

CULTURAL IDENTITY IN NATIVE AMERICANS

By  
ANDREA DENICE DUDLEY

Master of Science  
Emporia State University  
Emporia, Kansas  
1999

Bachelor of Arts  
Northeastern State University  
Tahlequah, Oklahoma  
1994

Associate of Arts  
Rogers State University  
Claremore, Oklahoma  
1990

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## CULTURAL IDENTITY IN NATIVE AMERICANS

Dissertation Approved:

Donald Boswell, PhD

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Dissertation Adviser

Carrie Winterowd, PhD

---

Teresa Bear, PhD

---

Katye Perry, PhD

---

A. Gordon Emslie

---

Dean of the Graduate College

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DAP: Modified Draw-A-Person drawing	
MEIM: Multigroup Ethnic Identity Measure	
SES: Socioeconomic Status	

## CHAPTER ONE

“As counselors, we are trained professionals who encourage clients to tell their story, to make sense out of their story, and actively create their story through intentional living. “In working with minority clients, it is important to understand the influence of oppression on those persons’ experience and to assess the extent to which the process of acculturation has affected or continues to affect the clients’ cultural identity” (Garret & Wilbur, 1999, pg. 198).

The US has a modern history of borders open to legal immigration for those seeking to make a new life in the “new world”. Historically, however, this acceptance was not extended to those indigenous inhabitants who were already established in this country (Garret & Pichette, 2000). The concept was of a “melting pot”—not individual acceptance. “Early practices of extermination/racial genocide and seizure of lands seemed to Whites of the time like the simplest way to deal with the “Indian problem”, being that tribes stood in the way of free reign over the land and all of its natural resources” (Garret & Pichette, 2000, pg.4). For the first 400 years after first contact, it is estimated that approximately 150,000 Native people were exterminated. However, the “good Christian conscience” eventually prevailed and began to dilute the popular “Only good Indian is a dead Indian” mentality and a new “civilized” approach was employed (Garret &

Pichette, 2000, pg. 5). "As a "defeated nations" Native American tribes were expected to surrender their "savage ways" and be absorbed/assimilated into White Society. The federal government wanted to 'civilize" Indians and the churches wanted to Christianize them. Thus, the popular saying of this period from about 1860 to the 1930's was "kill the Indian, but save the man" (Garret & Pichette, 2000, pg. 5). According to Garret & Pichette (2000), the great Lakota Chief Sitting Bull had this to say in response to this policy of assimilation. "I am a red man. If the Great Spirit had desired me to be a White man, he would have made me so in the first place. He put into your heart certain wishes and plans, into my heart he put other and different desires. Each man is good in His sight. It is not necessary for eagles to be crows" (pg. 5).

According to Garret & Pichette (2000) the US policy moved forward despite resistance and immense mistrust. Young children were removed from family and sent to boarding schools, the Dawes Act was passed which attempted to force Native Americans into conformity to White societal ideals, and traditional Native American religion was banned. It was not until 1948 that Native Americans were given citizenship, and not until 1978 were they given religious freedom in this country (Garrett & Pichette, 2000).

According to Garret & Pichette (2000), the toll of oppression continues to be felt today in the overall socio-economic status of many Native people; Native people have the highest rate of suicide, make half of what most White people do,

have twice as much alcoholism, have among the highest rate of unemployment, and near epidemic Tuberculosis and Diabetes Mellitus. According to Kelly (1992), even though they have one of the largest groups of college aged youth in the United States, they (Native Americans) have a devastating drop-out rate at the high school level, which in turn makes them less likely to pursue a college education. It is important to note as well, that as minority population increases, federal financial aid is decreasing, and this creates a disparate ratio of appropriate services that are relevant and timely (Kelly, 1992). "Since first contact, the well-being of Indigenous people has been continually challenged by political, economic, social, and cultural oppression" (Waller et al, 1992, p. 97). All socioeconomic factors must be taken into account when providing psychological services.

Despite relevant research and suggestion, cultural issues are seldom given appropriate focus in the therapeutic or research process (Coosewoon, 1989; Essandoh, 1996). For example, the majority of researchers and research participants involved in the development of treatment models have been Caucasian (Duran & Duran, 1995). In recent years, increasing cultural awareness and pride, spirituality, and the importance of rituals in the treatment setting have increased, catalyzing a growing need to develop specific techniques that address cultural issues for an ever increasing cultural minority (Duran & Duran, 1995).

Minority people in the United States are gradually increasing their population in proportion to what is now the majority. In time, current minority populations will represent a collective majority of the US population. Due to the important role culture plays within many minority groups, cultural identity may become more important to the population as a whole (Phinney, 1992).

Therapists need to become more aware of the client's cultural background to help establish trust and rapport, and to facilitate the therapeutic process. By understanding the level of cultural identification, therapists can adjust their responses to the role cultural issues play in therapy.

Providing a means of assessing cultural identification is the first step in the process of understanding the cultural role in therapy. "The challenge in effectively counseling Native American clients is not only having the ability to recognize tribal and individual variations in both values and degree of acculturation to Euro-American society, but also in employing timely and appropriate communication strategies such as non directive approaches" (Kelly, 1992, p.1).

Communication is the essential ingredient in education, counseling, rehabilitation and the world of work. Over 150 Native American languages exist today. Except for adopted words and phrases, none bears any similarity to English in either concept or construction. Dominant cultural assumptions of the clarity of intent of verbal English communications may not be shared by clients whose mastery of English as a second language

is rudimentary and literal. For those clients, the educational and extra tribal acculturation process may be difficult, humiliating and even impossible. Because English proficiency and other cultural factors may impede an accurate view of Native American skills and abilities, non-verbal approaches are best” (Kelly, 1992, p.1).

“The frustration of miscommunication engendered by disparate orientations affects both clients and counselors and is an impediment to establishing rapport and sound working relationships” (Kelly, 1992, p.1). If other means of communication are not explored to minimize these and other cultural aspects from negatively impacting the counseling and research process, counselors will not have the chance to assess or counsel minority people because they will not participate or return (Williams et al, 2005).

According to Summers (1994), symbols are conventional and rule bound, in order for verbal communication to take place, people must be in agreement that certain sounds mean certain things when said in certain ways. Since symbol making is art, verbal communication is the culmination of symbol making, and verbal communication is the basis of psychology, they are bound/fused through the process of development (Summers, 1994).

Native Americans have historically incorporated art into their culture in ritualistic, religious, or symbolic processes. “They have painted their bodies, decorated symbolic items such as totem poles, written songs, choreographed

dances, and made vessels of clay” (Farris-Dufrene & Garret, 1998, p.242).

Artistic expression is an intrinsic element contributing to the lives of Native Americans (Coosewoon, 1989; Essandoh, 1996); therefore, an art based assessment is appropriate for assessing cultural identity in Native Americans.

By providing a simple, quick assessment, the Draw-A-Person (DAP) projective technique will allow therapists to assess the strength of cultural identification and learn important aspects of their clients’ culture (Duran & Duran, 1995). Machover (1949) stated that “the human figure drawn by an individual who is directed to “draw a person” relates intimately to the impulses, anxieties, conflicts, and compensations characteristic of the individual. In some sense, the figure drawn is the person, and the paper corresponds to the environment” (p. 35). Therefore, it can be assumed that the figure drawn indicates cultural information as well.

## Theoretical Orientation

This study revolves around the core psychodynamic grounding of expressive therapy and assessment with a transpersonal or holistic perspective. “For thousands of years, long before the advent of modern medicine, people looked to spirituality for cures. Early animistic cultures believed spirits controlled everything, including sickness and health” (Elkins, 1999, p.45). Art utilization in a ritualistic/spiritual way began when humans began to form symbols: Rock Art pictographs and petroglyphs, figurines, and fetishes. Cultures then began to use art not only as a spiritual undertaking, but also to heal. Throughout history, the use of therapeutic music and art can be found. During the 19th century, Freud and then Jung emerged as personality theorists, introducing the psychodynamic method. Freud believed that art grew out of neurosis and he viewed the artist as sick person. “Freud, the founder of psychoanalysis, even declared religion to be nothing but a form of pathology—an obsessional neurosis that grew out of feelings of infantile helplessness” (Elkins, 1999, p.46); however, the belief that art is generated from a place of pathology has been proved inaccurate by many significant artists in many genres as well as a multitude of less “significant” artist. Despite this, psychodynamic theory became the foundation for a more structured view of the use of expressive arts in therapy and assessment. While this use of psychodynamic theory provides the groundwork, it does not take into account many other important aspects of Native American culture or experience. Therefore, this core theory is combined with

transpersonal psychology for the purpose of the current study. To account for the greatest amount of cultural relativity, the emerging school of transpersonal thought provides the reach to encompass the Native American experience of expressive art.

Transpersonal psychology combines important elements of Native American life. It represents the study and cultivation of optimal mental health and includes spirituality as the foundation for full human development (Davis, 1998).

In short, transpersonal psychology stands for the re-enchantment of psychology and life. It advocates freedom and full self-realization for all beings. It stresses the meaning and value of all things and the sacredness of the life journey. It finds delight, comfort, and a sense of home in the primal and profound interconnection of all existence (Davis, 1998, p.1).

Traditional Native American people are spiritual and connected to all living things. Transpersonal psychology is suitable for this population because it incorporates values (e.g., spirituality) that are innate to Native Americans (Farris-Dufrene & Garrett, 1998).

### Statement of the Problem

“The professional literature dealing with multicultural concerns suggests that effective service delivery and outcomes in health and human services depend upon cultural relevance and on the degree to which specific cultural values and service practices are aligned” (Kelly, 1992, p.1). Despite the fact the US is in a cultural renaissance, cultural issues are largely ignored by main stream counseling approaches and research methods (Duran & Duran, 1995). While minority populations rise, timely and relevant methods of assessing cultural identity and associated issues have failed to keep pace with this population surge (Waller, et al, 2002), therefore, a culturally sound and sensitive method of assessing cultural identity will be an effort to maintain effective treatment and outcome for counselors.

### Purpose of the Study

The purpose of this study was to validate the use of a projective assessment technique to ascertain cultural identity, as well as identify the possible effect of socioeconomic level upon identity (Garret & Pichette, 2000). The present study explored a deficit in the arena of multicultural competency by utilizing the DAP projective technique as a possible means of providing cultural information with minimum time expenditure. The use of the DAP was validated by correlating it with the Multi-group Ethnic Identity Measure (Phinney, 1992).

By utilizing the Draw-A-Person, the researcher sought to gain greater insight into the extent of cultural identification in the lives of Native Americans. Within this context, the following areas were explored: cultural identification, use of art by Native Americans, Native American spirituality, income level/socioeconomic status, projective techniques, and trust/self-disclosure.

### Research Question

In order to assess the relationship between the use of color on the modified Draw-A-Person projective drawing and cultural identity; the following research question was addressed.

Is there a relationship between the use of culturally significant color (black, dark brown, dark umber, sienna brown, and terra cotta red) on human figure drawings (with modifications, implying that the depiction is a drawing of self), socioeconomic status, and cultural identification as measured by the MEIM.

### Research Hypothesis

The following hypothesis was addressed in this study:  
Total usage of culturally significant color on drawing (of self) and socio-economic status will be significantly, related to the total score on the MEIM.

### Assumptions

The present study assumed that the Multigroup Ethnic Identity Measure is a valid measure of cultural identity with Native Americans. It is further assumed that the participants would respond truthfully to the measures.

Modifications of the original DAP test implemented in this study included substituting colored pencils, including colors identified as relevant culturally, for regular pencils. Modifications of the directions indicated to “draw a picture of yourself” instead of “draw a picture of a person”. These more explicit directions were designed to make the picture drawn more indicative of the person doing the drawing (Pfeffer, 1987).

The Multigroup Ethnic Identity Measure uses the term “ethnic group”; it was assumed that this term is equal to the term ethnic identity.

### Limitations

This research was hampered by a multiplicity of factors. The most paramount problem faced by the present study was a lack of an empirical research base pertaining to the work. The relatively new emergence of the field of expressive arts has not allowed for substantiation of empirical work, or widespread acceptance of the modality.

The subjective nature of projective art assessment made operationalizing and quantifying factors difficult. Specifically, the colors defined as “culturally relevant” were originally defined by the “Colors of the Earth” colored pencil set, however, the company discontinued these pencils before data were gathered. Therefore, the colors were chosen by the researcher based upon similarities to colors in the “Colors of the Earth” set. While the colors can easily be duplicated, the research which supported the colors chosen by the manufacturing company was no longer applicable for the present study. This is a major limitation as well as generating an area for further research. The majority culture colors were also chosen by the researcher; however they were chosen as alternatives to the culturally relevant colors for Native Americans and did not represent any specific culture in particular; however they did attempt to approximate mainstream ideals for lighter hair, eye, and skin color.

Also of importance are the difficulties encountered gathering the Native American data. This difficulty might have been related to basic distrust many Native American people feel toward research, researchers, and collection of data, possibly dating back to relocation and/or boarding school times (Duran & Duran, 1994). With the Native American person, trust takes on a historical perspective. “Historic distrust that has become integrated by a people because of past problems, and continues to be reinforced through continued difficulties, can be very hard to address” (Lockart, 1981 p.30). While there was only one

formal decline during administration of the instruments, it is estimated that only a small fraction of those present at the events data were gathered had chose to participate.

Another area of interest for the present study that represents a limitation is the use of the art medium. One universal barrier to the use of art is the willingness of the participant to manipulate what might be an unfamiliar art tool. Along these lines, art ability also came into play for both the participant and the researcher. A participant may have felt that their artistic ability was not sufficient for the task. In actuality, ability has very little to do with this process outside of developmental issues (Smith & Dumont, 1995). Critics of figure drawing tests cite the measure of art ability as the faulty criterion relied upon; however, this was not an issue with the present study due to the figure itself not being rated, rather on just color usage (Feher et al, 1983).

Cultural indicators specific to a particular tribe were not considered as criterion, due to vast diversity across tribal affiliation. Also, because the study sample was collected from an intact group of Native American people, true randomization was not possible, limiting the generalizability of the study.

Another area which could be considered a limitation is that all the data were gathered by the researcher, who could have unconsciously influenced the results.

### Definition of Terms

*Cultural Identity:* Cultural identity represents elements of racial or ethnic ancestry a person chooses to acknowledge, accept as true, and internalize. This identity is also achieved by openly identifying oneself with a particular culture and participating in the cultural activities specific to that minority group (Phinney, 1992). For the purpose of this study, cultural identity will be measured by the Multigroup Ethnic Identity Measure.

*Native American Spirituality:* For the purpose of this study, Native American spirituality represents an experience independent of religion, exuding respect for all living things. “When affirming that not only are humans related in spirit, but they are also related in that same spirit to the environments that support their very lives. Trees, rivers, mountains, plains, earth, and sky are all sustained by a spiritual force that supports the very existence of all that is alive on planet Earth” (Lame Deer, Sioux Nation).

*Projective Assessment:* For the purpose of this study, projective assessment represents the use of an instrument that utilizes expression to gather representational data. “The participant is given a relatively unstructured task that permits wide latitude in its solution” (Anastasi, 1982, p.18). The projective hypothesis is that “the way the in which the individual perceives and interprets

the test material, or “structures” the situation, will reflect fundamental aspects of her or his psychological functioning. In other words, it is expected that the test materials will serve as a sort of screen on which respondents “project” their characteristic thought processes, needs, anxieties, and conflicts (Anastasi, 1982. p. 564).

*Socioeconomic Status:* For the purpose of this study, socioeconomic status will be defined as income and education level. Income level is the best indicator of socio-economic status as it takes into account many other aspects of socioeconomic status such as poor health/access to health care, unemployment, and poverty. Education level is also a good indicator as well because in the United States education is highly valued and someone with more education may be viewed as having a higher socioeconomic status despite how much money they make (Burns, 1992).

## CHAPTER TWO

### Literature Review

Chapter two explored the literature available on the identified topics relevant to the current study including: cultural identification, use of art by Native Americans, Native American spirituality, income level/socioeconomic status, projective techniques, and trust/self-disclosure.

#### Cultural Identity

According to Janet Helms, current trends in multicultural issues were precipitated by the civil rights movement. Much of this earlier research however, focused upon empowering racial minorities and only admitted on a lesser level that “racial group classification were psychological variables, the expression of which had implications for the diagnosis of clients’ intrapersonal dynamics... as well as for the dynamics of the therapy process itself” (Helms, 1994, p.1). Helms (1994) further postulates that culture is too vast and diverse to quantify satisfactorily, and that race is more appropriate and operational. This is a vast and separate issue itself that denies the scope of this work; however, these issues will be at the forefront of the multicultural arena in the years to come.

Current theories have not addressed adequately the impact of cultural issues in the therapeutic process (Essandoh, 1996), however, some progress has been made which has, at the least, opened some doors and made some progress toward addressing differences (Helms, 1994). Relatively little work has been done in the area of Native American culture, the experiences that have shaped and continue to shape their reality and their identity. “Wars and genocide, reservations, broken treaties, forced relocation, boarding schools, and a basic White indifference to Indian values; these are just a few of the issues and events that have triggered much anger throughout Indian history” (LaFromboise, 1991, p. 3). This history has created the contemporary Indian identity. While it would be impossible for a single therapist to achieve competence for all of the many different tribal affiliations, a therapist’s effectiveness with the Native American population could improve with understanding of this history (Kelly, 1992). “non-Native Americans have limited effectiveness in part because of disparities in values orientation....until the Native American perspective is well represented and respected, dominant cultural values will remain suspect for they are perceived to represent Euro-American ethnocentric notions (Kelly, 1992, p.1).

Despite growing importance, cultural issues are still relegated to a secondary position within therapy (Essandoh, 1996). “The minority realm encompasses the various attitudes and adaptive strategies developed to cope with European-American domination” (Jagers, 1996, pg. 373). Native Americans have been forced to try to conform to White-Anglo culture (Essandoh, 1996).

Several important components of cultural identity exist. One is the difference between cultural self-identification and race or ethnicity. Self-identification is the ethnic group a person chooses to identify with (i.e., cultural identification), whereas race and ethnicity are largely political or biological terms referring to the ethnic heritage of the parent(s) (Phinney, 1992). Although the terms cultural identity and ethnicity are used interchangeably, they are indeed separate (Helms, 1994). "Self-identification as a member of an ethnic group is a necessary precondition for ethnic identity and should be explicitly assessed in order to avoid confounding ethnic (*cultural*) identity with ethnicity" (Phinney, 1992, p. 158).

Native Americans who are self-identified may also identify with other groups to which they may belong (such as Hispanic or African American). Oetting and Beauvais' (1991) Orthogonal Cultural Identification Theory outlines that "instead of cultures being placed at opposite ends of a continuum, cultural identification dimensions are independent of each other, and increasing identification with one culture does not require decreasing identification with another" (p. 655). Therefore, Native Americans are striving to maintain their traditional culture, while trying to fit into the majority culture, or within another culture with which they also self-identify. It is important to note that culture is not a biological trait. A Native American adopted into a white family will exhibit the cultural norms of that family; to the extent they may even form unfavorable

stereotypes or bias toward their biological ethnicity (Benedict, 1934).

According to Benedict, no human looks upon the world unbiased. We are all the sum of our biological blueprint coupled with a history unique unto ourselves that is influenced by the culture we live within. Within this culture of one, we are charged with the responsibility to “find a place for extremes of behavior--in the mystic, the seer, the artist--which another culture (*may have*) branded as abnormal or worthless” (Benedict, 1934, pg. xiii). According to Benedict, cultural tolerance and acceptance of identity outside our own creates a dissonance within the culturally competent person. It may be that the ability to cope appropriately with this dissonance, allowing another to experience outside our own stereotypes, traditions, and mores unmolested, that may improve cultural awareness. One reason that minority cultures may be more conscious of the role culture assumes is the fact that they have lived through the loss of many elements of their own culture to the influence of others. “They have had intimate experience of different cultures. They have seen their religion, their economic system, their marriage prohibitions, go down before the white man’s” (Benedict, 1934, p. 5).

It is interesting to note that the name of many Native American tribes literally translates as “the people”; they do not have words that describe persons outside themselves or their group. They do not distinguish fundamental racial differences (Benedict, 1934). Unfortunately, in westernized civilization, the

concept of persons outside the group (usually demonstrated in racial terms) is translated into a religious theme of believers and heathen (Benedict, 1934).

When this thought is translated into psychological theory and research, it is difficult for the mainstream, majority person to realize that their own blindness (bias) may keep them from even acknowledging the impact of cultural ideograms (Benedict, 1934). While Benedicts work was done early in the 20th century, the wisdom and resonance of these words are still important today.

### Native American Spirituality

One of the fastest growing areas of research is spirituality. According to Taylor (1994) we are in the throes of spiritual enlightenment which has not been seen in modern times. Even more interesting, the field of psychology is being impacted in a way that dares to be ignored. The mind/body integration movement is one area that has exploded as well as overall interest in the impact of physical health on mental health and vice versa (Taylor, 1994). While this growing interest in spirituality is evident in academia, it does not appear that psychologists working in the field outside of the university have embraced this new focus on spiritual belief. It is reported that 90% of Americans report a belief in God, contrasted to 40% of psychologists (Callahan, 2001; Piedmont, 2001; Elkins, 1999). Callahan (2001) states that in the therapy room, sexual issues may be more openly discussed than prayer or “mystical experiences”. It has only been with the most recent revision of the Diagnostic and Statistical Manual of

Psychological Disorders, in edition IV, that “religious crisis” or “spiritual emergency” has been included (Taylor, 1994; Callahan, 2001). The new spiritual renaissance has in many ways completed a circle that has been centuries in the making.

Archaic humans looked to a “medicine man” for issues of health, as well as for spiritual guidance (Callahan, 2001). The “shaman” and later other clergy developed medicine and, quite interestingly, it was the church who first granted a license to practice medicine (McKee & Chapell, 1992). Science was to be the downfall of the integration of medicine/therapy and spirituality. As physicians moved further down the road of science, they lost their faith, or a need for intervention from a “higher power” (Callahan, 2001). By becoming mechanistic, physicians were increasingly seen as cold and impersonal. Synthetic chemicals and areas of high specialization caused physicians to lose their “human” component and consequentially lost credibility (Callahan, 2001). People began to seek out simpler, more “holistic” methods, as well as alternative forms of healing, including spirituality and faith based methods (Callahan, 2001). According to Elkins (1999), spiritual practices are powerful interactions which reach deeper levels of consciousness unreachable by “secular” methods, and may be successful when all others have been exhausted. It behooves modern practitioners, whether medical or psychological, to incorporate spirituality, as exceeding numbers of people are turning away from modern methods to faith based alternative for health and happiness (Elkins, 1999).

From rain dances of Native Americans to the celebratory dances of Hasidic Jews, from the whirling dervishes of Islam to the meditating monks of Zen Buddhism, from the ecstatic worship of charismatic churches to the solemn silent meetings of the Quakers, spirituality takes on many expressions. (Elkins, 1999, pg. 47)

A thorough review of Native American spirituality would take many volumes to do justice; nevertheless, certain elements are important to the present study. It is erroneous to believe that because two people live upon the same earth, continent, or even geographical region they have the same concept of their surroundings and environment. Many Native American people believe that a person is interconnected with all things within the universe; the subjective connection extends to trees, sky, earth, animals, and other people. The use of symbols and beliefs such as the medicine wheel and associated spiritual beliefs vary considerably (Farris-Dufrene & Garrett, 1998). However, Native American people have an overall tendency toward a holistic worldview and many beliefs overlap or are shared. This encompasses the following: Extended family groups include not only extended biological family members such as cousins but also other persons within the community. The importance of elders and their role as respected leaders, harmony and balance with nature and the universe, and a concept of time that is different from the western idea of a linear progression of events (Garrett & Garrett, 1994).

According to Garrett & Wilbur (1999) there are 4 elements that can describe Native American spirituality: Medicine, Harmony, Relation, and Vision. While there are vast tribal differences, “All in all, these traditional values show the importance of honoring through harmony and balance what is believed to be a very sacred connection with the energy of life; this is the basis for Native Spirituality across tribal nations. To fully understand this concept, Garrett & Wilbur (1999) stated that one must understand the concept of “Walking in Step”.

As you hear the sound of the drum rumbling low to the sharp, impassioned cries of the singers, the vibration moves through you like a storm that rises in the distance, building slowly in the azure sky, then unloading in a rhythmic yet gentle pounding of the soul. Anyone, Naïve or non-Native, which has ever had the opportunity to experience the colors, movement, sounds, tastes, and smells of the Pow-wow (a pan-traditional ceremony of giving thanks), understands the feeling that passes through you. It is different for every person, but if you really experience the feeling, you know it is connection. (Garret & Wilbur, 1999, pg. 194)

The Native American concept of Medicine is not the aspirin you take for a headache, although it does encompass that aspirin as well. Native American Medicine can be summed up as the use of anything at the right time for the right purpose (Garret & Wilbur, 1999). “There is medicine in every event, memory, place, and movement” (Garret & Wilbur, 1999, p.196). According to Garrett & Wilbur (1999), the Native American concept of Harmony can be summed up as

acceptance that everything that happens does so at the right time for the right reason. Relation is the concept that all things are interconnected, “the power of relation is symbolized by the Circle of Life (sometimes referred to as the Web of Life) so commonly represented throughout the customs, traditions, and art forms of the Native people” (Garrett & Wilbur, 1999, p.198). The concept of Vision is “the inner knowledge of your own Medicine and purpose in the Greater Circle revealed to you through your spirit helper” (Garrett & Wilbur, 1999, p.200).

“As counselors (*and psychologists*), we have the responsibility and privilege of being able to serve as facilitators and guides for our Native American clients as they walk their own Medicine seeking their own Vision” (Garret & Wilbur, 1999, p.201). According to Matheson (1996), a counselor must be open to the concepts and values of Native American Spirituality without “borrowing” the practices inappropriately, which is a growing problem. Just as an accountant would not perform surgery, nor should the counselor perform any spiritual act unless they have been through appropriate training with a respected mentor.

It is also important to remember that while counseling or assessing the Native American client, they may have experiences which could be misunderstood as pathological which are, in reality, quite normal in their culture. The counselor should attempt to learn the spiritual aspects of their clients in appropriate ways (Matheson, 1996).

For many Native Americans, art is spiritual, and, therefore could be viewed as a spiritual undertaking. For example, some Native American clients may want to begin or end a session in prayer (Farris-Dufrene & Garrett, 1998). Use of art encourages the expression of spirituality and the consequential strengthening of self-worth that may develop from this expression (Moody, 1995). Since the first time a pictograph was pecked onto the wall of a cave by firelight, in hope that the depiction could improve hunting, fertility, etc... Artistic expression has been a part of the spiritual life of Native Americans (Underhill, 1965).

Ceremony is also woven within the spiritual lives of Native American people. "Perhaps it can be thought of as the renewing of a partnership between man and the Supernatural, to the benefit of both" (Underhill, 1965, p4). Woven within the ceremony is artistic expression; painting, dance, storytelling, singing, and the playing of musical instruments. There are two concepts that flow through many Native American tribes in regard to spiritual belief; that of a superior power, and that of a person who is a specialist in the use of such power (such as the shaman, or medicine man, and the source of his authority) (Underhill, 1965). Benedict recounted a story told by a Native American chief; He spoke of days when the shaman had transformed themselves into mystical creatures during the bear dance, and when his people had eaten from the land not knowing what a tin can or butcher shop was. He told of the beginning of life, how the people were given a cup of clay to drink life from, and how now, that cup was broken. "Those things which had given significance to the life of his people, the domestic rituals

of eating, the obligations of the economic system, the succession of the ceremonials in the villages, possession in the bear dance and their standards of right and wrong--these were gone, and with them the shape and meaning of their life" (Underhill, 1965, p. 22).

### Art and Native Americans

According to Bednarik, (1998), during the last two hundred years data have been gathered that indicates graphic representations can be traced back to the last Ice Age. The emergence of graphic renderings seems to occur at about the point that anthropologists believe language first emerged "the origins of art are thought to be intimately intertwined with the emergence of several other distinctively human faculties: the ability to form abstract concepts, to symbolize, to communicate at an advanced level, to develop a notion of the self" (pg. 1). According to Bednarik, (1998), it can be postulated that these first images may be indicative of the emergence of representational thought. It is commonly believed that as early aboriginal people developed physically and intellectually, a consequential improvement, as defined by modern research, in expressive ability also developed. "Art as such did not appear suddenly, but developed gradually with the cognitive evolution of humans" (pg. 1). According to Cheyne, this can be seen in the emergence of varying degrees of perspective from simple line or contour depictions and symbolic shapes. From these improvements, it can also be assumed that as expressive art ability improved, humans began to develop

more perceptive ability related to their representational depictions. A simple line drawing of a horse no longer represented just physical characteristics of the horse; it now stood for a more complex idea of “prey” or a “hunt” (Cheyne, 2004). “On all continents except Antarctica, rock paintings now bear witness to a multitude of art styles and cultures, to the progressively increasing ethnic diversification of humanity on all continents, and to the development of the major religions. Even the recent historical developments of mass migrations, colonization and religious expansion are all reflected in rock art” (Bednarik, 1998, pg. 4).

Thousands of years before the advent of psychotherapy or expressive arts therapy, aboriginal North American people used artistic expression as a therapeutic process (Cochran, 1997). According to Farris-Dufrene & Garrett (1998) artistic expression is an important element that has permeated Native North American cultures since the first crude images were scratched onto the walls of their dwellings. The function of this original art was not aesthetic, but functional “these paintings were powerful ritual objects, not just pictures” (Bower, 1996, pg 216)

According to Vygotsky (1971), art has a biological basis in the release of “powerful passions” that have no outlet in mundane experience. In an effort to maintain a balance between the self and the environment, extreme emotions must be purged or controlled. The less intense the interaction with the

environment, the less intense the response, the more complex and involved a person becomes, the greater the response. When exposed to these times of increasing involvement and subsequent increasing demand, the ability to maintain balance becomes more difficult and emotionally arousing. This process is a constant factor, due to the fact one or the other, the person or the environment, always contains a certain amount of favor. An amount of excitability that is beyond what is useful will from time to time be generated. Eventually, a person will need to purge this emotionally charged “unused energy” in an attempt to regain balance. Artistic expression is the vehicle for this expulsion. Most of the world has externalized this process, choosing to view artistic expression as a “pastime” or “hobby” and to base the value of artistic expression only on ability or the emotional impact the work creates in the viewer. This is not true for many Native Americans; most have maintained the more intrinsic, biological value (Vygotsky, 1971).

Native Americans regard art as an element of life, not as a separate aesthetic ideal. In native societies the arts are aspects of public life which bring together dance, poetry, plastic and graphic arts into a single function: ritual that is the all-embracing expression (Feest, 1992). According to Feest (1992) “Art is indispensable to ritual and ritual is the Native American concept of the whole life process” (p. 243). While many elements dictate the medium used and the subject matter of the work, it is important to note that the subject of the work or the end product is not what is being discussed. The process of creating and

what goes into the work is what is pertinent for the present study. Given that, it is also important to understand how the “rest of the world” has viewed the art of Native Americans.

According to Feest (1992), the modern art world was slow to discover Native American work. European surrealists such as Max Ernst first realized the representation of the primitive world could be a source of regeneration. John Sloan is given credit for the more widespread acceptance of Native American art in the United States (Feest, 1992). He arranged for exhibitions for Native artists who were painting depictions of Native life during the time such expression of cultural pride was being suppressed by the US government (in the early 1900's). These early works were paintings of items and events. In 1932, the US government changed federal policy, and the Pan-Indian era emerged. While at this time anthropological/ethnographic items were displayed as traditional Indian art, they were not met with much enthusiasm. Enthusiasm was low during the official assimilationist government policy of the late 40's and 50's, however, by the 1960's, Native American art enjoyed universal acceptance (Feest, 1992).

According to Feest (1992), there are four kinds of Native American Artists. First is the traditional artisan. This is the person who creates his work for the sake of functionality as determined by his tribe with little room for personal expression. The second kind of artist is the “ethnic artist”. This person created traditional items that were modified to appeal to the majority culture. For this

artist, more personal expression was mixed with traditional custom to meld an item that would be “recognized as exotic, and sufficiently foreign to be acceptable to the buyer” (p 15). The Pan-Indian artists draw upon cultural ideology but are no longer bound by tradition, however, it is still “largely shaped by white expectations of “Indian Style” (p.16). Lastly, is the artist who also happens to be Native American. These artists may depict cultural elements, but are no longer tied to Native American tradition or style (Feest, 1992).

Due to the recent increase in cultural awareness and pride, traditional Native American methods, including art, are more prevalent in the therapeutic process within the Native American community. However, this new popularity of traditional methods has not spread to those outside the Native American community (Coosewoon, 1989).

There is limited literature available pertaining to the modern use of expressive art with Native Americans. Although Native Americans account for 1% of the total population in the United States, this small percentage represents over 600 federally recognized tribes, creating much diversity. Due to the vast differences between tribes, no specific meaning can be attributed to any given symbol created by a Native American person in the course of expressive therapy and or assessment (Feest, 1992).

One researcher, Ferrara (1991) used art with the Cree Indian population in Canada. Ferrara found art to be useful as a “life review,” a process in which the clients explored their past, present, and future lives. There are many aspects of Native American culture that includes artistic expression, and would help a therapist or a researcher to work better with Native American people.

### Self-Disclosure/Trust

If trust and rapport are not successful with the first interaction with a minority client, you may not get another chance. “The most immediate impact of ethnicity upon psychotherapy may be the initial interactions and perceptions of the therapist and the client during the first therapy session which may result in premature termination” (Williams et al, 2005, pg. 213).

Leisen and Hyman’s (2004) work which addressed trust issues with physicians can be directly related to psychological practice as well. These researchers reported many studies conducted on retail marketing are available, however, few studies addressed service providers, “In unstudied or less studied customer service provider relationships, the role of trust is vague because trust is a context-specific construct. Thus, our understanding of the role of trust in patient physician relationship-- a less studied domain-- is vague” (pg. 991). Leisen and Hyman (2004) further address the fact that as people become disillusioned with the managed-care system and costs continue to rise, they

become more invested in their physician/counselor and desire a more trusting relationship.

According to Tanis and Postmes (2005), “trusting behavior involves relinquishing control over outcomes valuable to the self” (pg. 414). They further postulate that trust also includes reciprocity as well as context, an expectation of and previous aspects of behavior (i.e. the best predictor of future behavior is past behavior). It is important to note that trust can also be triggered by shared social group membership (Tanis & Postmes, 2005), which speaks to how researchers and counselors could be better off based upon similar physical appearance, i.e. if the researcher/counselor looks like me, they probably have shared experiences and understand me better and therefore I can trust them more. However, this can be impacted by personal identity disclosure (Tanis & Postmes, 2005). “Historic distrust that has become integrated by a people because of past problems...can be very hard to address” (Lockart, 1981 p.30).

By using an indirect approach that facilitates self-disclosure, such as drawings, symbols may arise that depicts important themes, dynamics, and attitudes” (Halupnick, 1998, p. 9). Art expression serves as a tool to use with individuals who are non-verbal or have problems verbally expressing themselves due to language differences, speech impediments, resistance, or any other communication barriers (Naumburg, 1973). Gaining an accurate view of a person’s ‘inner world’ requires ‘sidestepping’ the unconscious defenses and

conscious resistance (Halupnick, 1998). Emotional self-disclosure through art is an element that could transcend these issues and facilitate the assessment and therapeutic processes.

Due to the growing importance of multi-cultural issues in therapy, it is important for therapist's to ascertain cultural relativity, and to understand the role that cultural activities play in their clients lives. Artistic expression, due to its innate quality, could facilitate greater understanding and thus could improve rapport and help build trust (Duran & Duran, 1995). Cultural awareness issues self-disclosed through art, such as how well the participant gets along with, or how they feel about, people from their own and other ethnic groups could indicate their level of acculturation. This would provide salient information pertinent to working with Native American people.

### Socio-economic Status

Socioeconomic status is a much utilized variable for research, however in all the literature perused for the present study, no one specific definition of socioeconomic status was found. However, most studies defined SES as income and education level (Williams et al, 2005, Burns, 1982). Income level is the best indicator of socio-economic status as it takes into account many other aspects of socioeconomic status such as poor health/access to health care, unemployment, and poverty. Education level is also a good indicator as well

because in the United States education is highly valued and someone with more education may be viewed as having a higher socioeconomic status despite how much money they make (Burns, 1992)

Csikszentmihalyi (1996), in his landmark work on creativity, discussed an alternative concept of the impact of creativity and expression on socio-economic status: “the more well off we become, the less reason we have to look for change, and hence the more exposed we are to outside forces. The result of creativity is often its own negation” (pg 321). Csikszentmihalyi (1996) describes a system that states that as we acquire material wealth through creative enterprise, we cease to need advancement, become stagnant, and lay ourselves open to outside influence. This has played out in the colonization of the new world. As Native Americans were exposed to westernized thought about the desirability of material things and were acculturated into the society they gained a desire for material wealth at the expense of their traditional land, rituals, and language. While many strove to maintain their traditional cultural values, others tried to adapt, accept and live within the colonized world. As a result they have been exposed to brutality, attempted genocide, disease, racism, and eventual poverty (Lafromboise, 1991). The native community has now recognized the value of their traditional ways and has attempted to re-connect with and revitalize their heritage. Along this same line, emerging thought postulates that those who have achieved a higher socio-economic status, there may be a correlated loss of traditional values (Csikszentmihalyi, 1996).

Also impacting socio-economic status is skin color. According to Brown et al (1996) in his study of African-American people, “The bias against dark skin is a seldom verbalized but frequently exercised form of discrimination in contemporary American society” (p. 500). This discrimination impacts all facets of life; “skin tone affects almost every dimension of social stratification from educational attainment and income to social and economic characteristics of chosen spouse” (p. 501). Research has shown that lighter-skinned people are attributed with greater strength and physical attractiveness, intelligence and success. Darker skin color has been related to negative perception of others, low self-esteem, resentment, and anger (Brown et al, 1996). Because many Native American people have darker skin complexions, these issues could have a measurable effect upon the socio-economic status of Native American people.

### Projective Assessment Techniques

While many assessment procedures grew out of the psychodynamic/ personality movement (e.g. Rorschach Ink Blot Test, Word Association Test, Thematic Apperception Test) the term “projective” techniques did not gain wide spread popularity until after World War II. At this time, tests such as the Stanford-Binet and the Wechsler-Bellevue were also included under the same heading when used in similar fashion, as a means to determine more broad scope personality features (Rabin, 2001). Projective techniques, “is (are) considered especially sensitive to covert or unconscious aspects of behavior, it

permits or encourages a wide variety of subject responses, is highly multidimensional and it evokes unusually rich and profuse response data, with a minimum of subject awareness concerning the purpose of the test” (Lindzey, 1959 p. 45). Rabin (2001), stated that many projective techniques fell out of favor over the latter half of the century, however one technique (among others), the human figure drawing, has been retained as useful and has generated a plethora of research due to its ease of administration and face validity. According to Lindzey (1959), the Draw A Person projective drawing technique is classified as a construction technique, in which a client is “required ...to create or construct a product which is typically an art form such as a story or picture” (p. 163), the focus of such technique is outcome based and engages the client in complex, yet subtle, cognitive activities.

Projective drawing tests have long been validated for use in measuring cognitive abilities. However, there has been little research in the area of using projective techniques to assess cultural identity (Pfeffer, 1984). No specific research was found applying the D-A-P to measure cultural identity in the Native American population. One study (Skillman et al., 1992) addressed the fact that “most of its (DAP) validation has been conducted with White subjects despite the fact that the test is used commonly with non-White clients” (Skillman et al., 1992, p. 561). One possible reason the DAP could be used successfully with Native people is that many Native cultures incorporate artistic expression such as songs or dances into their rituals (Money & Nurcombe, 1974).

Schofield (1978) addressed the use of the DAP as a measure of cultural identity and generated the majority of the information available on this topic. Schofield stated, "It is surprising that the parallel use of the race of the figure drawn as a measure of racial identification has rarely been investigated" (p. 311). The purpose of Schofield's study was to explore the validity and reliability of the Draw-A-Person as an indicator of cultural identity with the African-American population. The hypothesis that the race of the figures drawn by the participant would vary due to the participant race was supported in this study. When rated by judge's blind to the participant's race they determined that, "blacks tend to draw blacker figures than whites" (Schofield, 1978). The test, re-test reliability of the DAP after a five week interval was .53. The race of the figure drawn with the DAP correlated highly with the picture choice task in which participants were asked to choose between pictures depicting either culturally identifiable or mainstream persons ( $r = .39$ ,  $p < .05$ ), supporting the DAP as a measure of cultural identity.

Pfeffer (1987) validated more specific instructions for the DAP when used as a cultural indicator. It is possible that the more specific instructions, such as "draw yourself", could result in a more realistic self-portrait. Pfeiffer's 1984 study replicated Schofield (1978). Schofield (1978) and Pfeffer (1984) supported the use of the DAP as a measure of cultural (racial) identity. Pfeffer (1987) attempted to compensate for social issues such as ambivalence about ethnicity or lack of cultural pride by further modifying the instructions of the DAP from

“draw a person” to “draw a picture of yourself”. Pfeffer (1984) stated that although the test is simple to administer and has many advantages, it is seldom used as a measure of cultural identity. Pfeffer (1984) cited a major advantage of the DAP as a measure of cultural identity, “this method is less reactive (*less likely to elicit a negative response*) than other methods” (p. 835). Results of these studies supported the modified instructions. The results of Pfeffer (1987) saw ethnic identity scores go from a median of 3, to 6 and modes of 3 and 4 increases to 6. More information concerning the DAP can be found in the Instrumentation section of this paper.

## CHAPTER THREE

### Method

Chapter 3 will present information relevant to the participants involved in the study, the procedures used in the study, the instruments used and the research question addressed in the study.

#### Participants

The participants for this study consisted of 50 people of Native American descent who participated in cultural activities such as dances or dinners. All people participating in this research were of Native American heritage, and represented many tribal affiliations (Chippewa, Cherokee, Choctaw, Seminole, Sioux, Chickasaw, Keetoowah, Kickapoo, Iowa, Creek, Chericahuah Apache, Haskell, Kiowa, Osage); Many were bi-racial as well as reporting multiple tribal affiliations, socio-economic status, background, and cultural ties; only three participants reported being fluent in their native language. Table 1 presents a summary of the frequencies of gender, age, income, and education level. Of note, the only requirement to participate was self-report of Native American heritage, no formal identification was requested.

Table 1

Number and percent for Sex, Age, Education Level, and Income Level

Category	Number	Percent
Sex		
Male	14	28
Female	36	72
Age		
18-25	9	16
26-33	13	26
34-41	11	22
42-49	9	18
50-59	7	14
60 or over	1	2
Education Level		
Below 9 <sup>th</sup> Grade	8	16
High School/GED	18	36
College/Trade	24	48

Table Continued

Table 1 (Continued)

Category	Number	Percent
Income Level		
Below \$10,000	19	38
\$11,000-\$25,999	21	42
\$26,000-\$39,999	7	14
\$40,000-59,999	2	4
\$60,000-75,999	1	2
Above 76,000	0	0

## Instrumentation

The participants completed an informed consent document (Appendix A) and a Demographic questionnaire (Appendix B). The measures contained in the instrumentation included: The Draw-A-Person (DAP) projective drawing technique, modified for this study, and the Multi-group Ethnic Identity Measure (MEIM, Appendix C).

### Draw-A-Person

The use of human drawings for assessment has been extensive. The Draw-A-Person (DAP) is a modification of the first formal drawing technique developed, the Draw-A-Man test (DAM), by Goodenough (1926). It was originally utilized as a measure of children's cognitive abilities. Machover (1949) adapted the DAM into a personality test, the Draw-A-Person test. For the original DAM technique, the client drew two pictures, with a lead pencil. The first drawing was a person; the second drawing was a person of the opposite sex (Groth-Marnat, 1997).

Validity and reliability are very difficult to determine for projective tests due to the subjective nature of drawings. "Test-retest reliability based on global quantitative ratings using the Naglieri and other similar DAP guidelines have found moderate to good reliability ranging between .60 and .89, with a mean of

.74” (Groth-Marnat, 1987, p. 503). Interrater reliabilities have been quite high. Validity has been harder to determine for the DAP. There has been moderate success achieved correlating the DAP with intelligence testing, with a range of .22 to .63 (Groth-Marnat, 1987).

The present study modified the DAP to include suggestions made by Schofield (1978) and Pfeffer (1987) to use colored pencils and modify instructions. The drawings were modified with the directions, “draw a picture of yourself”, and the use of colored pencils versus crayons due to crayons possibly being viewed as “childish”. Scores were determined by calculating the participants total use of the colors black, red, and browns (each drawing was stratified into several categories for raters which included: the color black included ratings for skin shading, eye color and hair color, the browns included ratings for skin shading, eye color and hair color, and the color red included ratings for skin shading).

The modified Draw-A-Person projective drawings were arranged in a random order before scoring. The drawings were then scored by two raters, blind to the purpose of the study. The raters were both professionals, one was a medical professional who was trained at the Master’s level, the other was a human relations professional who had a bachelor’s degree. Neither of the raters had any formal higher education in the arts. The raters were trained for the purpose of this study by having them identify the colors used on the protocol, by

randomly presenting the colors (with varying degrees of pencil pressure) placed on sheets of paper until they could correctly identify the colors with no mistakes. The drawings were scored by counting the total number of culturally significant colors used on the drawings. Categories included skin, hair and eye color. The raters indicated if the color was present by coloring in the corresponding oval on the rating sheet grid, if any of the culturally relevant colors were on that portion of the drawing, they were given credit for that category. For example, if the participant used two of the shades of brown in the hair, another shade of brown in the eyes, and red for skin, their score would be 3, indicating that culturally significant color was present in all three areas. Higher scores therefore indicated more use of culturally relevant color, lower scores indicated less use of culturally relevant colors. Interrater reliability was very high ( $r=.99$ ,  $p = .000$ ). The raters only disagreed on one color on one drawing; the researcher broke the tie by assessing the true color present.

### Multigroup Ethnic Identity Measure

Phinneys' (1992) Multi-group Ethnic Identity Measure (MEIM) (most current revision is being used, 2001), is a 12-item questionnaire that explores cultural identity both in the context of the participant's self-identification and the parents' ethnic heritage. Participants indicate their own cultural identity by writing in at the top of the measure what ethnic group they feel they belong to, and at the bottom of the measure by circling one of seven choices for "ethnicity" including

one indicating “American Indian/Native American”. The questionnaire utilizes a Likert-type response to open-and closed-ended items such as, “I am happy that I am a member of the group I belong to,” “I have a strong sense of belonging to my own ethnic group,” and “I feel a strong attachment towards my own ethnic group.” The participants indicated their answers to the questions with a rating from 1 (strongly agree) to 4 (strongly disagree). The MEIM was scored by adding the total score and computing an average for each participant, with a higher score indicating a higher level of cultural identification. Chronbachs' alpha was used to determine a reliability coefficient of .81 on the total score, when the MEIM was used with a college sample (Phinney, 1992); internal consistency for the current study was also determined by utilizing Chronbachs' alpha with a reliability coefficient of .76. Roberts, et al (1999) examined the structure and construct validity of the MEIM. This study conducted a factor analysis of the MEIM that supported two of the original constructs: ethnic identity search (a developmental and cognitive component), and affirmation, belonging, and commitment (an affective component). “Similar patterns in magnitude of loading were observed across groups, indicating that the MEIM could be used as a global composite index of ethnic identity...MEIM scores also were moderately strong and positive with salience across ethnic groups” (Roberts et al, 1999, p. 321).

The Multigroup Ethnic Identity Measure was scored by the researcher using the standardized scoring procedure.

## Procedures

The informed consent document (Appendix A) included an abstract and expectations of the study. The demographics sheet was administered to collect data on the sex, age, income level, education, language, and tribal affiliation.

Data collection was conducted at a intertribal (open to anyone) Pow-wow, a Native American dance where many tribes come together for food and fellowship as well as traditional dancing, in Tulsa, OK in February (2004), and at a weekly multipurpose (food, dancing, playing games) get-together for Native American people in Northeastern Oklahoma over a course of 3 months on Thursday evenings, January (2004) through March (2004). The procedure was the same for both locations. Space was procured and subjects were invited to participate in the study. The researcher placed posters in visible areas as well as provided verbal invitations indicating the nature of the study and the need for the current research. A table was available at which participants could sit and complete the protocol, and a tri-fold cardboard partition was utilized to maintain privacy/confidentiality. All data were gathered individually by the researcher.

The participants were given the consent form and asked to read and sign it. Included in the consent form was the disclosure that a simple art component is included in the survey. Consent forms were kept separately in a blank manila envelope and no identifying information was asked on the measures in order to protect the anonymity of the participants. Participants were given a copy of the consent form to keep. Questions were answered at that time. Participants were

then offered an opportunity to decline participation without penalty, for those who decided they did not want to participate; the protocol ended at that time. While many participants had questions about the art component of the project, only one person, a middle age male, declined to participate. Participants were given the DAP, and the MEIM in random order to control for order effects. Each protocol was coded with either a 1 or a 2 to indicate if it was given either first or second.

Materials for the DAP were one sheet of 8 1/2" x 11" grey paper and a set of 10 colored pencils. The pencils were randomly placed in a container. For scoring purposes, they were divided into two groups of five with one group being culturally significant (black, dark brown, dark umber, sienna brown, and terra cotta red) and one group representing majority culture (light peach, light brown, bright yellow, dark blue, and dark green). Each participant received the paper placed horizontally, and then the pencils. The Draw-A-Person projective technique was administered to each participant with the instructions: "Draw a picture of yourself." Any questions that the participant asked pertaining to the drawing were answered with "it is your choice" in order to avoid leading the participant. There was no time limit for completion of the drawings. The Multigroup Ethnic Identity Measure was passed out along with a #2 pencil, and participants were given directions and instructed to mark the most correct answer. There was no time limit for finishing the MEIM.

The following script was utilized for conducting the current research:

My name is Andrea Dudley, and I am conducting research on cultural identification using a drawing and a survey. The first thing we must do is informed consent; this process will explain a little more about the research and will give you information on your rights and why I am doing this research.

At that time, the participants were given the consent form and it was read aloud to them, pausing when appropriate to allow for questions or a decline. After they signed the consent form, it was placed in an envelope and put it to the side and they were given a copy to keep. The researcher then said “thank-you, here is your copy of the consent form for you to keep. The next item I would like for you to fill out is a short form that will give me some information so that I can compare you and your situation with other research participants; please do not write your name on the survey”. They were then given the demographics questionnaire to fill out.

The MEIM and DAP were administered at that time. They were coded, half of them had a 1 and half had a 2, the number indicated the order in which the instruments were administered.

Instructions for administering the Multigroup Ethnic Identity Measure (MEIM) and the modified Draw-A-Person (DAP) projective drawing

When the researcher administrated the MEIM, she handed the participant the MEIM form and a #2 pencil, and said:

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 Mexican-American, Hispanic, Black, Asian American, American Indian/Native American, Anglo-American, White, and many others. These questions are about your ethnicity or your ethnic group and how you feel about it or react to it. Mark your answers using the numbers 4, 3, 2, or 1, with 4 being: strongly agree, 3 being: somewhat agree, 2: being somewhat disagree, 1: being strongly disagree. The choices are at the top of each page to help you remember. Go ahead and answer the questions now. (If the participant had questions, they were addressed based upon the definitions and assumptions within this research).

When administering the DAP, the researcher said:

This part of the research is a drawing. Some people may feel they are not good artists, however, ability has nothing to do with this task and it will not be judged. What I would like you to do is draw a picture of yourself.

The paper was placed on the table horizontally, and the pencils handed to

them in a container. If participants had questions, the questions were answered with, "it is your choice", to avoid leading the participant. When the participants completed both the MEIM and the DAP the researcher said:

Thank-you very much for participating in this research. If you feel at any time that you would like to discuss any issues that may have been brought up during the completion of this project please inform me or contact the Oklahoma City Area Indian Health Service Office, who can direct you to the nearest facility for services.

Participants were then handed a card with the researcher's name and phone number where she can be reached, and the contact information for the Oklahoma City area Indian Health Services office.

## CHAPTER FOUR

### Results

Chapter 4 will first present the means and standard deviations of the independent and dependent variables (Table 2) and a correlation matrix of these variables (Table 3). The research question and associated null hypotheses will then be presented. The results of the tests of the hypotheses will then be presented. Finally, results of post hoc analyses will be presented.

#### Research Questions and Associated Null Hypotheses

Research Question: What is the relationship between the use of culturally significant color (black, dark brown, dark umber, sienna brown, and terra cotta red) on skin, hair and eye color on human figure drawings (with modifications, implying that the depiction is a drawing of self), socioeconomic status as measured by income and education level, and cultural identification as measured by the MEIM. Based upon the review of the literature, it was expected that culturally relevant color usage and lower socioeconomic status would predict higher cultural identification as indicated on the Multigroup Ethnic Identity Measure. In order to answer this research question, 4 associated null hypotheses were generated.

Table 2

Descriptive statistics for the independent and dependent variables

Variable	Min.	Max.	Mean	sd
Education*	1	3	1.68	.74
Income**	1	5	1.90	.93
Cul. Rel.Col. DAP	0	3	2.02	1.13
MEIM	1.2	3.60	2.87	.55

\* Note that for education level, 1 = 9<sup>th</sup> grade or below, 2 = High school graduate/GED,

3 = College/Trade School

\*\* Note that for Income, 1 = under \$10,000, 2 = \$11,000-\$25,999, 3 = \$26,000-\$39,999, 4 = \$40,000-\$55,999, 5 = \$60,000-\$75,999

Table 3

Correlation matrix for all research variables including the Multigroup Ethnic Identity Measure, total color usage on the modified Draw-A-Person projective drawing, Sex, Age, Education Level, and Income Level

	MEIM	DAP	Sex	Age	Ed.	Inc.
MEIM	1.0					
DAP	.60**	1.0				
Sex	-.01	.05	1.0			
Age	-.27	-.23	-.01	1.0		
Ed.	.21	.03	-.15	-.01	1.0	
Income	-.32*	-.31*	.08	.39**	-.28*	1.0

\*\*Correlation is significant at the .01 level

\*Correlation is significant at the .05 level

Null Hypothesis 1: There is no relationship between culturally relevant color usage on the DAP, socioeconomic status (as measured by education and income level) and scores on the MEIM.

Null Hypothesis 1a: There is no relationship between culturally significant color usage and scores on the MEIM.

Null Hypothesis 1b: There is no relationship between education level and scores on the MEIM.

Null Hypothesis 1c: There is no relationship between income and scores on the MEIM.

### Results of Analyses

Null hypothesis 1 was tested by utilizing a multiple regression statistical analysis to assess the relationship between the modified Draw-A-Person projective drawings, socioeconomic indicators including income and education level and the Multigroup Ethnic Identity Measure (Table 4). Higher scores on the MEIM did correlate positively with higher use of culturally relevant colors on the Draw-A-Person (DAP) drawing and socioeconomic status indicators, ( $R = .63$ ,  $F = 10.20$ ,  $p = .000$ ). Since there is a statistically significant relationship between culturally relevant color, socioeconomic status indicators and scores on the

MEIM, the null hypothesis was rejected. Results of the multiple regression analysis indicated that 40% of the variance on the MEIM can be accounted for by the combination of total color usage on the DAP and the indicators of socioeconomic status (education level and income). When looking at variables for the regression, culturally relevant color usage is the only individual variable to reach statistical significance; therefore this predictor had the greatest level of contribution to the variance on the MEIM.

Table 4

Beta Weightings, t values, and Significance Level for Multiple RegressionAnalysis

Variable	Beta	t	Sig.
Cult.Rel.Col.			
DAP	.56	4.64	.000*
Income	-.11	-.84	.41
Education	.16	1.38	.19

---

\* $p < .05$

Null hypothesis 1a was tested through the use of a Pearson correlation (see table 2). There was a statistically significant relationship between color usage on the modified Draw –A-Person and scores on the MEIM ( $r = .60$ ,  $p = .000$ ). Null Hypothesis 1a was rejected. This indicates that 36% of the variance on the MEIM is shared with culturally relevant color usage on the DAP.

Null Hypothesis 1b was tested through the use of a Pearson correlation (see table 2). There was no statistically significant relationship between education level and scores on the MEIM ( $r = .21$ ,  $p = .15$ ). Therefore, Null Hypothesis 1b was retained.

Null Hypothesis 1c was tested through the use of a Pearson correlation (see table 2). There was a statistically significant inverse relationship between income and scores on the MEIM ( $r = .32$ ,  $p = .02$ ). Therefore, Null Hypothesis 4 was rejected. This finding supports the current research, which postulated that participants with lower socio-economic status would have higher levels of cultural identification. While the other factor used as an indicator of socio-economic status, education level, was not significant, income level could be considered to be a better indicator of socio-economic status because many people have job experience versus formal education. This could increase their earning power and consequently their socio-economic status.

### Post-hoc Analysis

Post-hoc analyses were conducted to assess whether there were sex differences on MEIM scores and Color usage scores. In addition, a t-test was performed between those individuals who took the MEIM first and those individuals who took the DAP first. None of the post-hoc analyses reached statistically significant levels. It is therefore concluded that there was not a significant difference between the responding of males and females and that the order of administration of the instruments did not affect the results of the study.

## CHAPTER FIVE

### Summary and Discussion

Chapter 5 will present a summary of the findings and a discussion of these findings, including implications for future research in the field of counseling psychology.

#### Summary

During the colonization of the New World, the native inhabitants were forced to assimilate into the ways of the western settlers. This was no quick or simple task, nor was it achieved through peaceful intermingling. The indigenous people were pushed from their homelands as European settlers sought to make a new haven for themselves (Lafromboise, 1991). Not only did the colonists seek to drive away or assimilate the people already settled in what is now the United States, but they also fought amongst themselves, creating hostile zones and further separating already divergent native tribes, as they chose sides in an effort to protect themselves (Garrett & Pichette, 2000). As one group, the British, became the major power of the continent, further infighting resulted in a final break from their mother country. The infancy of the United States was a volatile time fraught with political upheaval and social change. The Native American people were caught in the genesis, and were made to either abandon their way

of life or face serious retribution from the new majority power. Not only were the native people expected to leave their homelands, but they were also expected to fully adopt the ways of the colonist, thereby forgoing their cultural lifestyle including their language, spirituality, ritual, handiwork, and craft (Lafromboise, 1991, Garrett & Pichette, 2000). While it was slow in coming, and many tribes resisted and made war, eventually, the ways of the Native American tribes were extinguished to a mere fraction of the rich and varied civilization of a proud and, in many ways, advanced race of people (Lafromboise, 1991). Many of the old ways were lost during these generations of assimilation. Deculturation was the prominent and accepted answer to what the majority Caucasian population called the “Indian Problem” (Garrett & Pichette, 2000). It has only been recently that cultural renewal and preservation has once again become important (Waller et al, 2002).

As the United States struggles to embrace its ethnic diversity and uphold the tradition of the “melting pot”, people have a renewed interest in their culture. Despite historic attempts to create a new, uniform, “American” culture, traditional culture has continued to permeate all aspects of the lives of cultural minority people, including therapy. Due to the increasing importance of multi-cultural issues in therapy, culturally relevant therapy and research tools have emerged as an area of growing interest (Duran & Duran, 1995).

Although the Draw-A-Person (DAP) was originally designed as a measure

of cognitive ability and later modified to assess personality characteristics (Machover, 1949), the present study explored the usefulness of the DAP as a measure of, and the impact of socioeconomic status upon, the cultural identity of Native Americans. The main hypothesis was significant. Due to the growing importance of multicultural issues in therapy, as outlined in the literature review, the DAP will be an effective tool for therapists' to use to understand the role that culture plays in their client's lives; this greater understanding will improve rapport and help build trust (Duran & Duran, 1995).

### Discussion, Recommendations, and Implications

There are many other possibilities for additional research, which could expand the scope of culturally relevant therapeutic intervention and address the difficulties encountered during the undertaking of completing the present study. One of the problem areas was gathering the data. While there was only one formal decline during administration of the instrumentation, it is impossible to know how many Native American people chose not to participate due to their negative view of psychological research, probably due to historical indifference and abuse (Lafromboise, 1991). Data were gathered during well attended activities in which it is estimated several hundred people were in attendance. In light of this, it could be estimated that a very small fraction of the people in attendance actually chose to investigate and/or initiate participation. While it is impossible to formally address this issue due to no feasible way to measure it, a

suggestion that could alleviate this problem would be to utilize younger adults, around college age, as participants, who could be less reactive to research. Since this group could have less of a sense of their cultural identity, a validated measure of ethnic identity, such as the Multi-group Ethnic Identity Measure, would once again need to be used as a qualifier to validate the level of cultural identity. By utilizing younger participants it might be possible to increase the number participating, if larger numbers could be enticed into contributing, it could lead to increasing sensitivity of future research projects. This greater understanding of the level of cultural identity could increase the reliability of future findings.

Further research in the use of projective techniques, specifically the Draw-A-Person, as a measure of cultural identification is indicated by the significant results of the current study. The modifications of the original DAP test implemented in this study included substituting colored pencils for regular pencils (Schofield, 1978, Pfeffer, 1987), in part, so that the participants would not feel childish using crayons. Pencils also allowed better control of the media, however, it was stressed that drawing ability was not important. Further research could focus on identifying those more likely to be open to participating in art intervention. Future studies could also utilize children as participants, which could show the development of cultural identification.

Based upon previous research, more specific directions were also implemented, “draw a picture of yourself” instead of “draw a person.” These more explicit directions were designed to make the picture drawn more indicative of the person doing the drawing (Pfeffer, 1987). One recommendation for further research that could increase the usefulness of the DAP as an indicator of cultural identity would be to focus on increasing the validity of the criteria required for positive results, such as conducting studies to address color, and possibly specific cultural icons. This would be advantageous to the Native American culture, and may also be utilized with other non-Caucasian groups such as Asian-American, African-American or Hispanic cultures. Cultural indicators specific to a particular culture, such as head-dresses, hair style, clothing or symbols added to the drawings could also be considered as criterion. Not only could general cultural indicators be used for study of Native Americans, but the research could become more specific and utilize elements that are unique to different Native American tribes. This would however, mean sacrificing generalizability for the sake of specificity.

Limitations to the generalizability of this study also became evident during the analysis of the data gathered. The sample was loaded toward 26-41 year old women living at or close to the poverty level. However, almost fifty percent of the population used for this study was also educated at the college/trade school level. This could allude to a disparity in availability of employment opportunities for young, educated, culturally intact Native American women. This is an area

that begs for further research, to discover why these young women are not earning up to their potential, and how their cultural identification may fit into this problem. While there was also a positive relationship found between Income and Age, and Income and Education, this is actually a logical event. Most people earn more as they get older because they are more educated, whether the education is academic learning, or job training.

Another area of further research which would greatly benefit the field of counseling psychology would be to address whether or not using the DAP as an indicator of cultural identification has overcome the tendency of minority clients to fail to return after the first visit (Williams et al, 2005). A simple survey study could determine if addressing cultural identity in the first session improves the return rate or perception of improvement of the original purpose of visit.

A qualitative approach may also be an appropriate way to follow-up the present study. A qualitative design would be able to address the patterns of responses in the present study and more thoroughly address specific areas.

It is important to note that the work of Janet Helms (1994, 1997, in press) and her associates may have a great impact upon future research in the multicultural area. The challenge she has issued to the subjectivity of cultural factors and her view on operationalizing of these factors under the auspices of race, may change the direction of the field in the near future.

In summary, this study explored cultural identification and socioeconomic status utilizing the Draw-A-Person (DAP) projective drawing technique, socioeconomic status indicators of education level and income, and the Multi-group Ethnic Identity Measure (MEIM). The results of this study were significant, the DAP is valid as an indicator of cultural identity in Native Americans as supported by the MEIM.

“Counselors who understand the acculturation continuum as a reflection of historical events/circumstances and life choices that shape the worldview of Naïve American clients will be able to see the clients as they see themselves – through their hopes, their dreams, their struggles, their pain, their strength, their relations, their history, their perceptions of what is real and meaningful and full of life” (Garret & Pichette, 2000, pg. 9)

This research also provides a strong base for further exploration of drawing techniques in this manner. The positive results of this study suggest the value, potential and need of more related work.

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## APPENDICES

## Appendix A

### INFORMED CONSENT DOCUMENT

The School of Applied Health and Educational Psychology at Oklahoma State University supports the practice of protection for human subjects participating in research and related activities. The following information is provided so that you can decide whether you wish to participate in the present study. However, even if you agree to participate, you may withdraw at any time, without reprimand or any other form of reproach.

This research project explores using a drawing technique to determine cultural identity and will consist of a demographics data sheet, the Draw-A-Person projective technique and the Multi-group Ethnic Identity Measure. It should take you approximately 30 minutes to complete. We believe that this research will provide better understanding of Native American people and will benefit the quality of mental health services they receive.

You may find that some of the questions are personal and sensitive in nature and it is possible that you may experience discomfort while drawing. Your participation in this study is voluntary, and you may withdraw at any time without penalty of any kind. You may also choose not to answer a question or not finish a drawing. Your confidentiality will be strictly maintained. Please do not write your name on any of the questionnaires or drawings. This consent form and the questionnaires and drawings will be collected in anonymous envelopes and maintained separately to ensure your privacy. You will receive a copy of this form to keep.

If you have any questions about this study you can contact Andrea Dudley, MS, 408 E. 8th St., Claremore, OK 74017; or Dr. Don Boswell at 434 Willard Hall, Oklahoma State University, Stillwater, OK 74078, (405) 744-9454. You may also contact Sharon Bacher, IRB Executive Secretary, 202 Whitehurst Hall, Oklahoma State University, Stillwater, OK 74078, (405) 744-5700.

*"I have read the above statement and have been fully advised of the procedures to be used in this project. I have been given sufficient opportunity to ask any questions I have concerning the procedures and any possible risks involved. I understand the potential risks involved and I assume them voluntarily. I likewise understand that I can withdraw from the study at any time without being subjected to reproach."*

---

**Participant**

---

**Date**

---

**Witness**

---

**Date**

Appendix B  
Demographic Data

Please circle the most appropriate answer.

**Sex**   Male   Female

**Age**   18-25yrs   26-33yrs   34-41yrs   42-49yrs   50-59yrs   60 or over

**Highest education achieved**   College / Technical / Trade school

High School Graduate/GED   9th grade or lower

**Approximate yearly income?**   under \$10,999   \$11,000-\$25,999

\$26,000-\$39,999   \$40,000-\$55,999   \$60,000-\$75,999   over \$76,000

**Do you have a tribal affiliation? If yes, please identify.**

---

**Do you speak a Native American language? If yes, please identify.**

---

## Appendix C

### Multi-group Ethnic Identity Measure

(This section is not left in when given to the participant, but read to them)  
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 Mexican-American, Hispanic, Black, Asian American, American Indian/Native American, Anglo-American, White, 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 given below to indicate how much you agree or disagree with each statement.

4;Strongly agree3;Somewhat agree2;Somewhat disagree1;Strongly disagree

- 1.) I have spent time trying to find out more about my own 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. \_\_\_\_\_

4:Strongly agree3:Somewhat agree2:Somewhat disagree1:Strongly disagree

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, Asian American, or Oriental

(2) Black or African American

(3) Hispanic or Latino(a)

(4) White, Caucasian, European, 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) \_\_\_\_\_

Oklahoma State University  
Institutional Review Board

Protocol Expires: 12/2/2004

Date: Wednesday, December 03, 2003

IRB Application No ED0446

Proposal Title: Cultural Identification in Native Americans

Principal  
Investigator(s):

Andrea D. Dudley  
408 E. 8th St.  
Claremore, OK 74017

Don Boswell  
434 Willard  
Stillwater, OK 74078

Reviewed and  
Processed as: Expedited

Approval Status Recommended by Reviewer(s): Approved

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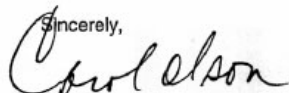
Dear PI :

Your IRB application referenced above has been approved for one calendar year. Please make note of the expiration date indicated above. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval.
2. Submit a request for continuation if the study extends beyond the approval period of one calendar year. This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of this research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved projects are subject to monitoring by the IRB. If you have questions about the IRB procedures or need any assistance from the Board, please contact me in 415 Whitehurst (phone: 405-744-5700, colson@okstate.edu).

Sincerely,  


VITA

Andrea Denice Dudley

Candidate for the Degree of

Doctor of Philosophy

Thesis: CULTURAL IDENTITY IN NATIVE AMERICANS

Major Field: Counseling Psychology

Personal Data: OK License # 3492  
704 W. Chickasaw  
Sallisaw, OK 74955  
918-630-9729 (Cellular/Days)  
Shalizarr1@aol.com

Education: Oklahoma State University  
Stillwater, Oklahoma  
Ph.D. Candidate - Counseling Psychology – GPA 3.8  
Expected Completion of requirements – December 2005

Emporia State University  
Emporia, Kansas  
MS - Art Therapy GPA 3.6

Northeastern State University  
Tahlequah, Oklahoma  
BA - Psychology GPA 3.2

Experience:  
11-10-03 Behavioral Health Clinician  
Present Cherokee Nation Behavioral Health  
Supervisor: Darren Stites, MS – ICADC, Site Manager  
1503 W. Chickasaw, Sallisaw, OK 74955  
918-775-6039