfortable when I am with my group. (3)
57. I focus most of my time and efforts on issues facing my group. (3)
58. I *recently* realized I don't have to like every person in my group. (4)
59. Although I am concerned about other groups who are discriminated against, I'm mostly concerned about my own group. (4)
60. I have difficulty trusting anyone outside my own group. (3)
61. I believe there is justice for all in the United States of America. (1)
62. I *recently* have started to question some of the values I grew up with. (2)
63. I feel connected to people from different groups. (5)
64. The spirit within all connects us. (6)
65. It's great for a woman to have a career, as long as she doesn't forget her responsibilities as a homemaker, wife, and mother. (1)
66. I have overwhelming feelings of connectedness with others and with nature. (6)
67. I would have as a life partner a person of a different race. (5)
68. I *recently* have started to accept more people different from me, because I feel good about myself. (4)
69. Most of my beliefs and views are similar to ones I grew up with. (1)
70. I have *recently* seen the depth to which oppression affects many groups. (4)
71. My relationships with others have been enhanced now that I see the commonalities among us. (5)

Figure C3*Global Perspective Inventory (GPI)***Cognitive Scales**

Cognitive development is centered on one's knowledge and understanding of what is true and important to know. It includes viewing knowledge and knowing with greater complexity and taking into account multiple cultural perspectives. Reliance on external authorities to have absolute truth gives way to commitment in relativism when making commitments within the context of uncertainty. The two scales are Knowing and Knowledge. Items with an ^(r) are recoded.

Knowing scale. This seven-item scale reflects cultural development theory and assesses recognizing the importance of cultural context in judging what is important to know and value.

1. When I notice cultural differences, my culture tends to have the better approach.^(r)
2. Some people have culture and others do not.^(r)
3. In different settings what is right and wrong is simple to determine.^(r)
4. I take into account different perspectives before drawing conclusions about the world around me.
5. I consider different cultural perspectives when evaluating global problems.
6. I rely primarily on authorities to determine what is true in the world.^(r)
7. I rarely question what I have been taught about the world around me.^(r)

Knowledge scale. This five-item scale reflects intercultural communication theory and assesses ones understanding and awareness of various cultures and their impact on society.

1. I am informed of current issues that impact international relations.
2. I understand the reasons and causes of conflict among nations of different cultures.
3. I understand how various cultures of this world interact socially.
4. I know how to analyze the basic characteristics of a culture.
5. I can discuss cultural differences from an informed perspective.

Figure C3*Global Perspective Inventory (GPI) Cont.***Intrapersonal Scales**

Intrapersonal development focuses on one becoming more aware of and integrating one's personal values and self-identity into one's personhood. It reflects one's sense of self-direction and purpose in one's life, becoming more self-aware of one's strengths, values, and personal characteristics and sense of self, and viewing one's development in terms of one's self-identity. It incorporates different and often conflicting ideas about who one is living in an increasingly multicultural world. The two scales are Identity and Affect.

Identity scale. This six-item scale reflects cultural development theory and assesses being aware of and accepting one's identity and sense of purpose.

1. I have a definite purpose in my life.
2. I can explain my own personal values to people who are different from me.
3. I know who I am as a person.
4. I am willing to defend my views when they differ from others.
5. I put my beliefs into action by standing up for my principles.
6. I am developing a meaningful philosophy of life.

Affect scale. This five-item scale reflects intercultural communication theory and assesses respecting and accepting cultural differences and being emotional aware.

1. I am sensitive to those who are discriminated against.
2. I do not feel threatened emotionally when presented with multiple perspectives.
3. I am accepting of people with different religious and spiritual traditions.
4. I enjoy when my friends from other cultures teach me about our cultural differences.
5. I am open to people who strive to live lives very different from my own life style.



Figure C3

Global Perspective Inventory (GPI) Cont.

Interpersonal Scales

Interpersonal development is centered on one's willingness to interact with persons with different social norms and cultural backgrounds, acceptance of others, and being comfortable when relating to others. It includes being able to view others differently; and relating to others in terms of moving from dependency to independence to interdependence, which is considered as the most mature perspective in effectively living in a global society. The two scales are Social Responsibility and Social Interactions. Items with an ^(r) are recoded.

Social Responsibility scale. This five-item scale reflects cultural development theory and assesses being interdependent and having social concern for others.

1. I think of my life in terms of giving back to society.
2. I work for the rights of others.
3. I put the needs of others above my own personal wants.
4. I consciously behave in terms of making a difference.
5. Volunteering is not an important priority in my life.^(r)

Social Interactions scale. This four-item scale reflects intercultural communication theory and assesses engaging with others who are different and being culturally sensitive.

1. Most of my friends are from my own ethnic background.^(r)
2. I frequently interact with people from a race/ethnic group different from my own.
3. I intentionally involve people from many cultural backgrounds in my life.
4. I frequently interact with people from a country different from my own.

APPENDIX D

Figure D1

Data Collection Process

Topic	Content	Time
Pretest	<ul style="list-style-type: none"> ● Surveys (30min) <ul style="list-style-type: none"> ○ Multigroup Ethnic Identity Measure (MEIM) ○ Self Identity Inventory (SII) ○ Global perspective inventory ● Individual art piece #1 After survey: 15 min art response reflecting on art therapist identity “Create a piece of art depicting your role in enhancing cultural humility in art therapy” (Jackson, 2020) ● Sharing 15 min 	1H
Session 1 Digital collage	<ul style="list-style-type: none"> ● Introduce topic (2min) ● Journal initial reactions, biases, assumptions, beliefs (10min) ● Group art making (40min) ● Sharing about art (20min) ● Journal closing thoughts and reflections (10min) ● Closing (5min) ● Group members assess session (3min) 	2H
Session 2 Recycled materials/found objects	<ul style="list-style-type: none"> ● Introduce topic (2 min) ● Journal initial reactions, biases, assumptions, beliefs (10min) ● Group art making (40min) ● Sharing (30min) ● Closing (10min) ● Journal closing thoughts and reflections (10min) 	2H
Session 3 Embroidery	<ul style="list-style-type: none"> ● Introduce topic (2 min) ● Journal initial reactions, biases, assumptions, beliefs (10min) ● Group art making (40min) ● Sharing (30min) ● Closing (10min) ● Journal closing thoughts and reflections (10min) 	2H
Session 4 Oil pastel	<ul style="list-style-type: none"> ● Introduce topic (2 min) ● Journal initial reactions, biases, assumptions, beliefs (10min) ● Group art making (40min) ● Sharing (30min) ● Closing (10min) ● Journal closing thoughts and reflections (10min) 	2H
Session 5	<ul style="list-style-type: none"> ● Introduce topic (2 min) 	2H

Figure D1

Data Collection Process Cont.

<p>Watercolor and paper</p>	<ul style="list-style-type: none"> ● Journal initial reactions, biases, assumptions, beliefs (10min) ● Group art making (40min) ● Sharing (30min) ● Closing (10min) ● Journal closing thoughts and reflections (10min) 	
<p>Session 6 Collage/ Markers</p>	<ul style="list-style-type: none"> ● Introduce topic (2 min) ● Journal initial reactions, biases, assumptions, beliefs (10min) ● Group art making (40min) ● Sharing (30min) ● Closing (10min) ● Journal closing thoughts and reflections (10min) 	<p>2H</p>
<p>Posttest</p>	<ul style="list-style-type: none"> ● Surveys (30min) remote <ul style="list-style-type: none"> ○ Multigroup Ethnic Identity Measure (MEIM) ○ Self Identity Inventory (SII) ○ Global perspective inventory ● A collaborative piece art piece #2 After survey: 15 min art response reflecting on art therapist identity “Art response to questions of your role in enhancing cultural humility in art therapy” (Jackson, 2020) ● Create collaborative contract stating commitment to continue self work ● Sign commitment contract 	<p>1H</p>

Figure D2

Themes Across Sessions

Session	Main themes	Research Q	Common themes
1. SES	<ul style="list-style-type: none"> ● Environment <ul style="list-style-type: none"> ○ Influences of capitalism ● Resources ● Connection 	Self-reflection of privilege and access to resources.	<ul style="list-style-type: none"> ● Social pressure ● Group connection and support ● Self-reflection encouraged by materials ● Re-addressing power imbalance by use of materials ● Emotional experience inspired by directive and materials ● Shared personal experience ● Expectations ● Layering; multi-facet
2. Race	<ul style="list-style-type: none"> ● Expectations ● Social pressure ● Lack of representation ● Emotional experience 	Re-addressing power balance by using recycled materials.	
3. Colonization	<ul style="list-style-type: none"> ● Education ● Connection ● Social pressure ● Marginalization 	Self-reflection and mindfulness encouraged by use of materials.	
4. Gender	<ul style="list-style-type: none"> ● Media influence ● Connection ● Emotional experience ● Shared personal experience ● Social pressure 	Re-addressing power balance and engaging in self-reflection by using and providing access to a variety of different pastels.	
5. Family	<ul style="list-style-type: none"> ● Connection ● Seperation ● Shared personal experience ● Observations on art ● Uniform visual elements as a group ● Future-oriented ● Social pressure 	Using art as a starting point to expand and connect with different communities.	
6. Spirituality	<ul style="list-style-type: none"> ● Shame/guilt/judgment ● Expectations ● Connection ● Shared personal experience ● Observations on art ● Uniform visual elements as a group ● Future-oriented ● Social pressure 	The art process of selecting images parallels participants' self-reflection process of transforming their beliefs and values, and forming autonomy.	

APPENDIX E

Visual Graphic

