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A Cross-Cultural Exploration Into Kinetic Family Drawings

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A CROSS-CULTURAL EXPLORATION INTO KINETIC FAMILY DRAWINGS

by

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A research paper presented to the

FACULTY OF THE DEPARTMENT OF
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In partial fulfillment of the
requirements for the degree
MASTER OF ARTS

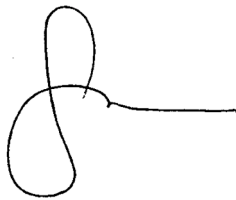
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Signature Page

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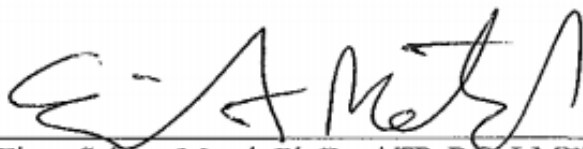


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Disclaimer

We hereby declare that this research paper is our own original work and has not been submitted before to any institution for assessment purposes.

This paper does not reflect the views of Loyola Marymount University, nor the Department of Marital and Family Therapy.

Further, we have acknowledged all sources used and have cited these in the reference section.

Dedication

“It’s never the differences between people that surprise us. It’s the things that, against all odds, we have in common.” – Jodi Picoult

“Once upon a time there were two countries, at war with each other. In order to make peace after many years of conflict, they decided to build a bridge across the ocean.

But because they never learned each other’s language properly, they could never agree on the details, so the two halves of the bridge they started to build never met.

To this day the bridge extends far into the ocean from both sides, and simply ends halfway, miles in the wrong direction from the meeting point.

And the two countries are still at war.” – Vera Nazarian

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Abstract

The purpose of this research was to explore cultural similarities and differences that could be found from analyzing the images of the Kinetic Family Drawing and their accompanying narratives. The current literature on the Kinetic Family Drawing as an assessment tool and the literature on the role of culture in psychotherapy were examined. The researchers have collected Kinetic Family Drawing images and narratives from groups of college students from the United States and groups of college students from two different areas in Mexico. Participants were asked to perform the Kinetic Family Drawing, title the drawing, write a brief narrative about the drawing, and list any cultural affiliations that may aid in contextualizing the drawing. Researchers used the Kinetic Family Drawings and the accompanying narratives collected to look for similarities and differences in perceptions of family among the different cultures and the ways in which environment and culture may impact family and family perceptions.

1. Introduction

When it comes to issues of culture, family, and race, the very definitions of these terms can vary by individual. While it is impossible to expect that we might ever arrive at a seamlessly agreed-upon definition for such terms, surely there are methods for chipping away to reach a shared meaning, leading us that much closer to a collective understanding.

How do you define ‘family’? How does your ethnicity influence how you view your family and family interactions? How does your view of your family and family interactions shape your understanding of culture?

This study intends to use the Kinetic Family Drawing assessment as a tool by which to explore the understanding and perceptions of family, compare and contrast family constructs while taking into account the identified cultural differences of the participants, and to explore the impact of environment and culture on the family.

Significance of the Study

Much of the literature on the Kinetic Family Drawing (KFD) focuses on its use with children (Burns & Kaufman, 1972; Elin & Nucho, 1979; Fan, 2012, Handler & Habenicht, 1994; Saneei & Haghayegh, 2011), typically as an assessment tool for gauging a child’s overall development—emotionally, intellectually, or otherwise. Additionally, the most relevant literature concentrating solely on the general use, merits, and limitations of the KFD is not current. The most recent in-depth review on KFD literature (Handler & Habenicht, 1994) is twenty years old. The research and findings herein will provide insight into using the KFD with populations other than children. In particular, this study will be conducted with college students above the age of 18, of varying ethnicities and racial backgrounds.

The relevance of this study to the field of art therapy (and certainly to other fields as well) lies in the analysis of the collected data yielding insight into the potential differences in family perception among those of varying ethnicities. This study is intended to uncover the benefits of transforming the current use of the KFD as an assessment tool mainly for children, into a cultural lens for people of all ages, and to motivate more in-depth studies into the subject. By expanding the use of the KFD from assessing a child's development to assessing later human development with a distinct focus on the role of culture, we can gain greater understanding of the differences in family perception based on ethnicity and racial backgrounds.

The researchers' interest in the subject encompassed several points:

- Uncovering a deeper sense of the cultural patterns that exist and vary among different ethnic groups. By first shedding light on our differences, we may better understand them, and in so doing, we may also dilute the ignorance that contributes to trivial, everyday cultural misunderstandings such as racial microaggressions, and to much more costly wages, such as war. This study may aid in contributing a useful method for examining cultural differences in perceptions of family, and to form a basis for recognizing, accepting, and embracing these differences.
- Delving into how an individual's experience of his/her family system can be influenced by personal events, family myths and traditions, cultural heritage, war, and poverty. These and other cultural factors may influence the way individual beings navigate in this world. The knowledge gained surrounding the transmission of unhealthy patterns might aid in processing life experiences. If there is evidence of any environmental factors, which may affect an individual's

experience of their family system, it may open the door for further exploration.

Being informed may begin the first steps to finding ways of creating a healthier family lifestyle.

- The study is also open to other relevant cultural patterns, which may impact an individual.

These points of interest will be further explored in relation to family perceptions, research on Kinetic Family Drawings, and explorations of culture, as discussed in the following section.

2. Background of the Study Topic

There has been a growing interest in understanding the impact of ethnicity and culture in family dynamics (Florian et al., 1993). It has only been in the last 30 or so years that research has been generated on ethnic minorities in the United States (Staples & Mirande, 1980). Since then, research into the role of racial diversity in societal and familial relations has been playing catch-up with the exploding population of ethnic minority members.

The family system is a major component of society. Families and societies are interacting systems: families socialize their children to become productive members of society (Phenice & Griffore, 2000). The subject of “family” has continued to generate interest in research due in part to the lack of consensus on its very definition. “Families,” as a term, may refer to its immediate members, extended members, or even non-biological members. Regardless of the definition, family life is perhaps the biggest source of interpersonal relationships and most influential determinant in the development of children.

Burns and Kaufman (1972) developed the Kinetic Family Drawing (KFD) as a way of assessing the extent of a child’s adjustment. The KFD differs from the more general Family Drawing Test in that the KFD adds a dynamic element to the directive. The Family Drawing Test prompt reads: “Draw a picture of your family.” The current KFD prompt reads: “Draw a picture of your family doing something.” This addition served to reveal substantially more about family dynamics (Saneei & Haghayegh, 2011). Research has shown that how children draw their families is different from what they say about their families (Fan, 2012).

Much of the research done on the Kinetic Family Drawing since its creation has focused on finding an objective scoring method that would allow the KFD to become a standardized diagnostic tool (Elin & Nucho, 1979; Lazarus & Mostkoff, 1983; Browne & Veltmann, 2003;

Kim & Suh, 2013). Findings from research reviewed suggested that achieving standardization, reliability, and validity for the KFD would be difficult based on the many variations of scoring methods used (Habenicht & Handler, 1994; Lazarus & Mostkoff, 1983). All articles agreed that the Kinetic Family Drawing offers clinicians a deeper and more informed view of the participant, but the need for further research is great.

Other projective drawing techniques include Clark's Drawing Abilities Test, the House-Tree-Person, and the Draw-A-Person Test. Recent art therapy studies emphasize the necessity of exploring how cultural assumptions might impact art therapy interventions and assessments (Betts, 2013; Hocoy, 2011), issues that might begin to be addressed by studies such as this.

Evidenced by recent research on culture and cross-culture, a need has emerged for determining distinct patterns among varied cultural groups. The basis for this specific focus is due, in part, to an increased emphasis on implementing multicultural appreciation in research (Kane, 1998). Perhaps this has come about from recognition of the risk for cultural insensitivity, whether intentional or unintentional, in dealing with people, a cultural insensitivity that has taken the form of stereotyping and/or racial microaggressions. As a result, much attention has been brought to ultimately delineating the line between stereotyping and acknowledging cultural patterns (Kane, 1998). Julian et al.'s (1994) study on cultural variations in parenting with Caucasian, African-American, Hispanic, and Asian-American parents found adaptive strategies common among the ethnic groups, including an emphasis on extended families, role flexibility, biculturalism, and toeing the line between collectivism and individualism, all of which are reflected in parents' child-rearing goals.

One unique way of further examining the relationship between culture and family perceptions is art (John et al., 2013). Several studies have cited art as a way for children to mirror

what is in the mind (Saneei & Haghayegh, 2011; John et al., 2013; Chen, 1995). In their research on cross-cultural differences in drawings and language, John et al. (2013) discuss the use of drawings to reflect a child's social world, as well as the child's understanding of the self and of culture. A related study by Kebbe and Vinter (2012) researched the relationship between culture and the way in which one draws side-view objects, and found a correlation between one's cultural reading and writing habits and the orientation preference for which one draws objects. Chen's (1995) examination into cultural influences on children's drawings found that the use of Clark's Drawing Abilities Test provided a means for analysis through the comparison of the children's art. John et al. (2013) found that different cultural backgrounds are reflected in cultural differences in children's drawings, due to the fact that culture evidently permeates a child's representation of people.

Ultimately, to date, the consensus of the literature covering the aforementioned topics of culture, family perceptions, and the relationship between the two, calls for further research. It is our hope that this study and the findings herein can contribute to this task through the use of Kinetic Family Drawings, and the found connections between the drawings and narratives to family perceptions.

3. Literature Review

The general literature regarding the exploration of family perceptions is vast, and the amount of literature addressing the therapeutic values of art making is steadily increasing, but a comparison of family perceptions through art making is limited. The literature reviewed here encompasses a broad but relevant range of topics related to this study's focus of exploring the tie between culture and family perceptions. First, literature on the definition and nuances of researching family perceptions is included. We include literature on projective drawing tests, including the Kinetic Family Drawing, in particular its history, scoring, and usage. We also cover literature concerning multiculturalism and cultural sensitivity, cultural differences in art, and the role of art therapy for insight and healing. We end with the limitations of the current research.

Family Perceptions

According to Florian et al. (1993), families may refer to a multitude of configurations—they may include immediate members (i.e., mother, father, children), extended family members (i.e., grandparents, aunts, uncles), or non-biological family members (i.e., nannies, adoptive parents, unrelated caregivers). As the concept of family is the basis for society, it may be beneficial to gain a deeper and more nuanced understanding into the ways people define the family system. What can be agreed upon is that the family unit constitutes the main framework in which an individual grows and develops (Florian et al., 1993).

In the process of uncovering family perceptions through research, it is important to remember that each member's point of view is his own, and that naturally there will be clear differences in perception among each family member (Larson, 1974). According to Julian et al. (1994), parents base their parenting theories on cultural and reference group socialization. Parent

attitudes, which are influenced by family members and dynamics, are determined by parent behavior, which in turn affect the way children develop (Phenice & Griffore, 2000). Julian et al. (1994) purport that more attention should be paid to the effects of parent beliefs on the outcome of children; this makes sense given that family—and subsequently, the parents—is the major determinant in the development of children (Fan, 2012).

Florian et al. (1993) found that children more accurately report the reality of a family's dynamics than adults, though Larson (1974) argues that their responses vary systematically by age and gender. Still, Larson (1974) does concede that it is possible children are better able than their parents to discriminate family processes, as they have a more objective standpoint, and are more perceptive than adults. Further, he discusses the possibility that parents may perceive family dynamics according to the perceived norm, whereas children respond to what they see, rather than being concerned with a particular expectation. One of the ways a child's perspective can be concretized and studied is through the Kinetic Family Drawing (KFD), which will be discussed in greater detail below. Saneei and Haghayegh (2011) used the KFD with Iranian children with autism, and discussed how the KFD can elicit how children perceive their family members' attitudes, interactions, and feelings towards each other. Their particular study focused on assessing attachment in children with autism, and found interesting differences between autistic and normal children, and between the parents' depictions of their autistic versus normal children.

In their study on variations in adolescent perception of the family, Bowerman and Elder (1964) found that the relationship of the child with the parent(s) has more weight than how the child perceives the parents' relationship with each other. They also found that older children who were interviewed reported the same sex parent as the principal authority, regardless of who was,

in fact, the principal authority. Granted, one's perception is dependent on the relationship with other family members, and whether there are ideological similarities (Larson, 1974). Though their study is quite outdated, it is interesting to note that during that period, Bowerman and Elder (1964) found that the mother was perceived as dominant within blue collar families, and that the father was perceived as the dominant figure within white collar families. Aside from this finding, they generalized that children perceived their parents as equal, followed by the father as the dominant figure, then the mother. This, of course, was dependent on the gender and age of the children.

There is a complexity and multidimensionality to examining cross-cultural differences in family dynamics. Families are expected to show much cross-cultural variation (Florian et al., 1993). For instance, Florian et al.'s (1993) study on culture affecting perceived family dynamics found that the cultural differences between Arab and Jewish adolescents in Israel are reflected in variations of family cohesion and adaptability. The cultural diversity between the two populations, though centered in the same geographic location, affects the perceived pattern of family dynamics. In their study, Phenice and Griffore (2000) discussed how family behavior can be understood in terms of members' interactions within the family's environment. Indeed, Florian et al. (1993) found persistence in maintaining cultural values within the family system, despite the large degree to which they are pulled towards assimilation into the majority culture. They also emphasize the importance of comparing families on the varying cultural dimensions to gain a better understanding of cultural and ethnic influences on family perception.

Ethnic Differences

The interest in researching comparisons among ethnic minorities has steadily increased in the last few decades. Prior to the 1970s, ethnic minorities in the United States were subject to primarily negative stereotypes; during the 1970s, ethnic representation began to improve thanks, in part, to literature, which empirically supported positive aspects of ethnic family life (Staples & Mirande, 1980). Several authors (Kane, 1998; Julian et al., 1994) proposed that further research comparing ethnic minorities was necessitated by the hope for a switch from comparing minorities to the white American norm, to ethnic minorities comparing themselves with each other, or even perhaps allowing the research to stand alone, without the need for a white American norm.

The importance of examining ethnic differences lies in the past, current, and future social distinctions that ethnicity implies. Ethnic groups vary in lifestyle; those groups who are considered “others” often practice what are culturally deemed undesirable lifestyles and values (Eriksen, 1991). Research has shown that there are differences among different ethnic groups (Kane, 1998; Eriksen, 1991; Roseman et al., 1995). Kane’s (1998) study detailed distinct cultural differences among African Americans, Asian Americans, and Hispanics, with data from undergraduate and graduate students in Texas and California gathered using a brief demographic survey and analyzed using the Family of Origin Scale (FOS). Among these findings were: a) that African American families valued strong kinship bonds and fostered strong coping skills necessary in face of potentially racist environments; b) though Kane found it difficult to generalize about Asian-American families, the group held higher importance than the individual; and c) that in Hispanic families, the appearance of adhering to traditional values prevailed, regardless of whether these values were truly adhered to. Another study (Roseman et al., 1995) compared cultural differences and similarities in emotional appraisals and responses between

[Southeast Asian] Indians and Americans. Roseman et al. (1995) gathered data using responses to Pictures of Facial Affect (POFA). Analysis of the data ultimately showed that Indians are not detached to outcomes, whereas Americans define success by the fruits of their labor. Therefore, these cultural differences greatly influenced these two cultural groups' emotional appraisals and responses.

In contrast, Julian et al. (1994) generally found that there were more similarities than differences in attitude, behavior, and involvement among varied cultural groups. (This may be attributed to their study ensuring that socioeconomic status of the participants was controlled.) Their study focused on the cultural variations in parenting perceptions of Caucasian, African-American, Hispanic, and Asian-American parents. Julian et al. (1994) found that all parents had the same goals. The only difference was that the Caucasian parents had the means to achieve these goals. Nevertheless, they found that parenting styles were greatly influenced by cultural group. It should be noted that they found that the ethnic groups varied among themselves as much as with the Caucasian group.

Of interest is the possibility that abstract philosophical orientations, which are both undoubtedly determined in part by culture and handed down from generation to generation, influence the way in which particular ethnicities generally respond to emotions (Roseman et al., 1995). Similarly, Pettersson (1982) also suggests that the way we perceive things depends on the familiarity of those things in our society. For example, in his study on cultural differences in the perception of image and color in pictures, findings suggested that primitive African people and industrialized European people both considered different shapes to be appealing, and displayed differences in basic visual perception. Pettersson (1982)'s research showed that these differences

may be explained by physical geography; in other words, one's culture and ethnicity can play a distinctive role in how one perceives both emotions and objects.

The literature generally promoted researching ethnic groups with the purpose of better understanding cultural group patterns in order to diminish the perpetuation of stereotypes. In particular, Kane (1998) called for more qualitative data to either support or refute qualitative findings of ethnic groups.

Projective Drawing Tests

Projective, directed drawing tests and assessments have been used as a means for subjects to view themselves and their inner and outer environments (Muri, 2007). Examples of such tests include the Draw-A-Person test, the House-Tree-Person test, Clark's Drawing Abilities Test, and the Kinetic Family Drawing. A benefit of using art to gain insight into the psyche is that drawing requires little or no training for the client or the administrator (Saneei & Haghayegh, 2011). In children, the act of drawing is likely to reduce anxiety (Elin & Nucho, 1979). Projective drawing tests can reveal both conscious and unconscious attitudes, interactions, and feelings through random lines and shapes; drawings can also reveal personality and character differences (Saneei & Haghayegh, 2011).

There are myriad ways in which projective drawing tests can be analyzed. In the study conducted by Saneei and Haghayagh (2011), they found that closeness in the figures drawn may reflect intimacy in real life; conversely, distance between figures drawn may signify a separateness in real life. Further, the omission of an important figure or object in a drawing might represent repression or denial of the figure or object.

The Kinetic Family Drawing (KFD)

The Kinetic Family Drawing was developed by Burns and Kaufman (1972) to assess a child's adjustment and development. Since that time, others have found additional value in its use as an assessment tool. For example, Elin and Nucho (1979) and Saneei and Haghayegh (2011) discuss the merits of using the KFD in determining a child's self-concept, particularly that a drawing is more likely to assure the cooperation of a child, as opposed to strictly verbal interactions, and that, by including the element of movement to an otherwise static drawing, the child's feelings about his place in the family can emerge. In particular, according to Elin and Nucho (1979), the interaction of family members (engaged versus disengaged) within the child's drawing illustrates whether the child has a positive self-concept (engaged) or a negative self-concept (isolated from other family members).

In their 1980 study, Siegal and Kornfeld examined the use of the Kinetic Family Drawing as a diagnostic aid in the psychosocial management of 20 children with Duchenne's muscular dystrophy, as well as their siblings. The research found that utilizing this projective method as a diagnostic adjunct assisted the physician in treatment planning for the families offering easy and accurate access to information pertaining to conflicts and general attitudes within the family system.

One study by Veltman and Browne (2003) evaluated the drawings of six physically abused children, hypothesizing that the drawings of abused children will consist of significantly higher amounts of indicators for emotional distress. The results showed a tendency for abused children to score higher on most variables, but statistically the findings were not significantly higher. The study also names that Veltman and Browne found potential usefulness in recognizing initial suspicions and as a part, not replacement, of a more in-depth investigation despite Burns

and Kauffman's stating that standards for the inventory should not be used for the diagnosis of physical, sexual, or emotional abuse.

Chen (1995) chose to use the KFD for his study for several reasons, including the ease with which it can be administered, the simplicity of the task, and the broad observation base it allows. An additional benefit of the KFD is allowing for identification of supports and/or barriers within a child's family and social life so that appropriate steps can be taken to intervene, if necessary (Elin & Nucho, 1979). Additionally, Kim et al. (2011) purport that the integration of verbal interactions with the KFD can provide further information about both the client and the client's art. The KFD has also been used to study the acculturation process of families in cultural transition (Saneei & Haghayegh, 2011).

Comparisons of the KFD with the House-Tree-Person and Draw-A-Person tests showed that the KFD revealed information about conflicts and difficulties, whereas the other two did not (Handler & Habenicht, 1994). This difference can be explained by the element of interaction between drawn figures that the KFD induces, whereas the other tests' drawings have a more static quality. Specifically, Handler and Habenicht (1994) found that the KFD provided insight into the child's perception of family dynamics and interactions, as the child was able to depict the functions of his/her family.

Scoring method. The increased utilization of the KFD has in turn increased attempts to strengthen the reliability and validity of this measure. Siegal and Kornfeld (1980) found value in the KFD's ability to supply information while other researchers are refining its applications by seeing if specific patterns found within the artwork can be an indicator for people at risk, so that proper intervention steps may be taken (Elin & Nucho, 1989).

The scoring method designed by Burns and Kaufman (1970) for the Kinetic Family Drawing, which incorporates the tester asking the child questions about his/her drawing followed by analysis of the child's answers in conjunction with the drawing's characteristics, has taken criticism for its lack of objectivity (Elin & Nucho, 1983). Elin and Nucho's (1979) study focused on presenting an objective scoring system for the Kinetic Family Drawing. Up until that point, Elin and Nucho (1979) felt that not enough research had been conducted on how to assess the information gathered from the KFD. Elin and Nucho's (1979) scoring method was, "based on the conviction that positive interaction among family members is essential for the development of a positive self-concept" (p. 242). Therefore, all of the scores were based off of, "the relationship between the self-figure and the mother figure portrayed in the KFD" (Elin & Nucho, 1983, p.242). Some of the criteria for scoring included: action or interaction between self-figure and others, the presence or absence of hands, the affect or tone of the self-figure, and the access or distance between the figures represented (Elin & Nucho, 1979).

Lazarus and Mostkoff's (1983) study also looked at objective scoring systems for the KFD, but focused more specifically on the interrater and test-retest reliability of those systems. Unlike Elin and Nucho's (1979) study, Lazarus and Mostkoff (1983) had participants complete the KFD twice, two weeks apart, in order to study the test-retest reliability. Two raters were used to score the KFD's in order to study the interrater reliability (Lazarus & Mostkoff, 1983). The scoring method for this study included twenty different variables (Lazarus & Mostkoff, 1983). Some of the variables, such as omission of body parts and barriers between figures, were similar to those in Elin and Nucho's (1979) study (Lazarus & Mostkoff, 1983).

Habenicht and Handler (1994) take a different approach to studying the Kinetic Family Drawing. This study, like Lazarus and Mostkoff (1983), discusses the reliability and validity of

the KFD scoring methods, but states, “it is difficult to compare studies concerning validity and reliability because of the many variations in KFD scoring systems utilized in various studies” (Habenicht & Handler, 1994, p. 442). It seems that many studies prior to and after Habenicht and Handler (1994) focus on studying if the Kinetic Family Drawing can be used as a diagnostic test that is reliable and valid. Habenicht and Handler (1994) make a different statement about the potential benefits of utilizing the information from the KFD as just that, information to gain a deeper understanding of the participant and help inform one’s clinical assessment or treatment plan.

Kim et al. (2011) utilized computerized technology in hopes of increasing the objectivity of their study. Instead of allowing the subject to participate in the usual medium of free drawing, they offer pre-selected patterns saved in the computer to create a KFD. Through this they strengthen reliability and validity by providing an objective measure of the elements associated in a traditional Kinetic Family Drawing.

Though the computerized version of the KFD offers a more refined method of application, there is the concern that the indicated patterns and interpretations don’t allow for much divergence from the traditional Western norm (Nuttall & Chieh, 1988). Additionally, Kim et al. (2011) purport that the program is not meant to replace the human presence of the art therapist, but to simplify the art therapist’s evaluation process, relieving them of much time and effort. Fan (2012) utilized the KFD to study the differing family structures in three groups of 30 elementary school children with families ranging from traditional to single parent to newly immigrated. Fan (2012) found that difference within each measure ranged widely, some aspects such as the “distance between figures” and “styles” held minor differences while others such as “figure characteristics” and “symbols” showed a significant disparity. In 2011, around half of all

marriages in the United States ended in divorce or annulment (Centers for Disease Control and Protection, 2013), and although children understand the schema for a traditional family, their experience of normal may vary greatly based on their circumstances. The argument presented by Fan (2012) is that when interpreting the KFD, one should exercise caution as the meanings of certain symbols vary greatly based on the individual's background.

Most of the literature reviewed thus far has focused on the Kinetic Family Drawing as a diagnostic test and performed studies that focused on the eventual goal of standardizing the KFD as a reliable and valid test with little or no mention of the role of culture.

Cultural Differences in Art

Although this study will focus on the cultural perceptions as seen through the art, literature was reviewed which covered various other aspects, such as comparisons of children with and without autism, and internally displaced people due to political strife.

Cultural differences through Clark's Drawing Abilities Test. One such study that examined cultural influences on drawings was Chen's study (1995) comparing children from the mid-Western United States and from Taiwan. He found that drawings differed across culture after the scribble stage. Chen used Clark's Drawing Abilities Test, which is typically used to measure a child's drawing ability; in the case of his study, it was used as a method for collecting data. The test gives several prompts: "draw a house, draw a person running very fast, draw a group of friends playing in a playground, and draw a fantasy world of your imagination." Interestingly, he found that differences were especially obvious when the drawings were sparse and did not include too many details. Although he found that evidence via literature and research was lacking which supported the influence of external culture on drawings, his data showed that

the culture of the children was evident in the ways they depicted their environments and society. In particular, he discovered that cultural influences were apparent in older children's drawings only when they chose to also depict environments (Chen, 1995).

Cultural differences through the Kinetic Family Drawing. Handler and Habenicht (1994) gathered much research on different KFDs in varying cultures, and found patterns reflecting the cultural differences among non-White Americans (i.e. Filipino, Japanese, Puerto Rican, etc.), and also in comparison to Caucasian Americans. For instance, Chinese-American girls drew their fathers with less clear facial structures, indicating barriers between the girls and their fathers; Filipino and Black children drew the mother figure larger and more nurturing, whereas Puerto Rican and Caucasian children drew their fathers larger, the larger size indicative of the more powerful parental figure. Studies by Nuttall, Chieh and Nuttall (1988) showed that Chinese children's drawings emphasized the importance of the family, whereas American children's drawings illustrated a gravitation towards independence and individuality.

The study conducted by Saneei and Haghayegh (2011) utilized the KFD for determining differences in children with and without autism, as well as with their families. They compared drawings of 30 autistic children with the drawings of 30 normal children, as well as drawings of the children's mothers and siblings. The art showed that, while children with autism showed the same attachment as normal children (as evidenced by equal proximity between the drawn figures), the siblings of the autistic children displayed issues with both their autistic sibling and their parents (as evidenced by unequal proximity of the drawn figures). Further, the mothers of the autistic children drew the normal child as larger than the autistic child, despite the actual size of the children; this indicated that the mothers perceived the normal child as more important and with more potential than the autistic child.

Art Therapy as a Tool for Insight and Healing

Art has been used as a means of self-reflection as well as a means to understanding and accepting oneself (Muri, 2007). Drawing can express fears, weaknesses, and negative traits, and it can also communicate strengths, accomplishments, and positive traits (Saneei & Haghayagh, 2011). Feelings are universally experienced, but the when and why differ; art can provide a means for gauging the nature of these differences (Roseman et al., 1995). Language alone is insufficient to convey the intricacies of the conscious and unconscious (Riley, 1993). Art provides a deeper means to accessing what is inside.

John et al. (2013), in their research into children's drawings across four countries, found that the drawings yielded insight into the children's internal structure as well as their perceptual, cognitive, and motor processes. That the act of drawing requires little or no training for the client is a benefit of using art as or in therapy, in that unconscious elements are elicited (Saneei & Haghayegh, 2011). Riley (1993) also purported that art products provide an avenue to meta messages, and thus provide a window into the reality of latent content. Dosamantes-Beaudry (1997) goes further to discuss how the latent content of one's culture can be expressed through the art making process as well as the art itself.

Muri (2007) cited the case of Elizabeth "Grandma" Layton as an example in which the sharing of one's art can be more healing than simply creating it. Indeed, Riley (1993) discusses one's inability to observe one's own observations; the art provides a means for those observations to be viewed objectively. Czamanski-Cohen (2010) also purports the empowering properties of art for the client to tell his narrative, to engage in healthy reenactment of issues, and to also restore a sense of pleasure.

Multicultural Sensitivity

Multicultural exploration can be both intriguing and challenging. One must recognize the differences within and between groups, which is necessary for identifying predominant cultural characteristics, but without (and at the risk of) perpetuating stereotypes. Eriksen (1991) emphasizes the importance of ensuring that researchers avoid simply reducing cultural relationships to their contexts; culture provides a necessary means for meaningful action, and researchers must address these variations in degrees of shared meaning. He also stresses that culture is not an analytical entity, nor are cultural differences arbitrary signs. Julian et al. (1994) relates the therapist's appreciation of multiculturalism to the facilitation of the client's ethnic pride when dealing with issues of ethnicity and culture. An interesting case Julian et al. (1994) make for sensitivity to cultural differences in particular is that perhaps these differences reflect an increased difficulty in parenting, for instance, due to the bicultural efforts to fit in to new surroundings while simultaneously maintaining ties to the initial culture. Perhaps, also, differences may be better seen as coping mechanisms.

Several authors speak to the importance and necessity of developing cultural awareness as art therapists (Coseo, 1997; Lewis, 1997; Dosamantes-Beaudry, 1997; Henderson & Gladding, 1998). In the work of art therapy, one deals with a multitude of multicultural backgrounds; one is also arriving at a meeting place with a client bringing along one's own multifaceted experiences. Factor in the creative aspect of art, and it becomes an even more labyrinthine field. Coseo (1997) touches on the need for art therapists to become aware of their own cultural prejudices. Lewis (1997) discusses the background for why addressing multiculturalism in art therapy has only begun to emerge: the foundation for art therapy was built

mainly on a Western European and North American worldview. The expansion of different cultures in the art therapy field, however, has undoubtedly both prompted and progressed the discussion of multiculturalism in art therapy. Though the literature is sparse on how exactly to go about doing so, art making can be just the thing to uncover any cultural biases that could impede successful rapport with clients of varying cultural backgrounds. When implementing the KFD, or any other projective drawing test, in assessment, it is important to take into consideration the culture of the child and his/her family. Not only do racial constructs affect how one depicts one's family, but one's age and birth order can affect the portrayal of the family (Fan, 2012).

The art can be used as a way for therapists to delve more deeply into their client's experiences, gain greater insight, and thus provide more valuable treatment (Coseo, 1997). Henderson and Gladding (1998) also purport that the art can be created as a conversation piece between therapist and client as a way of bridging inevitable gaps in culture. They found that the creative arts can, among other things, help clients appreciate their own cultural backgrounds as well as develop new ideas and interests regarding other cultures. Lewis (1997) touches on barriers to therapy that are rooted in culture, and how art therapists must be sensitive to this fact and perhaps implement directives that directly address these issues. Nelson and Brendel (2001) caution that a therapist should not consider his shared background with a client as synonymous with mutual understanding of these cultures.

It seems as though most of the literature on multiculturalism and art therapy is not centered so much on the patients, but on how art therapists can properly assess their own prejudices and biases in order to work as effectively as possible with clients of varying cultures. Regardless, there were suggestions on how to implement the creation of art into acknowledging and bringing forth the conversations of multiculturalism that otherwise would be hidden

(Henderson & Gladding, 1998). Because “culture” encompasses such a wide array of factors, it becomes evident how much more analysis and research needs to be done regarding the KFD; it also becomes evident the importance of acknowledging and incorporating cultural awareness.

Challenges and Limitations

There are limitations and challenges to all of the aspects of research outlined above. They will be outlined here.

Data gathering/Analysis. In the case of using self-report methods to gather data, limitations include possible inaccuracy in reporting family cognitions, as well as an unwillingness to report true yet undesired family dynamics. Further, there is the possibility that subjects do not have the introspective access to cognitive processes within the family (Florian et al., 1993). We must also recognize that stories may change (Riley, 1993). Relying on qualitative data means being subject to the multitudinous outlying factors affecting one’s self-report.

Differing perceptions of family members must also be taken into account (Larson, 1974). Whether due to cost, accessibility, or the assumption that one family member can act as a reliable spokesperson, there is a limitation to relying on one family member to represent the entire family system’s viewpoint, especially since, according to Larson (1974), there is little evidence of interpersonal family agreement. Differences within families, particularly regarding research, can be ignored (Larson, 1974), though this present study presents a unique opportunity to focus on those differences. Family therapy analyzes those differences between family members, as opposed to disregarding them. When examining art as data, Riley (1993) cautions researchers to be aware of the lens through which the data is examined; these lens are colored by social constructs which must be recognized and considered.

Projective drawing tests. The most obvious limitation of the KFD is that it is not a standardized assessment tool (Handler & Habenicht, 1994). The KFD also covers a broad range of areas – personality assessment, art therapy, family systems – making it difficult to place this tool under one category (Kim et al., 2011). As several of the articles reviewed mentioned, great care must be taken to adequately deal with the multicultural piece. When factoring in culture, there is great risk in misinterpreting KFD drawings, for example in American culture, as different racial backgrounds contribute to different ways in which children will draw their families and family dynamics (Handler & Habenicht, 1994; Chen, 1995; John et al., 2013). Incorporating verbal conversation into the assessment can ensure greater clarity (Kim et al., 2011; Handler & Habenicht, 1994).

The KFD requires skilled and trained examiners, even though, as a projective test with the limitations that accompany projective tests, the KFD should be used in conjunction with other assessment tools. Regardless of the KFD's limitations, and though there is currently not enough research to wholly support its benefits, it does hold the potential to uncover personal, universal, and cultural perceptions of the self and the family.

In 2000, Wegmann and Lusebrink published a KFD scoring method for cross-cultural studies. In their article they articulated some common criticisms regarding the existing KFD interpreting methods. They argued that there was a general lack of clarity regarding definitions for variables as there was no consensus on the scoring method used for the KFD. Wegmann and Lusebrink (2000) state:

These authors made the assumption that the other psychological tests used are valid for non-Caucasian-American populations. Research that investigates the validity of the KFD test with non-American children is rare. A few studies compare American-Caucasian

KFDs with those drawn by children from other cultures; and they usually conclude that there are cultural influences on the drawing results... Consequently, a duplication of their studies, or the application of these studies to children from other cultures, is not possible. (p.179-180)

The authors propose a revised scoring method for the KFD which may prove more reliable in accurately analyzing children of different backgrounds, concluding that the significance of cross-cultural studies lies in their ability to recognize the implications of cultural differences and clarify the definitions and interpretations of the KFD variables. This in turn may lead to an overall increase in the reliability and validity of the test.

The aforementioned authors bring up cultural differences as a major concern related to possible inaccurate interpretations of a KFD. Within the geography of America, Nuttall and Chieh (1988) argue that a test, which caters to a Caucasian-American family, doesn't necessarily translate or remain an accurate measure for a recently immigrated Asian family. Nuttall and Chieh (1988) found that very few studies focused on the cultural and social implications of drawings, so in response they created a study which compared the Kinetic Family Drawings of 106 Chinese and 92 US children. They found that the Chinese children more often included depictions of their extended family and also frequently portrayed themselves participating in different activities from US children in the artwork. The pattern of differences in the drawings of the two groups can reflect how the social values and norms of the two different cultures impact a person's divergence from the accepted "norm" as much as an individual psychopathology (Nuttall & Chieh, 1988).

In their conclusion, Elin and Nucho (1979) remind the readers that, while the KFD provides the researcher or clinician with a fairly simple way to gain valuable information about

the participant, it is important to remember that one measurement cannot provide a complete view of that person. The test-retest reliability study from Lazarus and Mostkoff (1983), found that the most reliable variable over the two Kinetic Family Drawings was the inclusion or omission of the self. It could be valuable for future researchers or clinicians to know which variables are reliable over time and which variables are more subject to change based on the participant's mood at the time of the KFD (Lazarus & Mostkoff, 1983). Habenicht and Handler (1994) call for a more holistic and qualitative approach to continued research on the Kinetic Family Drawing and how best to interpret its results. Lusebrink and Wegmann (2000), who like Habenicht and Handler (1994) studied the effects of cultural differences, found one main difficulty of their study was to determine if a reliable variable was only reliable to a specific cultural sample or if it was reliable across all cultures sampled.

Browne and Veltmann (2003) did find differences between the scores of the control group and the group of abused children, but none that were of statistical significance. The lack of statistical significance means more research needs to be done for standardization to be achieved (Browne & Veltmann, 2003). The information on which variables the two groups differed in could, however, provide the clinician with information on things to pay more attention to (Browne & Veltmann, 2003). Kim and Suh (2013), agree with Elin and Nucho (1979), that the KFD is a useful tool, but should not be the only tool used when evaluating a person. These studies have focused on the Kinetic Family Drawing task (Burns & Kaufman, 1970) utilizing different aspects, hypotheses, and methods in how the research is conducted. With all the diversity in findings, the one common theme in all the literature is the call for more research.

Cultural research and art therapy. When researching into different cultures or comparing varying ethnic backgrounds, it is important to factor in economic factors, as many

earlier studies failed to address or remove the disparity between an ethnic group and the normative sample (Julian et al., 1994).

Art therapists can be reluctant to conduct research for the simple fact that it is difficult to fully convey the deep and multifaceted experience of art therapy (Czamanski-Cohen, 2010). This can make the art therapist feel that qualitative analysis is inadequate and illegitimate in face of more scientifically accepted empirical and quantitative analysis.

Summary

This literature review covered a broad range of topics related to this study. The very concept of family can have a multitude of definitions. As such, family perceptions differ among members of a family and families of various cultures. Overall, the literature agreed that children are better candidates for reporting more accurate versions of family dynamics. There are many factors which contribute to the ways in which people perceive their families, as well as how they perceive their culture, all of which can be viewed through the process of art making. Projective drawing tests, such as the Kinetic Family Drawing, are a method for using art to uncover unconscious feelings and perceptions. Through art, cultural differences can also become apparent through the content of the art and the ways in which the art is created, especially in conjunction with verbal or written expression. Ethnic and cultural differences have become a subject of increasing importance, as these differences provide insight into the family system and its relationship to society. A specific awareness and sensitivity must be implemented when analyzing these cultural differences; researchers and clients meet at a point where trust must be present in order to effectively reach and recognize internal processes and perceptions. Though there are limitations to researching culture using projective drawing tests, in particular the

Kinetic Family Drawing, as well as to analyzing gathered data, there is much potential in utilizing art as a way of gaining greater insight into cultural perceptions of the self and the family.

4. Research Approach

Qualitative research allows the hypothesis to form from the data collected and analyzed (Kapitan, 2010). Therefore, a qualitative research approach was chosen for this study in order to examine the personal data of family perceptions from a curious and culturally sensitive standpoint.

Qualitative research relies on text and image data (Creswell, 2014), both of which encompass the data collected for this study, which applies for this research.

Because of qualitative research's emergent design, the process with which the data will be analyzed may change as the data is collected and examined. Focus will be placed on the participants' meaning, which is to say that the data will be analyzed with an emphasis on learning the meaning of the participants' art and writing, rather than the researcher ascribing meaning to the data.

Systematic coding of information will contribute to this approach's validity. Correlational research determines the relationship between units of information, but does not seek to figure out the reasons for the relationship. We seek patterns and trends within the data often utilized in both ethnographic and phenomenological approaches. In the ethnographic approach, the researcher becomes immersed in the particular culture of the subject being studied (McNiff, 1998). As the data collected will focus on the culture of the participants, it is inevitable that the researcher must be immersed into the participants' varying cultures in order to gain a deeper understanding of the data. The phenomenological approach seeks to understand the lived experience of the participants, as described by the participants (Creswell, 2014). This approach is necessary to explore the meaning of the images and text provided by the participants.

5. Methods

Definition of Terms

Kinetic Family Drawing (KFD) - Burns and Kaufman (1970; 1972) created an innovative assessment by modifying the Family Drawing Test to incorporate an action of the family, “doing something.” The main goal of adding the kinetic element was to gain deeper insight into a person’s perception of self and family in addition to other family dynamics through the artwork (Burns & Kaufman, 1972). The current prompt used reads, “Draw a picture of your family doing something together.”

Culture - Culture can be characterized by the following: the degree of complexity, the degree of collectivist versus individualistic properties, the degree of homogeneity (tightness) versus heterogeneity (looseness), and the importance and centrality of the nuclear family (Florian et al., 1993). In other words, the more specific the culture, the more defined the social roles; the more diffuse the culture, the more diffuse the social roles. According to Eriksen (1991), culture is an ongoing, continuously created and recreated interaction *and* a meaning-context for said interaction. What culture is *not* is a fixed and bound system of signs; culture is ever-changing according to the people’s relationship with society. Culture can be defined as “the attitudes and behaviors characteristic of a particular social group” (*Oxford Dictionary*, 2010). This is a simpler term which is at the basis of the definitions and characterizations provided above. In this study, this definition will be used, but including an ethnic aspect. A more accurate definition would read: “The attitudes and behaviors characteristic of a particular ethnic group.”

Cross-Cultural - The Oxford English Dictionary (2010) defines “cross-cultural” as an adjective that means, “pertaining to or involving different cultures or comparison between them.”

The significance of this term in our research lies in the study's intended comparisons of the Kinetic Family Drawings of participants from different cultures.

Family - As stated above, there are many definitions and characteristics to the term "family." The *Oxford Dictionary* (2010) defines family as: "A group consisting of parents and children living together in a household," which is a very technical term. A sub-definition includes this definition: "A group of people related to one another by blood or marriage." For the purposes of this study, the term will remain open to interpretation, dependent on the meaning the participant has intended. This can include any member whom the participant deems significant enough to include within his art. The study will consider the Nuclear Family defined by the *Oxford Dictionary* (2010) as: "A couple and their dependent children, regarded as a basic social unit," and the Extended Family: "A family that extends beyond the nuclear family, including grandparents, aunts, uncles, and other relatives, who all live nearby or in one household."

Design of Study

1. Sampling. We recruited willing students from undergraduate psychology departments at several universities nationally and internationally. Interested participants were notified of the study intent, design, risks, and benefits, and given a copy of the full consent form to participate in the study (see Appendices). The questionnaire process will begin with a brief explanation of the research purposes (see Appendices B, D), risks and benefits, and reading of the signed consent again with the participants reiterating their verbal agreement to the study procedure.

All participants in this study are adult students were solicited from undergraduate psychology courses at LMU by the researchers and invitations to participate in this

research were also sent to other art therapy programs in several programs within the USA and outside of the USA (see Appendix D for invitation email to collaborating professors). In such institutions, a lead art therapy instructors in these institutions were responsible for following local IRB / ethical research standards and any data that was collected within the prescribed time frame (see below) were included in the analysis.

The analysis then focused on identifying differences and similarities between and within group, and specifically on how the art and narratives, family dynamics, and societal variables were communicated through the KFD (see below more detailed steps for analysis).

2. Gathering of Data. Data was collected at LMU during September and October 2014. Data that was collected in other universities and sent in during that time frame was also included in this analysis. The research team followed the IRB approved procedures in inviting participants to participants, signing consents and presenting the directives in three different introduction to psychology classes at LMU.

While the research team did not directly collect data in other locations around the world, the collaboration with interested art therapy professors in other universities who similarly collect data (complying with local HSRB regulations) within the timeframe allowed for a more thorough comparative analysis.

3. Analysis of Data. The questionnaires were coded and thematically analyzed to answer the research questions (Bogdan & Biklen, 2003) using the qualitative methods outlined in the previous section. The narratives informed the images, and provided greater context into coding and analyzing the images.

This study sought to:

- Understand how people perceive their families, and whether there are particular aspects that differ among people of different ethnicities;
- Explore possible cultural similarities and/or differences found in the narratives written to accompany the Kinetic Family Drawings;
- Examine if societal factors, such as culture and environment, impacts an individual's perception and experiencing of their family.





Because of the qualitative research method, patterns emerged which were chronicled and documented. To help understand types of categories that may emerge researchers partook in a pilot data collection process. This pilot process illuminated categories that proved to be helpful in our final data collection. Categories that emerged included type of activity, proximity between figures, environment/location, and emotional affective indications. Collected data was then coded and inputted into a chart so that researchers could analyze and compare findings, in particular determine what findings were informed by narratives or images or both. Once organized, the data could be systematically analyzed in order to determine similarities and differences between the categories and the participant groups. In particular, the data was examined with focus on family dynamics as evidenced through activities portrayed and emotional affective indications, cultural indications of gender dynamics, and differences in individualism versus collectivism and heterogeneity versus homogeneity.

6. Results

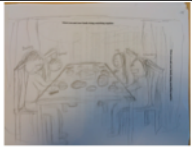


Presentation of data




Groups of college-aged students from the United States and Mexico were asked to participate in the study. From a total of 70 participants, 27 participants were from a private Jesuit college in the United States, 20 participants from a private Jesuit college in Mexico City, and 23 from a public college in a San Miguel De Allende, Mexico. Students from LMU are represented in three participant groups, A, B, and C, students from San Miguel De Allende in participant group D, and students from Mexico City in participant group E. The questionnaire given to participants included the Kinetic Family Drawing task on one side of the paper and on the other side a narrative portion including titling the KFD, a short description of the image, and any other cultural affiliations participants found important to include. The questionnaires collected were then coded using scales, found in Appendix G, taken from or adapted from the FEATS (Formal Elements Art Therapy Scale) and labeled for identification purposes (Gantt and Tabone, 1998). During the coding process categories viewed and recorded included group affiliation, title, narrative, cultural affiliations, page orientation, media choice, number of figures drawn, description/assignment of figures in drawing, space, proximity of figures to each other, physical relation coding, figure size (collective), individual figure relation (if needed), gender indications, emotional affective indications, environment/location, prominence of color, line quality, perseveration, facial details, dynamic between figures, type of activity, and the image itself. The charts below (Figure 1) are a sampling of the data categories collected during this process. The entire data chart could not be included due to size, but for the purposes of this paper the sample of data (Figure 1) includes the categories: Narrative, Cultural Affiliations,

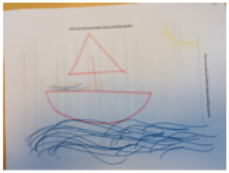



Environment/Location, Type of Activity, Emotional Affective Indications, and the Image from all participant groups.





Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
A1	We don't always have time all together, but this is usually the most fun we have when it's not with extended family	Ghanaian Live with Grandma (not drawn, no time)	Figures seem to be sitting on a couch, possibly watching TV. This might suggest they are inside. The narrative suggests the figures are watching something funny on TV/movie.	Figures seem to be sitting together on couch watching "something funny" on TV	Figure A seems to be smiling. Figure B appears to be smiling. Figure C seems to be laughing. Figure D appears to be smiling.	
A2	For my sister's birthday last month we visited Disneyland, something we had not done in about 8 years.	We don't go to Disneyland often because it is pretty expensive but this year I started working and was able to pay for tickets and find them at discount rate b/c a friend of mine works there.	Figures seem to be standing in front of a castle-like building with the word "Disneyland" written on it.	Figures seem to be standing in front of a castle-like building with the word "Disneyland" on it. Figures seemed to be celebrating a birthday. Figures may also be on vacation due to title.	Figure A seems to be happy based on smile. Figure B appears to be smiling. Figure C seems happy based on smile. Figure D seems happy based on smile.	
A3	We always eat dinner together at 5:00pm. My mom is usually preparing food while we eat. I drew her warming up tortillas while my dad, sister, and I ate. Our dog, Bella is barking at my mom because she wants some of her food.	Female, first Generation college student & Mexican American	Figures A-C seem to be sitting at a table. Figure E seems to be preparing dinner. It seems that figures are inside	Figures seem to be inside and eating dinner.	Figure A seems to be smiling. Figure B seems to be smiling. Unable to see Figure C's face. Figure D is a dog saying the word "woof." Unable to tell Figure E's emotional affective indications.	
A4	During sunny (good) days or rainy (bad) days my family continues to grow closer to one another and blossom. We may not eat dinner with one another or talk everyday, by the only thing that can separate us, is death.	I'm the baby of the family. That doesn't change the connection or feelings my family and I share.	Objects seem to be outside, growing in grass. There is a sun present and clouds with rain drops.	Objects seem to be growing outside in grass.	There are no emotional affective indications. No facial features present	




Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
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A5	Basically a normal dinnertime meal with my family. After coming to college I've realized just how much I miss them and my mother's/father's cooking. I miss being to spend time with them around the dinner table and laughing/joking.	I am Chinese and love Chinese food. I was born in America, but identify strongly with my Chinese background.	Figures seem to be sitting around a table sharing a meal. It seems that it is inside.	Figures are sitting at a dinner table for 5:00pm dinner. All figures have same expression or smiling.	All figures have the seemingly same smiling expression.	
A6	The tree symbolizes Christmas Eve and the major importance it plays in my life because of religious significance. During Christmas time is when we truly gather as a family and focus on God.	My mother's side of the family is Slovakian so Christmas Eve is very important. We are Catholic, so celebrating the birth of our savior Jesus Christ is important. During Christmas Eve we have a big feast and open all presents during that time by the tree and Thank God for all our blessings.	Objects seem to represent the family as Christmas presents. The objects are under a Christmas Tree.	Objects seem to be under a Christmas Tree on Christmas Eve	There are no emotional affective indications. No facial features present	
A7	My family and I go to the beach together often. It is one of our favorite past times. My brothers and I will open a lot of time in the water playing some sort of sport while my parents and sister tan and play in the sand.	Growing up in the surfing capital of the world, Huntington Beach, the culture of the beach has always been vibrant in my family. We live very close to the city beach, a 5 minute drive, and take advantage of it as often as possible.	Figures seem to be at the beach.	Figures seem to be at the beach.	There are no visibly recognizable facial features.	




Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
A8	This is a picture of my family on vacation in Hawaii, we go here once a year and we all love the island and eachother.	I have one brother who is younger than me. We are lucky to have the opportunity to go to Hawaii every year.	There are what look like palm trees making it seem the figures are outside. Figures are on vacation in Hawaii based on narrative.	Figures are on vacation in Hawaii, outside.	There are no facial features	
A9	Me and my family are at an art gallery, while my sister, who loves animals, thinks of our dong, buddy.	Our families love for art. Art galleries = family time.	Figures are at an art gallery.	Figures are at an art gallery together	All figures seem to be smiling.	
A10	My sister, mother, and I often go shopping together and are interested in similar clothes.	age.	Figures are shopping.	Figures are shopping	All figures seem to be smiling	




Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
A11	I usually go to a different county over the summers with my family	I'm 18 female, Armenian but my parents were boarn in Turkey and my dad went to school in France.	Figures seem to be on a boat, outside, on a body of water.	Figures are sailing on a boat, outside.	There are no emotional affective indications. No facial features presernt	
A12	Usually on Friday night when the whole family is home we have dinner together	This is affiliated w/ my Jewish background. Friday is when shabbat begins and we usually eat dinner together.	Figures seem to be sitting around a table to eat dinner.	Figures are sitting around a table to have dinner.	Figure B, Figure C, and Figure D seem to have possibly neutral facial expressions, with a straight line for a mouth. Figure A and Figure E have no visible facial features.	
A13	This is a happy moment we have together, it reminds me of the neighborhood I grew up in	none.	Figures seem to be outside, walking the dogs.	Figures seem to be outside, walking the dogs.	Figure A, Figure B, and Figure C all seem to be happy based on smile on faces and narrative description of "happy moment"	
A14	We love to travel	20 yrs/ female	Based on label on picture, Figures seem to be "Traveling the World" Figures have lines from them to a possible airplane. This may indicate that they are inside the airplane.	Figures may possibly be on an airplane traveling somewhere.	Figure A seems to have a mouth that is a little more straight than other figures Figures B-G all seem to have smiles	




Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
B1	This is me and my family driving our big van to the beach	Age 18, male, and I like surfing	Figures are all in a car going to the beach	Figures are in the car driving to the beach	All figures seem to have a smiling mouth.	
B2	My mom and stepdad spend a lot of time together in the car, talking, debating, singing, or laughing.	18, female, Filipino, parents divorced, mom remarried, only child	Figures are in the car.	Figures are in the car.	Cannot see Figures faces. Is possible that thought bubbles next to Figures indicate emotional affective indicators. If so, Figure A seems to be smiling with a possible open mouth smile and Figure C seems to also be smiling with just a curved line.	
B3	Me and my Family (Dad, mom, sister, and brother) are playing soccer at the local park like we usually do every weekend. We have multiple balls and just practice shooting, while my dogs run around.	20, male, white	Figures seem to be outside (at a park), on grass playing soccer	Figures are playing soccer	All human figures (A, B, C, D, E) have curved smiles possibly indicating happiness or enjoyment.	
B4	My sister, mom and I with our dog.	18 yrs old female Mexican	No indication of environment or location	Figures are with their dog	Figure B, Figure C, and Figure D have curved smile	
Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image




B5	My family would always go to our local park and play a soccer game at dusk.	We are all active, we love sports, I was young so it was exciting.	outdoors, at park	Figures are playing soccer	All figures have curved mouth, indicates smile.	
B6	a day at the beach in peace	Californian'	Outdoors at the beach	Figures are outdoors, at the beach. Relaxing	All Figures have curve mouths, indicating possible smiles.	
C1	This picture is a picture of my family playing volleyball. We enjoy playing sports and it is a way that we spend time together.	Female 19 years old	playing volleyball	Figures are playing volleyball	All Figures are in profile. All figures have one eye, nose, and open curved smile.	



Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
C2	I'm pitching another game of softball at the collegiate level when my parents have driven from Arizona to LA to come and support me like they have for the past 10 years of playing. They are my biggest fans	I'm 19 years of age, a white female	outdoors, softball field.	Figure A is playing baseball. Figures B, C, and D are watching the baseball game.	Figure A seems to have a curved smile possibly indicating happiness. Figure B also seems to have a curved smile possibly indicating happiness. Figure C seems to have a curved smile possibly indicating happiness. Figure D seems to have a curved smile possibly indicating happiness.	
C3	Since I was little, we have had season tickets to UCLA football games. We tailgate w/ friends before every game @ rosebowl. Sometimes my brother goes but he goes to USC. My dad went to UCLA. I try to go but now that I'm in college its harder.	19, female, white,	outdoors, at a football game	Figures are tailgating before watching a football game	Figure A has two eyes Figures B, C, D, and E all have two eyes and a mouth in curved smile.	
C4	I'm having dinner w/ my family.	18 male Filipino/Spanish agnostic	possibly indoors, eating dinner	Figures are eating dinner	Figures lack any emotional affective indications	
Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image



C5	Whole family goes to the shooting range. Mom n sis don't participate, but show support. I am shooting! :)	.	outdoors, shooting range	Figures are at the shooting, at the shooting range	Figures A and B have no facial features, so no emotional affective indications. Figures C, D, and E have curved line smiles, possibly indicating joy or happiness.	
C6	My family and I biking on vacation	Male, 19, caucasian	outdoors, riding bikes	Figures are riding bicycles	All figures seem to have same curved line smile, possibly indicates happiness.	
C7	Playing guitar for my familiy during the summer in our backyard.	White, small town, county side family, midwestern town	outdoors, in backyard	Figures are in the backyard during summer, listening to Figure A play music	All figures seem to have same curved line smile, possibly inicates enjoyment or happiness.	
D1	En mi familia, es una costumbre que vayamos al cine todos juntos en el fin de semana. Todos disfrutamos mucho de este momento. Pelicula, palomitas y los comentarios al final hace de este momento uno de mis favoritos entre para dia mi papa, mi mama, y mi hermanos de 15 anos.	23 anos, soy de Brasil	Movie theater	Watching movie	None shown	




Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
D2	Hola, soy Cinthya tengo 18 anos, soy de Mexico. Y mi dibujo es una gran emocion, tranquilidad (inexplicable) :). Sentar con mi familia dialagando a que tenemos una hermosa comunicacion. Es algo muy importante en mi vida.	(tengo 18 anos, soy de Mexico)	None	.	"tranquilidad"; smiles present	
D3	A mi familia le gusta mucho ir de dia de campo, y estar en contacto con la naturaleza. Ahí nos encontramos mi mama, mi papa, mi hermana, mi perrita, mi perrito, y yo. Mi papa esta sentada siempre esta sentada disfrutando del aire libre. Mi mama esta parada, por lo general no ac queda en un lugar estable. Mi hermano esta buscando animales, le encanta verlos. Yo stoy acostada, al lado del agua me encata estar ahí y solo relajarme. Tambien esta mi perrita dormida y mi perrito jugando con el agua.	(18 anos, femenina)	Outdoors, camping; "naturaleza; de campo"	Camping	smiles.	
D4	Hola soy Lucy tengo 19 anos en mi dibuje, pose a mi familia. Mis papas, mis hermanas y yo. Nos gusta mucho armar rompecabezas eso hace que [?] mas unidos y tengamos un rato para todos. Pues platicamos lo que queremos sentimos y desiamos hacer. Me gusta mucha que hagamos eso. AMO A MI FAMILIA.	(19, femenina)	House	Putting together a puzzle	smiles.	
Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image

D5	Somos una familia de 4 o 5 si contamos al gato. Mis papas estan divorciados. pero aun aveces salimos juntos con [?] comer con todos; nos gusta mucho ver peliculas e ir al cine.	21, masculino	Movie theater	Watching a movie	None shown	
D6	Estoy yo con mi familia jugando por que ahí veces en que se junta mi familia y tienen ganas de hacer algo ahí dar en que vamos a jugar atras vamos y nos jutamos e la cosa de algun tio y vamos a comer.	.	Outside (volleyball court)	Playing volleyball	Figures A and D have no mouths; Figures B and C have straight mouths	
D7	Esta es arte de mi familia y este dibujo trata de cuando toda mi familia se junta y este momento llega en la noche este hora de la cena, mi familia es muy unido y todos en el dia con nadie esta en mi casa y el mejor momento para estar con todos es en la noche. Somos nueve hermanos y con mis papas somos once de mi familia es un poco grande pero el unico momento que cenamos juntos es en la noche.	[?] masculino	Outside/Street/Outside of House	?	Figures A, C, D are shown smiling; Figure E has a straight line for a mouth, perhaps indicating emotional neutrality.	




Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
D8	es un viaje en fin de semana para disfruta el dia		None?	Walking	Figures are shown with eyes downcast or closed, heads tilted down. There is a somber quality to this drawing.	
D9	Hola soy mujer y tengo 18 anos. Mi familia y yo salimos en la tarde a caminar para distraemos un rato. Y convivir entre nosotros y para sacar a pasiar a mis perritos. Me gusta mucho hacer esto con mi familia.	(mujer, 18 anos)	Outside (sky above)	Walking	All figures except for Figure A appear to be smiling.	
D10	Mi nombre es --. Yo soy una persona sexo femenina, tengo 20 anos. Hice cote dibujo porque a mi me encantan los cenas, comidos en fin, los cenos a reuniones familiares. Platicamos, cosmos, lloramos, discutimos, para siempre nos comricamos. En el dibujo no pose a mi padre, porque no lo tengo a mi lado, pero pose a mi ahijada, ella es poste de mi familia, es una persona super especial para todos. Me gustan ucho los reuniones porque es lo mejor, todos de alguna forma aportamos algo, ayudamos, etc. todos en mi familia somos diferentes, creo que a veces por eso rason	(feminina, 20 anos)	Kitchen/Dining Room	Cooking/Preparing for dinner	All figures appear to be smiling.	
Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image

D10	llegama tener conflictos, pero en algun momento se conocer la situacion. La cena a reunion que mas amo es la cena de Navidad.					
D11	Soy sexo femenino, tengo 18 anos. En la imagen nuestro que todo la familia nos reuninos para hacer alguna comida. Porque la mayoria de las veces nos reunimos para hacer comida. Como muchos de nosotros no vimimis serrar de la casa de mis papas, tratamos de juntarnos y convivir, reunimos con los abuelitos (hermanas de mis papas), con nuestros se brinitos y nos la pasamos muy muy bien :)	(feminino, 18 anos)	Dining Table	Eating dinner	All figures appear to be smiling.	
D12	Vamos caminando por la calle con mi mama. Platicando de mi escuela o de su trabajo que le eche muchas gunas a la escuela que tengo que ser alguien profesional. Ello es la unica que considero mi familia. Pues es la que siempre me ha apoyado en todo es mi madre con la que siempre voy a estar la que estera conmigo aunque nos la pasemos peleiando.	21, hombre.	Outside	Walking	Figure A and B are shown facing forward, with eyes looking towards each other. Figure A seems to be smiling, and Figure B seems to have a neutral expression.	




Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
D13	Mi nombre es Sandra Guadalupe [?] Gallejos. Tengo 21 años y dibuje a mi familia jugando (fut) beisbol. Los días sabados no siempre, preparamos comida y nos gusta ir a jugar beisbol, futbol, a simplemente comer en la jardin que esta enfrente de mi casa que es en otra casa, que mis papas y nosotros cuidamos, cuando las dicen no se encuentran, son como nuestra familia.	(21 años, femenino)	Outside (baseball field)	Playing baseball	All figures seem to be smiling.	
D14	En esta familia, sono 7 integrantes. Esto papa Manuel y Mama Caro. Despues somos 3 hermanos el mas grande. Tiene 24 años se llamo Carlos. El ma pequeno tiene 12 años. Se llama Manuel. Yo soy lo chica hijo tengo 18 años mi nombre es Elsa Berenice [?] Alejandra de 21 años. [?] de [?] [?]. Un día esta familia estaba reunida en los casa de los papas de adentro a donde ir de paseo y came el todos los gusto jagan futbol de adentro ir a un campo a jugar fue un paseo muy bonito donde todos se lo pasaran muy bien.	18 años, mujer	Outside (park?)	Playing in the park	All figures seem to be smiling.	
Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image

D15	Mi familia. Yo le pose de titulo "mi mundo" por que todos ellos para mi son mi vida, mi corazon y en una palabra lo describa "todo mi mundo." Mi familia es unida somos 9 con mis canadas es una familia bien me gusta estar con ellos. El dibujo se trata de que todo la familia esta de día de campo...	18 años, feminina	Outside	Camping?	All figures seem to be smiling widely.	
D16	Mis hermanos, mi sobrino y mi mama nos gusta mucho estar todos en la comida porque siempre estamos todos, no siempre estamos todos juntos, pero cuando lo mismo son chiste, practicas, y en verdad(?) es muy divertido lo pasamos muy bien.	18 años, feminina	Dining Table	Eating dinner	All figures seem to be smiling.	
D17	En el dibujo mis papas, mi hermano y yo estamos en un día de campo. Mi hermano y yo estamos agarrados de la mano porque nos queremos mucho y llevamos una relacion bonita, a mis papas los pose sin agarrarse de la mana ya que estan divorciados. Le pose como titulo familia porque al principio eramos unidas.	Edad: 18 años, sexo: femenino	Outside (Camping Grounds)	Camping	All figures seem to be smiling, except for Figure D, who seems to have either a half smile or a neutral expression.	




Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
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D18	<p>Mi dibujo trata de un dia familiar no tan comun donde todos sin erepcion nos sentemos a la mesa a disputar de la comida que se ha preparado donde cada uno dialogemos lo bueno y la malo que nos alla prisado dionte la jornada del dia.</p>	<p>Edad: 17 anos; sexo: masculino</p>	Dining Table	Eating dinner	<p>All figures seem to be smiling, except for Figure E, who does not have a mouth, and therefore has no facial expression.</p>	
D19	<p>Es un dia familiar jugando futbol con todos mi familia, en la cancha solo jugamos los que vivimos en mi casa y atras son toda mi familia (no estan representados todos pero eso significar) para mi cada integrante de mi familia es importante asi que ellos tambien estar presentes observando el juego y comiendo (haciendo una asada) y el dia fue muy divertido y tranquilo.</p>	<p>18 anos, masculino</p>	Outside (park/soccer)	Playing in the park	<p>All figures appear to be smiling, except for Figures B, C, and D.</p>	
D20	<p>Tengo 19 anos de edad soy masculino y mi narracion es cuando mis papas y yo. Estamos viendo la television despues de cenar. Y siempre cuidan al travieso de mi sobrinito.</p>	<p>(19 anos, masculino)</p>	Living Room	Watching television	<p>All figures seem to be smiling.</p>	




Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
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D21	<p>Es una tarde soleada en la playa. Jugamos futbol mis hermano mi hermano, mis 2 hermanas y yo. Mis padres estar viendo con nos divertimos. Estamos afuera de la casa que teniamos con hermosa. Vista del mar todos estamos pasandola bien. Despues de regresar de nadar un buen partido de futbol para acompletar el dia.</p>	<p>Edad: 18 anos, sexo: masculino</p>	Beach	Play soccer at beach	<p>All figures appear to be smiling.</p>	
D22	<p>En mi dibujo expreso una actividad que mi familia acostumbramos hacer los jueves que es ir al cine a ver peliculas en mi casa. No es el unico dia que nos pasamos jutnos todos los dias procuramos salir hacer una actividad.</p>	<p>Edad: 18 anos, sexo: femenino</p>	Movie theater	Watching a movie	<p>All figures appear to be smiling widely, except for Figure D, who is simply smiling.</p>	
D23	<p>Hola, soy marlene y vivo en Mexico y vivo con mis papas en el dibujo ilustrada estoy yo leyendo, mi mama trayendo una botana y me papa viendo la tele. Por lo regular esto lo hacemos los domingos que es cuando todos estamos en cosa, vemos alguna plicula de accion, romantica, suspenso, miedo, y guerrras.</p>	<p>Soy mujer tengo 18 anos.</p>	Living Room	Entering movie theater	<p>Figure A exhibits a subtle smile; Figure B seems to have a straight, expressionless mouth, and Figure C has a wide smile.</p>	

Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
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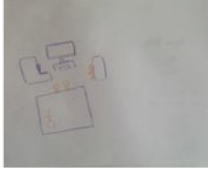
E1		Mexicana. 19 años. Anchoo Pins Palers	Not Specified. There is an outline drawn around the figures.	Figures are standing next to one another but do not appear to be engaging in an activity together. There is an outline around the figures but it is not indicative of any particular activity.	Figure A appears to be smiling and raising an arm, Figure B appears to be grinning and raising an arm, Figure C is smiling and showing her teeth, Figure D is smiling, Figure E has a slight smile, Figure F is smiling	
E2	Estamos de viaje en cancon, disfrutando del clima/ Mi mamá y yo esta mos tomando el sol y mi herman o y mi papa jugando americana	19 años/ Femenino/ Mexicana	Figures appear to be on a sandy beach in Cancun. There is water drawn on the bottom of the page and a sun at the top. The drawing also includes a beach umbrella, beach chairs, and a red ball.	Figures seem to be enjoying a day at the beach in Cancun by sunbathing and playing American Football.	Figures A to C appears to be smiling, Figure D appears to be smiling with his mouth open	
E3	Estoy con mi familia a punto de comer, están mis dos papás, aunque estem divorciados, a veces comemos juntos, tambien estamos con mi hermano menor	Mexicana, femenino, 18 años	Figures appear to be seated at a dining table with a vase of flowers in the middle. Each figure has a plate with a fork and spoon in front of them, except Figure D who's plate and utensils are located away from her, faced in a different direction.	Figures are seated at a table with empty plates and utensils, about to eat a meal.	All figures appear to be smiling.	



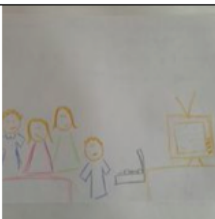
Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
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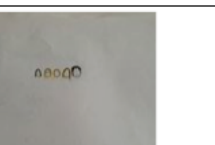

E4	Somos los 4 de la familia/ comiendo juntos en el jardín	Femenino, 20 años	Figures are sitting at a table in a garden with a vase of flowers in the middle of the table.	Figures seem to be seated at a table in a garden to eat a meal.	All figures appear to be smiling.	
E5	Estamos comiendo en un restaurante un domingo después de ir al teatro. Es un restaurante de comida mexicana y cada uno pidio un platillo diferente. Estamos platicando del proximo evento familiar (el cumpleaños de mi mamá) y como lo vamos a festejar. Tambien cada quien platico de su semana y de la proxima actividad de cada uno.	20 años Mexicana	Figures are seated at a Mexican restaurant with a light above them.	Figures are at a Mexican Restaurant, eating and planning the next family event.	Figures A, B, D, and E seem to be talking happily with their mouths open. Figure C has his mouth open in an "O" shape possibly indicative of surprise	
E6	Estamos mi papa (derecha con el balon), mi mama (serlade), y yo (en la porteria) jugando futbol, cada 6 mese lo hacemos. A ella no le gusta jugar asi que nada mas toma el sol mientras nos ve jugar.	Masculino/ 21 años/ Mexicano	Figures are outdoors in a grassy field with a soccer post. There is a sun present and the sky is colored in blue.	Figures are at a field to play soccer.	Figure A has mouth open in an "O" shape and may be saying something to Figure C. Figure B is smiling and has arms raised to mouth. Figure C has a closed mouth and body is leaning forward toward Figure A.	

Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
E7	Estamos mi mama, mi hermano y yo jugando cartas en una mesa.	Edad: 19/ Sexo: Femenino/ Mexicana	Figures are seated around a table, with no indicators of location. There is an Ace of Hearts face up in the middle of the table and another card faced down next to it.	Figures are playing a game of cards.	All figures appear to be smiling.	
E8	Toda mi familia cantando mientras mi hermana toca las maracas un domingo en la tarde.	19 años/ Femenino/ Mexicana	Not Specified. There are musical notes floating above the figures, and they are standing on a ground line.	Figures are singing and playing music.	Figures A, C, and E appear to be smiling. Figures B and D appear to be singing while smiling.	
E9	Aquí están mis dos imagenes de familia comiendo con mi papá y comiendo con mi mamá en mi casa.	19 años/ Mexicana/ Femenina	Figures appear to be around a dining table for lunch. Table 1 has minimal detail, and is a table with four legs. Table 2 is surrounded by a boundary covering the left, top, and right side, and is a table with a support column down the middle.	Figures are eating lunch together.	Not specified	

Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
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E10	Aquí estoy con toda mi familia. En una carne asada que hacemos casi todos los sabados o domingos. Somos nosotros 5 normalmente pero igual aveces invitamos amigos. Estamos comiendo todo el día & escuchando musica & platicando & luego vemos una pelicula me gustan mucho estas tardes.	18 años/ Mujer/ Mexicana	Figures appear to be outside in a grassy area with tables, chairs, and plates set up. There is a barbeque grill next to the table with meat on it. Musical notes are drawn above the table with a line of clouds drawn above them. There is a sun present at the top right corner of the page.	Figures are spending the weekend barbequing and chatting.	Figures A to D are smiling while talking and have their arms raised. Figure E is smiling.	
E11	Mi mama y yo platicando de forma mas profunda. Yo pesando en que me gustaria estar unidos realmente. Mi hermana mayor mensajando y pensando en ella. Mi papa trabajando y leyendo el periodico	Mujer 19 años/ Mexicana/alemana	Not Specified	Figures are portraying varying levels of engagement with one another.	Figures A, B, and C appear to be smiling. Figure D has a straight line for his mouth.	
E12	Mi familia viendo la tele en el cuarto de mis papas.	18 años/ Mexicana	Figures appear to be in their parent's room with a variety of furniture and a television.	Figures are in a room watching television.	Not specified	

Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
E13	Mi familia y yo estamos acostados durmiendo, Mis papas estan divorciados pero se llevan muy bien, son lomo mejores amigos y soma muy unidos. Dibye eso porque teremos la rara costumbre de dormir juntol, ahora mi papa no duerme con nosotros, pero asi soliamos dormir y ahora as lo mismo pero solo con mi papa o con mi mama. Me gusta porque nos abrazamos y platicamos y jugamos antes de dormir.	18 anos, Mexicana, Mujer	Figures appear to be on a bed in a room with furniture on either side of the bed.	Figures are sleeping together on a bed.	Figures A to D are smiling with their eyes closed. Figure E is smiling with her mouth open and eyes closed.	
E14	En este dibujo, salimos mi familia y yo cenando, y yo soy el de azul, mi hermano Daniel el de rojo, mi hermano Marle el de verde, y mis papas	Edad: 19 anos/ Sexo: Masculino/ Nacloralidad: Mexicana	Figures appear to be seated around a dining table at a location outside of their home. There is a whole cooked poultry in the middle of the table.	Figures are eating dinner together.	All figures appear to be smiling.	
E15	Mi familia & yo estamos viendo la tele & mi hermano en la computadora	21 anos femenino Mexicana	Figures appear to be indoors, sitting on a single couch watching TV and using the computer.	Figures are in a room watching television and using the computer.	Figures A, B, and C appear to be smiling. Figure D has a straight line for his mouth.	

Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
E16	Mi mama y yo comiendo los domingos.	18 anos Femenino Mexicana	Figurea appear to be eating at an unspecified location. There is a ground line and each figure has a plate, fork, knife, and drink in front of them.	Figures are eating together on Sunday.	Figures appear to be smiling and talking.	
E17	Estamos conviviendo, observando el paisaje	somos mexicanos 19 anos Femenina	Not Specified	Figures are living together and enjoying the scenery.	Figures appear to be smiling.	
E18	Ir a pescar es de las actividades que más disfrutamos hacer en familia. Pescando en un lago/reserva para después cocinar y comernos nuestras capturas.	Age: 20 / Sex: Fem. / Mexican	Figures appear to be fishing outdoors at a lake or reservior. The figures are standing on ground with water drawn below. The sky is colored in red with a row of clouds at the top of the page and a sun at the top right corner.	Figures are out for a day of fishing.	Figures A, B, and D appear to be smiling. Figure C has a straight line for a mouth.	



Item No.	Narrative	Cultural Affiliations (EXPAND: AGE, ETC)	Environment/Location	Type of Activity	Emotional Affective Indications	Image
E19	Yo dibuje uno de mis sabados ya que al ser judia los sabados es un dia muy familiar y normalmente jugamos todos juntos despues de comer, Mis sobrinas son traviesas y mi hermana les da mucha atencion, pero concidero mi familia muy unida	18 anos Mexicana / Figures A, C-E, H: Mexicana / Figure B: Israeli	Figures appear to be indoors. Figures A to E are seated around a table with a board game. Figures F to I are standing.	Figures are playing a game during a Saturday family day.	Figures appear to be smiling.	
E20	Estamos viendo la tele mi papa, mi mama mi hermano y yo.	Mexicana 19 anos	Figures appear to be indoors, sitting on separate couches, and watching TV	Figures are watching television together.	All figures appear to be smiling.	

Figure 1. Data Categories. This figure illustrates a sample of the data collection and categorization used in the study.

After completion of data input we moved to look more in depth at categories that related to our research questions. Category data was looked at vertically in order to see any similarities and/or differences found between the multiple participant groups, but across the same category.

7. Analysis of Data

After examining both our predetermined and emergent categories in the Kinetic Family Drawings collected, trends emerged which will be discussed in this section.

Narrative

In a review of the Narrative section for all the data collected some possible categories emerged that required further comparisons.

Number of Sentences. The first category that emerged was the number of sentences used for the narrative. To help group the narratives a scale of one sentence, two sentences, and three or more sentences was used. In review of the participant group A from LMU, most participants seemed to use only one sentence in their narrative. It was found that in participant group B from LMU the majority used one sentence in their narrative as well. The distribution in participant group C from LMU was more even across the three scales with no clear majority. Looking at the three participant groups from LMU, A, B, and C, as a whole, the majority of participants, 17 out of 27, used only one sentence in their narrative. It is possible that the use of only a one-sentence narrative meant that a viewer could gain an understanding from the image itself and a longer narrative was not necessary.

The same sentence scale was used to review this category in the participant groups D and E from Mexico. The participant group D from Mexico seemed to have the opposite distribution than other participant groups reviewed. Participant group D from Mexico showed a majority of participants used three or more sentences in their narrative.

Out of the total 23 participants from group D, 18 used three or more sentences in their narrative.

The participant group E from Mexico had a slight majority of participants use only one sentence in their narrative, but overall there was a somewhat even distribution of number of sentences. The total participants from group E were 20 with 9 participants using only one sentence in their narrative, five participants using two sentences, five participants using three or more sentences. One participant from group E, and the only participant out of all groups combined, had provided no narrative.

Type of Activity Described in Narrative. Types of activities the participants described their families doing could be found in two places: the narrative or in the picture itself. When looking at the type of activities described in only the narrative, it was interesting to see that the participant group D from Mexico had the most narratives that described multiple activities. All of the participant groups from LMU (A, B, and C) described only one activity in their narratives. In participant group E from Mexico, there was only one narrative that described more than one activity being preformed by the family. In the participant group D from Mexico there were 5 narratives that described more than one activity being performed by the family. It will be interesting to look at those 5 images and see which activity was drawn in the image or if the image shows multiple activities being performed by the family.

Food. The third category that emerged from the narratives was food. It seemed that a

number of narratives included description of food being present such as making food, having dinner, going out to eat, eating a meal together, etc. It seemed that participant groups D and E from Mexico had the most narratives with a description of food involved. Where as participant groups A, B, and C from LMU had very few narratives with a description of food being involved in the activity performed. Out of the total narratives from participant groups A, B, and C from LMU, 27, only 4 were noted making mention of the involvement of food. Out of the total number of narratives from participant groups D and E from Mexico, 43, 20 were noted making mention of the involvement of food. When broken down further, out of the total 20 participants in Mexico group D, 9 participants made mention of the involvement of food. For the Mexico group E, of the total 23 participants, 11 participants made mention of the involvement of food.

Name, Age, and Gender Indicators. The next category that emerged was the inclusion of participants' name, age, and indication of gender with the word "male" or "female". While the number of narratives from participant group D that included these indicators was small it was the only participant group that included these in the narrative at all out of all the other participant groups.

Cultural Affiliations

The most common affiliations found from the data collected in all three schools were age, gender, and nationality/ethnic background.

Age. 52 out of 70 (74%) students identified their age, which ranged from the youngest 17 to the oldest 23. In college E, 20 out of twenty noted age, ranging from 18 to 21 years old. In college D, 20 out of twenty-three noted age, ranging from 17 to 23. In LMU, 11 out of twenty-eight noted age, ranging from 18 to 20.

Gender. 49 out of 70 (70%) students identified their gender.

Of the 27 LMU students, 12 (43%) identified their gender (8 female/ 4 male). Of the 16 who did not identify their gender, 4 could be specified by gathering information from other categories (3 female/ 1 male).

Of the 43 Mexico students, 37 (86%) identified their gender (29 Femenino, Mujer, Mexicana/ 9 Hombre, Masculino, Mexicano). Of the 5 who did not identify their gender, 3 could be specified by gathering information from other categories (3 female).

Ethnicity/Nationality. 36 out of 70 (51%) students identified their ethnic-cultural affiliations. Noting ethnic background was prevalent in students from both countries, but the connection between their ethnic backgrounds to their perceived nationality was more congruent from students in Mexico.

From the students at LMU located in America, ethnic background was identified 15 times (56%). From those 15, four specified whether their named ethnic affiliation was distinct or connected to their nationality. From those four, an “American” Nationality was identified twice, while state affiliation (CA, Midwestern) was identified twice. Two individuals noted their parent’s racial background.

From the students at schools located in Mexico, 21 of forty-three (49%) identified their nationality: 2 out of twenty-three (9%) in school D and 19 out of twenty (83%) in school E. One individual identified an ethnic background and nationality separate from Mexico. One identified their parent's racial background. Regional affiliations were not stated.

Other Cultural Affiliations. In the LMU group, 15 students identified affiliations in addition to age, gender, and nationality/ethnic background. Of those 15, 6 included information aside from age, gender, and nationality/ethnic background in their description. Individuals incorporated their regional affiliation and religious affiliation was noted by two individuals.

From the schools in Mexico, 41 out of forty-three indicated their age, gender, or nationality. There were no other inclusions of cultural affiliations outside of these categories.

Gender Indications

From the data collected, the two categories most often utilized as an indicator of gender are the length of hair and clothing. Of the 70 students, 4 from LMU (group A) and 1 from Mexico (group E) did not include gender indications.

Hair. The data reflects the schema present in both cultures that longer hair is indicative of a female, while shorter or absence of hair references males. Secondary hair characteristics

include eyelashes for females, and moustaches/ beards for males. Of the 70 students who participated in the study, 61 utilized hair as a gender indication.

Clothes. Most of the drawings are simple and female figures are usually depicted wearing skirts, dresses, or pants, while male figures usually wear pants, shorts, or cap. Simple symbols would be a triangle (dress) for female figures and square shape or lack of shape for male. In pictures with gender homogeneity, female figures continue to have gender indicators. When the student utilized stick figures, there seems to be a trend that female figures would be the only figures with gender indications (i.e. long hair, triangle dress) while the standard figure was assumed to be male. In the instance of a lack of gender indications for the female figure, it seems to be accompanied by a lack of gender indications for all the figures, including males. Of the 70 students, 17 utilized clothing as a gender indication. A few other students utilized clothing, but there was no distinction between the clothing of the genders present.

Ambiguous Gender Identification. There are a few pictures present in which the genders were more difficult to identify visually. In these instances, the figures did not adhere to schemas and stereotypes, such as short hair on women and long hair on men. For some of these images, the addition of names, titles, and narrative description assisted in the gender identification. It may be important to note that if the student did not follow the prescribed schemas and drew a stick figure with long hair intending for it to be male, there would be no way to confirm. Aside from these few exceptions, there seems to be a general

consensus on the visual cues which differentiate men from women, usually in which the females have additional characteristics such as hair, breasts, hips, and dresses.

Additional Gender Identification Trends. In three instances from students in the Mexico groups, the female figures seem to be watching the activities of the male figures. There seems to be a trend of mothers taking a supportive role. There does not seem to be a drawing in which a male figure is taking the role of viewing a female or another male engaging in an activity. The only exception is that in which “parents” as a unit or the congregate family view the activity.

There is a trend of female students explicitly mentioning the value of communication and expressing the emotional state of individual members. This is implied by some male students but, the majority of male students usually focused on the event the family is engaged in and the overall response to the event.

There is the trend of the male figure holding the ball when the family is engaged in activities such as soccer or other sports. In the instances that the ball is not being held by the male figure, the ball is usually between the figures or there are no male figures able to engage in the activity (softball game). In addition, in two pictures that a remote control for the television was present, both in Mexico (1 in Group D and 1 in E), female figures were present but the male figure was depicted holding the remote.

Environment/Location

Of the 70 students, 27 (39%) depicted the family engaged in activities indoors and 30 (43%) depicted activities outdoors. There are 4 drawings which the family is located on a

moving vehicle (1 Boat, 2 Car, 1 Plane). The remaining students did not specify the location of their environment. Of the 27 students who depicted indoor activities, 7 were from LMU and 20 were from Mexico. Of the 30 students who depicted outdoor activities, 14 were from LMU and 16 were from Mexico. All four of the drawings with vehicles were from LMU. 26% of LMU students drew indoor activities and 52% drew outdoors. 47% of students from Mexico drew indoor activities, and 37% drew outdoor activities. Between the two schools located in Mexico, from the students in San Miguel 7 depicted indoor activities, 14 depicted outdoor activities, and 2 were unspecified, From Mexico City students, 7 depicted indoor activities, 6 depicted outdoor activities, and 6 were unspecified.

Type of Activity

Four main categories that seemed to appear were Food/Dining (15 students), Sports (11 students), Vacation (9 students), and watching TV/Movies (9 students). 11 students from Mexico and 4 from LMU depicted their family dining or eating food. 5 students from Mexico and 6 from LMU depicted their family participating in a sport. Of the 11 pictures five were of soccer, two were of volleyball, one baseball, one softball, one shooting, and one biking. 3 students from Mexico and 6 from LMU depicted their family on vacation. Of the 9 drawings, 4 were of the beach. 4 students from Mexico and 1 from LMU depicted their family watching TV, and 4 students from Mexico stated that their families watched a movie.

The students from Mexico tended to depict collective activities as family unit. Students in America were inclusive of events in which they are singularly given attention and being viewed. LMU students also had two symbolic interpretations of family members, while the Mexico students all physically represented their families as figures. Some of the activities depicted by

LMU students may be indicative of a moderate SES level of their family such as shopping, visiting art galleries, shooting at a shooting range, and going to Disneyland or overseas for a vacation. From the students in Mexico, there was a mention of having gone to Cancun for a vacation but no other events which may be indicative of their family's SES, whether high or low. There were two students who identified with a Jewish heritage (a student from LMU and one from Mexico) and both depicted the Sabbath as their event. From their narratives it seems that the Sabbath involves time that specifically set aside for familial engagement.

Number of Drawn Figures

Overall, the largest percentage of drawings contained 4-5 drawn figures. None of the drawings had only 1 drawn figure. The LMU (A-C) group's number of drawn figures ranged from 2-12, though most had 4-5 drawn figures. The D group (Mexican rural) group provided the outlier (15 drawn figures), though most of the D-E group had 4-5 drawn figures, similar to the LMU group.

Similarities: Neither the LMU nor Mexican group had only 1 drawn figure. Both groups' drawings had the largest percent of drawn figures in the 4-5 drawn figures range.

Differences: The Mexican group had one drawing that contained 15 drawn figures.

Space

The largest percentage of overall drawings used 75% of page for the entire drawing (17/70), followed by those drawings using 100% of the page (15/70). The lowest percentage overall were those drawings using less than 25% of the page, followed closely by those drawings using about 25% of the page.

Similarities: Both the LMU (A-C) and Mexican (D-E) groups had the largest percentage of drawings using 75% of the space.

Differences: In the LMU group, the categories were fairly equal, with no exaggerated outliers. In the Mexican group, there were many more drawings that used more of the page, and this number decreased correlating with less space used. In other words, the largest number of drawings used 100% of the page, followed by the second largest number of drawings using 75% of the page, followed by the third largest number of drawings using 50% of the page, etc.

Proximity of Figures to Each Other

There were an overwhelming number of drawings (among both LMU and Mexican groups) for which the drawn figures were not touching. This was more prevalent in the LMU groups (22 out of 27; 81%). 33 out of 43 (77%) Mexican drawings had figures that were not touching. (17 out of 24 in the D group and 16 out of 19 in the E group). Of the 22 LMU drawings, five had figures which, were rated as close enough to touch or 1 person removed; seven drawings included figures which were rated 0/3 persons+ removed.

There were two LMU drawings in which all figures were touching. There were no drawings in either the D or E group for which all the figures were touching. There were three drawings for the LMU group for which all the figures in a drawing were rated with both touching/non-touching. The only drawings for which all drawn figures were overlapping were in the LMU group (2).

The LMU group had 2 drawings that included overlapping figures. The D group had four drawings, which included overlapping figures. The E group had only one drawing, which included overlapping figures. E group had seven drawings (26%) that included figures which

were 3+ persons removed. E group also had 11 (41%) drawings that included figures which were close enough to touch.

Physical Relation Coding

The majority of overall drawings exhibited no touching between/among the figures (58 out of 70 drawings). There was only one drawing that included anything more than codes 1-4: a Mexican drawing from Group D that had one figure hugging (code 5). Most of the overall drawings ranged from codes 1-4, and none were coded 6 or 7 (kissing/more than kissing).

Due to time constraints and a limited participant pool, these findings indicate no significant differences between the groups.

Figure Size

Overall, the largest percentage of drawings used <25% space for the collective figure drawing. No drawing used 100% (figure code: 5) of the space to contain their collective figure drawing.

Similarities: Both American and Mexican groups did not have any drawing that used 100% of the space to contain their collective figure drawings.

Differences: The American group (A-C) yielded the largest percentage (18 out of 27) of drawings with a figure coding of 1. The Mexican group (D-E) yielded an equal number (12) of drawings with figure codes 2 and 3, followed by drawings with a figure coding of 1 (11).

Line Quality

Overall, most of the drawings used lines that were under control (coding number 4). There were no drawings that had lines that were drawn erratically with no control (coding number 1). The second largest group of drawings had a coding number of 3, which indicated that some lines are continuous, some lines have gaps in them, or are made of a series of dots or dashes.

Similarities: Both American (A-C) and Mexican (D-E) groups had their respective majority of drawings using lines that were under control. Neither also had drawings with lines that were erratic and out of control.

Differences: The American group (A-C) was the only group which had some drawings whose lines were coded 5, which mean that the lines were fluid, or flowing, even excessively so. There were also more Mexican drawings with a rating of 3 (18) than the American group (4).

Perseveration

Overall, the majority of the drawings had no perseveration (27/70 drawings). The number decreased in correlation with the amount of perseveration.

Similarities: Both groups had no drawings with a perseveration rating of 1.

Differences: The largest number of drawings in the American (A-C) group had no perseveration (code 5). The largest number of drawings in the Mexican (D-E) group had a slight amount of perseveration (code 4). While the American group had no drawings with a moderate amount of perseveration (code 3), the Mexican group had a substantial amount of drawings (14) with a moderate amount of perseveration. This was about the same for drawings with a coding of 4 (slight amount of perseveration), except there was one American drawing with a coding of 4.

Interestingly, the American group had three drawings that had a coding of 2 (considerable amount of perseveration), while the Mexican group had none.

Facial Details

19 out of 27 American drawings (70%) had facial details. Out of those 19, 17 were not detailed (stick figure facial details, i.e., dotted eyes, lined mouths, etc.). There were 4 drawings that had no facial details at all. 2 drawings had drawings with some figures that had facial details and some that did not. There were 4 drawings that had moderate detail, and 2 that had no detail. There was one drawing that had limited facial details present in thought bubbles. Two drawings depicted objects (i.e. flowers, Christmas presents) instead of people.

39 out of 43 Mexican drawings (91%) had facial details. Out of the 39, only one was detailed (eyelashes, nostrils, etc.), 15 had some detail, and 22 had no detail (stick figure facial details).

Dynamic between Figures

Of the American drawings, 24 out of 27 had some sort of interaction between the figures. 2 drawings had no interaction. Of the 24, 7 were engaged in strong interaction, and 17 were engaged in moderate interaction, as evidenced by expression/narrative. Of the 24, 19 drawings showed happy interactions, 3 had indiscernible interaction. Most of the interaction was evident solely through facial expression, though there was one drawing with evidenced interaction through touch and expression. There were no drawings that evidenced interaction solely through touch.

Of the Mexican drawings, 33 out of 43 drawings had some form of interaction between the figures. There were 8 drawings that had no interaction. Of the 33, 21 had moderate interaction, and 12 had strong interaction. Of the 33, 26 exhibited happy interactions based on touch (1), expression (29) or a combination of both (2). There were 7 that had indiscernible dynamic. Most of the drawings evidenced interaction through expression/narrative (29), though there were 2 that evidenced interaction through touch and expression. There was one drawing that evidenced interaction solely through touch.

Of those Mexican drawings that exhibited no discernible interaction (8), 5 drawings' figures were depicted as happy, 2 were questionable, and 1 was not discernibly happy.

8. Findings

This section utilizes the trends found in the previous section to explore possible areas of significance related to the stated significance of this study, in particular differences and similarities among and within the groups.

Differences and similarities in the KFD narrative between U.S. and Mexican students. Based on the review of the categories related to the narratives, it seemed that similarities and differences were noted when the participant groups from the U.S. (A-C) were compared with the participant groups from Mexico (D-E). While the U.S. subgroups seemed more similar to each other, there were some noticeable differences in the narratives of Mexico participants from group D when compared to group E.

Looking at the data collected on the number of sentences used in the narrative there is a noticeable similarity between the participant groups from the U.S. (A-C) and the participant group E from Mexico. It seems that the majority of participants from the U.S. groups (A-C) used one-sentence narratives, as did the slight majority of participants from the Mexico group E. When those four groups (A, B, C, and E) were compared with the Mexico participant group D there was a stark contrast. The majority of participants from Mexico group D used three or more sentences in their narratives. There are many possibilities for this difference. One possibility is that there was a difference in the way the Kinetic Family Drawing (KFD) was presented, and the time frame students had to respond to the task. It is also possible that other differences played a part in the use of more or less sentences. The participant groups A, B, and C are all from a private Jesuit University called LMU. The participant group E is also from a private Jesuit University in Mexico City, where as the participant group D is from a public collegiate

institution in a more rural part of Mexico, San Miguel De Allende. It is, therefore, possible group D had a more limited exposure to research projects creating a motivation to present oneself and participate more fully in the research, which could explain this difference. This hypothesis is further supported by the fact that there was only one participant group (D) that included other information such as name, age, and gender in the narrative section.

Further support that group D's narratives present a cultural difference, possibly related to coming from a more rural setting, is evidenced in the activities that were mentioned in the narratives. It seemed that activities that were mentioned in narratives from participant groups A, B, and C from the U.S. mostly included one time or special events such as a trip to Disneyland, or a vacation to Hawaii, whereas the narratives from participant groups D and E from Mexico seemed to mention more ritual or routine activities with their family such as dinner routines or weekly sports games. Participants from groups D and E included narratives of more than one activity with the family, such as going out to eat after seeing a movie together or going fishing as a family and then preparing their catch to eat as a family, which helps support the idea that participants from groups D and E described more routine activities. It is also possible that these differences in the activities between groups from the U.S. and groups from Mexico are indicative of a cultural difference in the role of family in each culture. If the role of family has a higher importance placed on it in Mexican culture it may also explain why narratives from participant groups from Mexico seem to include routine activities in which the family spends time together. In participant groups from the U.S. there seems to be more one time or special events described, which could suggest that spending time as a family in the U.S. culture is more of a special or one time event. It is also possible that the activities described in narratives from the U.S. participant

groups are special or one time events because of the fact that the participants are college students are might be living away from their families currently.

These differences may speak to the varying levels of importance one places on one's family, as well as the varying levels of individualism/collectivism. If the family activity is depicted as infrequent, several things can be inferred: 1) that the participant only meets with the family on, for instance, special occasions; 2) that the participant values family and family interaction to a lesser degree; 3) that the participant lacks the means to meet with his/her family on a more consistent basis. At any rate, these inferences can speak to an individualistic and heterogeneous culture.

Across all samples there were participant narratives that described activities pertaining to food including the preparation of food for a meal, eating dinner together or eating an unspecified meal together. The participant groups from the U.S. (A, B, and C) only had four narratives include an activity relating to food. It seems that the rest of the narratives from the U.S. participant groups (A-C) focused more on possible one time events such as going on vacation, to art galleries, to the beach, or going shopping. One possible explanation is that the students from the U.S. are possibly living on campus meaning that they might not see their families for meals as often right now. This could possibly account for the many narratives from these groups that describe more one time or special events. The participant groups from Mexico (D and E), on the other hand, had almost half of participants describe an activity relating to food. Other narratives from these participant groups (D and E) described activities including playing sports, going to the movies, camping, or walking together as a family. It is possible that there are cultural differences around the significance of food between the participant groups from LMU and the participant groups from Mexico. It is possible that there is more importance placed around food

or eating as a family in the cultures of those from participant groups D and E. It is also possible that participants from groups D and E may live closer to their families or may be living at home while attending school, which would suggest that spending time with family is easier for them. It is also possible that the inclusion of a food related activity is more prominent in participant groups in Mexico if eating a meal together is considered a ritual or routine activity. All in all, the narratives seem to suggest that there are might be some differences in types of activity and frequency of family activity between Mexican and US students' narratives.

The United States can perhaps be characterized as more of an individualistic society, whereas Mexico can perhaps be characterized as more of a collectivist society (Keefe, 1984). Individualistic societies herald values of freedom, self-reliance, and independence, whereas collectivist societies espouse group harmony and compromise (Hui & Triandis, 1986). The types of figures drawn shown in the data support these characterizations: the US groups (A-C) had the only drawings that used metaphorical representations for their families – flowers and Christmas presents. The sense of detachment inherent in depicting one's family with objects rather than people may correspond to individualistic characteristics of US society. To further this hypothesis, the flowers/Christmas presents both were drawn far away from each other, as opposed to close in proximity. The flowers were drawn equally spaced, each 1 object removed from each other. The Christmas presents' proximity ranged from 'close enough to touch' to 3+ objects removed. Conversely, the Mexico City (E) group had one drawing that included figures very close in proximity, i.e. all family members sleeping on a bed together. This may speak to the collectivist characteristics of Mexican culture. Interestingly, this drawing is from the urban group, not the rural group.

The differences in individualism versus collectivism may also be apparent in terms of the activities present. There seemed to be more of a connected theme within the Mexican schools (i.e., eating/preparing dinner together at home; camping) while the participants from LMU depicted a wider variety of activities (i.e., traveling, shopping, visiting an art gallery, sailing, driving). This may connect to the idea that Mexico is more of a homogenous society. The students from Mexico responded to the question of cultural affiliation by naming categories of age, gender, and nationality; students from LMU utilized a wide array of interpretations for what the term “cultural affiliations” may entail.

The ethnic diversity represented in the US drawings and accompanying narratives may relate to a general sense of heterogeneity and individualism, in comparison with the Mexico drawings and accompanying narratives, which may relate to a general sense of homogeneity and collectivism. That the Mexican groups mainly specified “Mexican” as perhaps a nationality in comparison with the US groups identifying various ethnic backgrounds may also speak to the homogeneity of Mexican society. Their focus on what is shared rather than what is different among each other is in contrast to the apparent US inclination to specify cultural differences rather than similarities. For example, no US drawing specified “American” as a cultural affiliation. Overall, 52% of the US drawings specify ethnicity rather than nationality, whereas 95% of the Mexican drawings specify nationality rather than ethnicity. For the latter, this may be due to a higher chance of shared ethnicity. For both, it can be supposed that each group left unsaid that which should be “obvious,” i.e. that the US participants are ‘American’, and that the Mexican participants might also be ethnically Mexican, at least in part.

Of interest is that the Mexican groups overall seem to identify cultural affiliations as national, comparing themselves to the US participants, while those coming from the US identify

ethnic rather than national affiliations, possibly because they are comparing themselves against each other. National affiliation seems to be less informative than ethnic specification, which adds to the sense of collectivism and homogeneity in the Mexican groups in comparison with the US groups' sense of individualism and heterogeneity. Despite the overall sense of collectivism, there was some variety in how the Mexican groups identified cultural affiliations. One identified as "Mexican-Israeli"; in comparison with the one "Israeli" identified US participant, they both depicted Shabbat dinner in their drawings and narratives. This seems to highlight that for particular minority groups, there might be specific rituals or family values that are culturally specific, regardless of nationality.

Another category that may speak to the homogeneous/heterogeneous or collectivist/individualist aspect of the groups is the number of drawn figures. Though the majority of both the US and Mexico groups included 4-5 drawn figures in each drawing, the biggest outlier was from the more rural Mexican group, which included 15 drawn family members, as indicated in the narrative, in a dining activity. That the drawn figures may include extended family speaks to the collectivist aspect of Mexican culture and the related inclusion of extended family members gathering for a ritual/traditional meal. One of the US participants did include 12 drawn figures, but most of the figures drawn were not family members; they were members and audience members of a softball game. This also may speak to the individualist aspect of the US group, this participant drawing figures that are not only not related, but perhaps not even personally known.

The Family Microcosm within Societal Context. From the data results of the KFD there were three areas of interest pertaining to possible societal differences between the groups present: Gender Indications, Power Dynamics, and Indication of financial well-being.

All groups had similar symbols as gender indications. The most frequent indicator was a longer length of hair for women and shorter hair or an absence of hair for men. Though clothes were the next often utilized gender indicator, there was a significant decrease in its utilization: 61 out of 70 for hair, and 17 out of 70 for clothes. This may reflect the varying levels of prevalence in regards to gender indications in society, the most significant being hair, while clothes are less influential. Overall, the drawings included female figures wearing pants and shorts, but no male figures that seemed to be depicted in skirts or any form of expression outside of societal-normed gender stereotypes. It is relevant to mention that if there was a figure with short or lack of hair wearing a skirt, and if there was no narrative to clarify, the researcher could assume that the figure is a girl. As much as the participant may adhere to culturally bound understandings of normative gender indications, so can the researchers see from that lens. If there is anything presented that is outside of the participants' norm, there is an expectation present that it would likely be named.

In a depiction of three women by an LMU student (see Figure1.A10), the figures were gender homogenous but long hair on all of the figures was still depicted and there were no depictions of other details such as facial expression. It seems that in drawings with female and male figures, the female is most often depicted with an addition to the standardized stick figure, while the male is generally the standard stick figure. For example, in the KFD of a LMU student (see Figure1.A11) and Mexico City student (see Figure1.E12) all of the family members were depicted as standard stick figures with an absence of any gender identified details. Therefore it is

difficult to assume the genders of the figures as completely male as it is the standard stick figure and because the other figures depicted also lacked specific gender identifiers which serves the purpose of providing a comparison and clear differentiation between the genders. May be indicative of masculinity in patriarchal societies in which the standard figure is assumed to be male, and that this applies to all three groups. LMU participant A11 was the only example present of including straightforward gender indications in narrative but not in the image.

With regard to both the San Miguel and Mexico City schools, the depiction of the different activities and roles the male and female figures partake in may indicate the presence of Machismo and culture. Machismo in Hispanic culture is associated with masculine ideals of courage, honor, invulnerability, aggression, pride, and charisma (Neff, 2001). Machismo is seen by some as normal gender orientation and by others as exaggerated hypermasculinity (Neff, 2001), in which the woman would be viewed as a part of the man's dominion (Pena, 1991).

Though there were similarities between the LMU and the two colleges from Mexico in terms of gender symbolism, there seemed to be a difference in activities that the different gendered figures participated in. There were three specific instances in the two Mexico-located schools where the male figures were engaged in an activity and the female figures were not engaged and served as a spectator (see Figure 1.E6; E18). When there were images of cooking, most often the women were pictured in the kitchen or serving the food (see Figure 1.D10; E9), and this was present from one student from the LMU group (see Figure 1.A3) who identifies as Mexican-American. In one image from a student from Mexico City, the male figure present was cooking over a barbeque (see Figure 1.E10). There may be different associations in terms of levels of domesticity regarding the use of a barbeque grill to cook meat versus cooking a meal in the kitchen. Grills can be associated with masculinity, while in patriarchal societies kitchens are

often associated with a woman's assumed household duties (Pena, 1991). In this way many of the drawings may reflect the gender roles of the culture where the women may tend to take on supportive or nurturing stances.

In a few of the drawings from participants in the Mexico-located schools, the male-figures were depicted with an emotionally ambivalent facial expression, while the female figures were smiling (see Figure 1.D19; D23; E5; E11; E15; E18). This could be indicative of personal differences in character, where the male figure could be more sullen, but there may be a chance that this is also indicative of gender expectations in which women are expected to smile and take a passive role, while men are generally in dominant positions and accessing aggressive emotions such as anger is normalized so long as it fits into the construction of masculinity (Neff, 2001). In the LMU groups, all depicted figures either had positive emotional affect or a complete lack thereof. There were no indications of sad, angry, or ambivalent emotions found. Concurrently, an almost paradoxical idea may be present where masculinity is limited to the emotional range of joy to anger and is characterized primarily by actions, while it is accepted that women are emotionally expressive and can access the entire spectrum of feeling states. This is reflected in the trend of identified female participants who would explicitly mention the value of communication, some expressing the emotional state of individual family members. For the identified male students, the emotional state may sometimes be implied, but the majority usually focused on the activity the family is engaged in and the overall family's response to the event rather than a personal emotional response.

In the drawings there is the trend of the male figure being in ownership of objects such as sports balls or television remotes when present. The instances where the male figure is not holding the ball are either when the ball is in the air between the figures or in a drawing from the

LMU group, the female participant depicted herself as the pitcher in a softball game (see Figure1.C2). In the two pictures that a remote control for the television was depicted, female figures were present but a male figure was holding the remote. The two images with the male holding the remote were both from schools in Mexico, one in San Miguel (see Figure1.D23) and one in Mexico City (see Figure1.E20). Holding the remote or a ball may perhaps be indicative of power dynamics in which the male generally tends to be in control (Pena, 1991). In these depictions, the female figures were depicted with a smile on their faces, which may support the notion that the male figure having control is an accepted norm for these particular individuals in their cultural/familial context (Hearn, 2012).

This extent of separation for normative gender roles was seen less in the LMU group in that there was a lack of indicators which could point towards a definitive difference in power. There were still instances in which the male figure had potential indicators of power, but less frequent and also inclusive of activities counter to stereotypical gender roles (see Figure1.C2; C5). This could be indicative of a more lenient power differential between genders, or possibly a different cultural understanding of the role of the individual within the family system; as LMU was inclusive of narratives which focused on the participant's individual self while the schools in Mexico both seemed to have a general family-oriented view. The fact that a difference in gender roles was present in both Mexico schools from rural and city environments may reflect that this is a norm which extends past socio-economic status.

Overall, the general socio-economic status (SES) of the depicted family was difficult to categorize. There were no direct indication of low SES present in the drawings or narratives, but indications of financial well-being could be inferred. In all of the groups there were vacations such as camping or beach-going, and outings such as going to a restaurant or seeing a movie.

This may reflect that majority of the families in all of the groups have enough financial stability to partake in leisure activities. In the LMU group there was a family who was noted to go on a vacation to Hawaii annually, which may be indicative of a higher level of financial well-being than the participant who stated that their family was able to go to Disneyland due to receiving a discount. It can be inferred that certain activities necessitate a higher level of financial well-being than others, but it cannot be said that depicting an activity which requires little to no monetary fees reflects a lower financial status. Though trends can be recognized regarding possible societal differences, it proves challenging to make a conclusive statement with the information gathered.

9. Discussion

After examining the data and analyzing emergent trends, our findings indicated that similarities and differences between and within cultural groups could be found by looking at Kinetic Family Drawings. This section connects these findings to the literature reviewed, and integrates new literature relevant to the emergent themes. This section also discusses the limitations of this research design and proposes possible clinical applications for future research.

Connection to Literature

The literature reviewed touched on how the concept of “family” can refer to a multitude of configurations, including aunts, uncles, grandparents, and even pets (Florian et al., 1993). This is evidenced in our data, as the number of family members depicted ranged from 2 (all groups) to 15 (Group D), with those drawn figures including pets and extended family members.

A study conducted by Bowerman and Elder (1964) on children’s perception of family power dynamics found that mothers were depicted as dominant in blue collar families, and that fathers were depicted as dominant in white collar families. Of course, this was dependent on the gender and age of the children (and they did interview children as opposed to young adults). While our data revealed differences in power dynamics between the mother and father figures—Mexico (Groups D, E) revealed more than the US drawings (Groups A, B, C)—there was not enough information to gauge whether the participants hailed from blue or white collar families. Similarly, Cromwell and Ruiz (1979) purport that little factual evidence exists to support the idea of male dominance in Mexican/Chicano families. The differences in emotional affective indications and roles in activities between the gendered figures depicted in the drawings from Groups D and E did speak to the possible presence of machismo culture within the schools located in Mexico. In particular, the presence of male dominance within the depicted family

interaction is evident in the males holding the remote control in the only two Mexican drawings including a remote control as the female members of the family smile on passively (Group D); and in the males controlling the grilling, while the females were depicted as helping out in the kitchen or serving at the dinner table. While this is not proof of *machismo* to the extent of Paredes's (1971) definition (courage and virility at its mildest, and outrageously boastful and conquering at the opposite end), there are underlying tones of male dominance evident in the drawings from both Mexican groups. But even Paredes (1971) agrees with machismo being a myth. Similar to Paredes (1971), Hancock's (2005) definition of machismo includes both the patriarchal leadership role and domination/assertion.

Hancock (2005) touches on the cultural aspect of traditional Mexican culture regarding the family as a safety net for its members. This can be related to the overall homogeneity and collectivism found in the Mexican groups (D, E) data, in particular the traditional and ritualized activities depicted (making and eating meals together). The two US participants who identified as Mexican/Mexican-American (see Figure 1.A3; B4), depicted similar activities as their Mexican counterparts, which is indicative of carrying with them the ethnically cultural emphasis of familism (Hancock, 2005).

The cultural diversity found between groups D and E, while both from Mexico, depicted family dynamics differently possibly due to cultural differences present between rural and urban environments. Florian et al.'s study (1993) also found a persistence in maintaining cultural values of the family system despite the fact that a large degree of a community's members are pulled towards assimilation into the dominant culture. Perhaps this relates to the one identified Mexican-American participant in the US group, who depicted his/her family as eating dinner inside, at a dinner table, which is similar to the majority of the Mexican drawings (see Figure

1.A3). While more children of Mexican-born parents live in intact families (Hancock, 2005), one of the two identified Mexican/Mexican-American US participants depicted only her mother, her sister, and herself (see Figure 1.B4). Perhaps this speaks to the greater potential of marital discord when immigrating (Hancock, 2005). Also related to cultural diversity may be the identified Israeli/Jewish participants (one from the US group and one from the Mexico group; see Figure 1.A12; E19), who both depicted their families as having a traditional Jewish dinner indoors. Phinney et al. (2000) discuss this binary between maintaining cultural traditions and adapting to the dominant culture, which is evident in the Israeli/Jewish participants placing importance on Shabbat dinners with their families while living in a place different from their own.

Extended family may serve as protective factors in rural locations (Hancock, 2005). This may be seen in one of the drawings from the Mexico group (see Figure 1.D10). The outlier in number of drawn figures was present in the rural Mexican group, which included 15 figures who were presumably extended family, as gathered from the accompanying narrative. This also may speak to the collectivist attitude expounded on by Hui and Triandis (1986), and the interdependence emphasized in minority cultures.

Saneei and Haghayegh (2011) reported that closeness between drawn figures relates to closeness in real life; conversely, distance between drawn figures relates to distance in real life. Our data did not yield enough information to infer whether the distances between figures represented could speak to any differences of closeness in real life between the US and Mexican cultures. The same study also found that a child's place in the family can emerge through drawn images, which when looking at how our participants represented their family in the image could point to cultural differences emerging from individualism versus collectivism cultures. Research

done by Nuttall and Chieh (1988) also supports the idea that cultural differences stemming from individualist versus collectivist cultures could be found in drawings. The two drawings from US participants which used objects to depict family members and selves may speak to these differences (see Figure 1.A6; A4). These objects were also spaced so that they were not touching each other. One participant (from the Mexico group) drew all figures lying in bed together (see Figure 1.E13), whereas there were no drawings from the US that had all drawn figures in such close proximity. A study by Romero et al. (2004) relates a greater sense of familism to Latino cultures, which can be connected to the higher rate of closeness of the drawn figures in the drawings from Mexico, in comparison to the drawings from the US groups.

Limitations. Although the method of data collection allowed us to find similarities and differences between participant groups, there were limitations throughout the process. All of the participants representing the U.S. were from one college campus in Los Angeles (Groups A, B, C). It is possible that collecting data from different sample groups across the U.S. may have allowed for more generalizable hypotheses about the findings. This could also be an indicator for future research possibly involving more participant groups from different states in the U.S. In addition to more participant groups from within the U.S. and Mexico, added participant groups from more countries may give broader understanding of cultural similarities or differences. Questionnaires as the method of data collection allowed us to collect a more diverse and larger sample of Kinetic Family Drawings than if other data methods were utilized. It is also possible that the use of interviews in addition to questionnaires could have provided more detailed information about the participants allowing for a deeper understanding of the data. Another limitation that was significant in this type of data collection was the language difference. Kinetic Family Drawings from Mexico (Groups D, E) were completed in Spanish and thus were

translated to English; at which time it is possible that some meanings, sayings, or emotions were difficult to translate to English. It is also possible that the method of receiving the KFDs from one of the Mexico participant groups by scanning and emailing could have impacted the data because of the black and white quality and the poor visibility on some KFDs, making it difficult to read some of the information or determine what media was used (i.e. pen, pencil, or marker). Although, as a research team, we tried to have the data collection as systematized as it could be between the participant groups, it is possible that there were slight differences in the presentation of instructions leading to different narrative lengths. As stated earlier, implications for future research may point to the inclusion of more participant groups from multiple locations within the U.S. as well as the inclusion of more countries. It is also possible that with the inclusion of more participant groups from the U.S. that studying the similarities or differences found within the U.S. participant groups may yield interesting findings.

Clinical Applications. This study highlighted, foremost, that cultural differences do exist. Between collectivist and individual, homogenous and heterogeneous societies; there is importance in considering how these cultural differences impact perceptions of normalcy within the context of a family unit. For clinicians, these understandings of culture can influence the lens from which a client is viewed and alter perceptions of their situation. The findings seemed to indicate that there may be differences between assumed roles of family members and associated power dynamics, expressions of care and affection, definitions for ethnicity/nationality, and that these aspects are also intertwined with factors such as affluence and gender identification. Culture is multifaceted, which informs the necessity for a multi-cultural clinical approach.

An awareness of any cultural factors influencing an individual is necessary before understanding the impact of deviating from them. If the clinician recognizes a maladaptive social construct, it may be worthwhile to consider how this viewpoint is influenced by their personal perceptions of normalcy. For instance, one drawing from Group D (Figure 1.D17) addressed his parents' divorce in both his narrative and drawing, and perhaps his desire for his parents to be unified again. A clinician's understanding of healthy family dynamics can be based on their own cultural associations, and this understanding may differ greatly for the client due to differences in affluence, gender, ethnicity, and a wide spectrum of cultural factors. Due to this dynamic nature of culture, the KFD may best be utilized by clinicians as an informative tool in conjunction with the client's own interpretation and explanation.

10. Conclusion

Utilizing a qualitative methodology, this study intended to explore perceptions of family as it engages cultural differences/similarities and is impacted by the variables of its surrounding environment. The Kinetic Family Drawing (KFD) was utilized in order to gain understanding of the individual's experience; a written section inquiring for a title, narrative, and any relevant cultural factors provided a wider breadth of information which added clarity towards the understanding of the image. The literature review informed the many aspects to consider when approaching understandings of what family entails, as there are differences within individuals as well as on a larger societal scale. What may be considered common sense to one group of individuals may vary between different cultures and even sub-groups within the same culture. The literature reinforces the value of the KFD as an assessment tool for gaining insight into an individual's perceptions of their family unit, and for finding patterns and inconsistencies within a multicultural pool of participants. From this process, the results of 70 student participants from LMU, San Miguel, and Mexico City were gathered and analyzed utilizing the Formal Elements of the Art Therapy Scale (FEATS) (Gantt & Tabone, 1998).

Findings include evidence towards a culturally dependent understanding of the term "culture." The way family was viewed seemed to vary between the students from LMU and the students from the colleges in Mexico. The students from San Miguel and Mexico City seemed to stress the importance of a cohesive family unit in that they depicted activities the family partook in together which tended to be routine in that it implied frequent, near weekly interaction between family members. LMU students also illustrated the significant role their family plays in their life, but were inclusive of individual-oriented activities and seemed to depict occasional meetings or one-time events. In this way, though the critical role of the family to the individual

doesn't change, it seems to portray the different cultural norms towards what is regarded as normal family interactions. Patterns found in the data indicate that these differences in familial norms may be influenced by societal factors such as gender roles, power dynamics, collectivism versus individualism, and financial well being. This study brought about questions of what "normal" is by challenging the obvious and highlighting the relevance of a multicultural understanding.

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APPENDICES

Appendix A. IRB

Received _____

LOYOLA MARYMOUNT UNIVERSITY

Human Subjects Research

APPLICATION TO THE LMU INSTITUTIONAL REVIEW BOARD (IRB)

Principal Investigator (P.I.): **Einat Metzl (students researchers: Kate Baxter, Sharon Uy, Stella Yun)**Title of Project: **Exploring Perceptions of Family through the Kinetic Family Drawing: A cross-cultural study**P.I. Type: (check one) Faculty Graduate Undergraduate OtherDepartment: **Marriage, Family Therapy**
Campus Address: **1 LMU Drive, Suite 2516, Loyola Marymount University, Los Angeles, CA 90045**Telephone: **310-338-4561** E-mail: **Einat.metzl@lmu.edu**Faculty Sponsor (if applicable): **Einat Metzl (research mentor)**Submission: New Renewal Addendum Staff Other Previous IRB No.

For evaluation of your project, indicate involvement of any of the following:

- | | |
|---|--|
| <input type="checkbox"/> Audio recording of subjects | <input type="checkbox"/> Non-English speaking subjects |
| <input type="checkbox"/> Charges incurred by subjects | <input type="checkbox"/> Non-patient volunteers |
| <input type="checkbox"/> Deception | <input type="checkbox"/> Patients as subjects |
| <input type="checkbox"/> Elderly Subject (over 65) | <input type="checkbox"/> Placebos |
| <input type="checkbox"/> Establishment of a cell line | <input type="checkbox"/> Psychology Subject Pool |
| <input type="checkbox"/> Experimental devices | <input checked="" type="checkbox"/> Questionnaires |
| <input type="checkbox"/> Experimental drugs | <input type="checkbox"/> Sensitive Topics |
| <input type="checkbox"/> Fetal tissue | <input type="checkbox"/> Subjects studied off campus |
| <input type="checkbox"/> Mentally disabled subjects | <input type="checkbox"/> Subjects to be paid |
| <input type="checkbox"/> Minor subjects (younger than 18) | <input type="checkbox"/> Surgical pathology tissue |
| <input type="checkbox"/> Approved drugs for "Non-FDA" approved conditions | |
| <input type="checkbox"/> Charges incurred by third party carriers | |
| <input type="checkbox"/> Data banks, data archives, and/or medical records | |
| <input type="checkbox"/> Filming, photographing, and/or video recording of subjects | |
| <input type="checkbox"/> Pregnant women, human fetuses, and neonates | |

- Prisoners, parolees, or incarcerated subjects
- Subjects in Armed Services (Active Duty)

The principal investigator assures the Committee that all procedures performed under the project will be conducted by individuals legally and responsibly entitled to do so and that any deviation from the project (e.g., change in principal investigator, subject recruitment procedures, drug dosage, research methodology, etc.) will be submitted to the review committee for approval **prior** to its implementation.

What do you plan to do with the results? Please provide a brief summary statement below:

The data from this research will be comparatively studied between samples of participants from LMU psychology students and similar samples from collaborating principal researchers around the world. The specific goal is to compare graphic perceptions of family and respective narratives expressed by students in comparable groups of psychology students through thematic and comparative analyses. The results will then be disseminated via final research projects of the research students and a scholarly paper written by the PI and the research team.

NOTE: Applications and any additional material requested by the IRB will not be processed unless signed personally by the principal investigator.

Date	Signature of Principal Investigator (Required)	Name (printed)
Date	Signature of Faculty Sponsor (Required)	Name (printed)
Date	Signature of Department Chair or Dean	Name (printed)

LOYOLA MARYMOUNT UNIVERSITY
IRB Application Questionnaire

Exploring Perceptions of Family through the Kinetic Family Drawing (KFD): A cross-cultural study
(Einat Metzl - PI, Kate Baxter, Sharon Uy, Stella Yun, student researchers)

1. RESEARCH BACKGROUND

Family life is perhaps the biggest source of interpersonal relationships and most influential determinant in the development of children. Burns and Kaufman (1972), as a way of assessing the extent of a child’s adjustment, developed the Kinetic Family Drawing (KFD). The KFD differed from the more general Family Drawing Test in that the directive to draw one’s family “doing something” was added to the Family Drawing Test. The current prompt reads: “Draw a picture of your family doing something together.” This addition served to reveal substantially more about family dynamics. It has been found that how children draw their families is different from what they say about their families (Fan, 2012). Projective drawing tests have been used as assessment tools for many years despite the fact that their validity and reliability continues to be

questioned (Browne & Veltman, 2003). Specifically, the Kinetic Family Drawing is an assessment that is widely used to inform clinical work, although cultural and scoring variability have been found to reduce its generalizability (Browne & Veltman, 2003). Recent art therapy studies impress on the necessity of exploring cultural assumptions possibly impacting art therapy interventions and assessments (Betts, 2013; Hocoy, 2011), questions that might begin to be answered by studies such as the one suggested here.

The PI and research team hope to recruit willing students from the psychology department at LMU to participate in a 10-15 minutes drawing and writing task (see Appendix E). The researchers will invite professors at the LMU psychology department to have the researchers speak with students and administer the questionnaires after class time. The researcher also intends to email professors from other parts of the world teaching introductory psychology courses to follow a similar design, so comparable data can be explored for cultural similarities and differences in perception of family.

Participants will be asked to sign a consent form for their participation, allowing for analyzing their responses and a digital photography of their art response. Participants will engage in this research on a voluntary basis and the researcher will offer no incentives. The participants' identities will remain confidential to the extent allowed by law, unless they request that it be included in the report.

2. SUBJECT RECRUITMENT

Potential participants will be approached via verbal invitation after class time in psychology courses at LMU, after professors of such classes were made aware of the study and decided it would be ok to invite researchers to speak with students about the study. When indicating interest in participation, researcher and/or research mentee will explain the research procedure more in depth and go over consent forms. Participants will be notified of the study intent, design, risks and benefits, and a copy of the full consent form to participate in the study (see Appendices). Only after the informed consents are explained and signed will the researchers provide the questionnaire packets for participants to fill out. Given the academic levels of students (all students at LMU) no literacy or language concerns are expected.

Participating in suggested study will allow students to reflect and express their understanding of family in a fuller and meaningful way (Seidman, 2006), and will allow for between and within group comparative analysis of emerging themes. Before the questionnaire is handed out researchers will verbally confirm interest in participation, go over the informed consent and remind that participation is voluntary and they can choose to withdraw at any time prior to publication. Only after students sign the informed consents will the researchers administer the questionnaire (see Appendices B, D).

The study is intended to be conducted by researchers invited by professors at LMU who are teaching intro psychology courses and willing to have researchers invite their students to participate after class. The research mentees have been trained to administer the survey and continue to be under the guidance of the mentoring professor, Prof. Einat Metzl.

3. PROCEDURES

Interested participants from the two comparative samples will be notified of the study intent, design, risks and benefits, and a copy of the full consent form to participate in the study (see Appendices). The questionnaire process will begin with a brief explanation of the research

purposes (See Appendices), risks and benefits, and reading of the signed consent again with the participants reiterating their verbal agreement to the study procedure.

The researchers will be available for assistance with literacy and clarifications of instructions / language concerns, if needed. Once the participants have given both verbal and written consents to researchers, will the questionnaire be handed-out.

After this verbal agreement, the questionnaire will begin, consisting of open-ended drawing task on one side of the page, and a request to write a title, brief narrative and cultural identifications of participants on the other side (see Appendix E). Following the questionnaire process, participants will be able to ask more questions about the research. The researcher will also offer contact information for participants who wish to get further information after the questionnaires are analyzed. The questionnaires would then be coded and thematically analyzed to answer the research questions (Bogdan & Biklen, 2003). All data will be stored digitally on the researchers' computers (in a secure folder) and the physical questionnaires will be locked in the PI's office. No identifying information is stored in the questionnaire (participants are never asked to identify by name and can sign informed consent by initials).

4. RISKS / BENEFITS

The general literature regarding exploring family perceptions is vast, but a comparison of family perceptions through art making, is limited. This study is intended to 1) Explore understanding and perceptions of family through art making and narrative tasks and 2) Compare and contrast family constructs while taking into account identified cultural differences of participants.

Potential Risks

The risks involved in this research proposal are minimal. During their participation, all participants will have the right to withdraw their collected data and they can do so after the data is gathered as long as they notify researchers before the research is published. Also, if a participant indicates any distress was caused by participation in the study, the research team will provide referrals to professional guidance and local mental health services.

All participants in this study are adult students who will be participating in this research willingly and voluntarily, and who will be fully informed regarding the nature and use of the information they impart and will be asked verbally and through a signed consent for their willingness to accept the suggested design and instrumentation (see consent form). In the case that any participant declines to sign consent or to accept any part of the suggested measures, the researcher will not use data collected from that participant.

5. CONFIDENTIALITY

The questionnaire is anonymous and participants will be invited to include any demographic information at their own digression. All collected data will be kept in the primary researcher, Dr. Einat Metzl's office, on her computers, at University Hall, Suite 2518, Loyola Marymount University. The researcher will keep these recordings for five years. After a period of five years, the recordings and images will be discarded.

6. INFORMED CONSENT

See Appendix.

7. STUDENT RESEARCH

N/A

8. RENEWAL APPLICATIONS

N/A

9. PAYMENTS

N/A

10. PSYCHOLOGY SUBJECT POOL

N/A (although I will be accessing psychology students, I'm hoping to access them as volunteers after particular classes, so they can respond to the questionnaire as a group)

11. QUALIFICATIONS AND TRAINING

The researcher (primary investigator) has her doctorate degree from Florida State University, and her MA from Loyola Marymount University. During her academic career she has successfully completed numerous research courses, including Research Methodology (LMU), and Research/Clinical Paper (LMU), qualitative research, quantitative research methods (I and II), and completed a mixed methodology study as part of her dissertation research. The researcher is also a licensed marital and family therapist, registered and board certified art therapist and is a registered yoga instructor.

The student researchers for this project, Kate Baxter, Stella Yun and Sharon Uy, are an art therapists and marital and family therapists in training, currently in the final year of her MFT / art therapy degree program at LMU. This research project is part of their respective final research papers. The research mentees are working under the mentorship of Professor Metz, as part of research methodology courses, completed a relevant literature review, and will receive specific training as they prepare to administer the questionnaires and thematically analyze the material gained through this exploration. The researchers have also all completed the online training course, "Protecting Human Research Participants" through the National Institutes of Health Office of Extramural Research.

12. RANDOMIZATION

N/A

13. USE OF DECEPTION

N/A

14. QUESTIONNAIRES AND SURVEYS

N/A

15. PHYSICIAN INTERACTIONS

N/A

16. SUBJECT SAFETY

All data collected via questionnaires will be kept confidential. Data will be stored physically and digitally in secure and coded folders in researcher's office and computers. All identifiable information will be removed before narratives are analyzed unless otherwise preferred by the participants (if they indicated a wish to be identified by first name with their personal narratives and / or artwork). All data will be stored for the duration of five years after this study, and be used per consents for data analysis and potential subsequent publications.

17. REDUNDANCY

N/A

18. COUNSELING

There is no foreseeable need for counseling, however if the research does trigger feelings that are painful, embarrassing or uncomfortable the researcher will remind participants they may withdraw participation at any time, and will provide further debriefing regarding the research focus and intent, following the questionnaire process. In addition the research team will work with local agencies and provide referrals for additional support in case participants report feeling that discomfort or harm evolved for them out of their participation in this study.

19. SAFEGUARDING IDENTITY

N/A

20. ADVERTISEMENTS

N/A

21. FOREIGN RESEARCH

While the research team will not directly collect data or supervise the data gathered in other locations around the world, the PI hopes to collaborate with several interested psychology and art therapy professor in other universities who would similarly collect data (complying to local HSRB regulations, of course) and share the data for the comparative analysis. The invitation email to be sent for potential collaborating professors is attached in the appendix.

22. EXEMPTION CATEGORIES (45 CFR 46.101(b) 1-6)

N/A

Appendix B. IRB Approval

Dear Professor Metzl,

Thank you for submitting your IRB application for your study titled ***Exploring Perceptions of Family Through the Kinetic Family Drawing: A Cross-Cultural Study***. All documents have been received and reviewed, and I am pleased to inform you that your study has been approved.

The effective date of your approval is **August 11, 2014 – August 10, 2015**. If you wish to continue your project beyond the effective period, you must submit a renewal application to the IRB prior to **July 1, 2015**. In addition, if there are any changes to your protocol, you are required to submit an addendum application.

For any further communication regarding your approved study, please reference your new protocol number: **LMU IRB 2014 SU 31**.

Best wishes for a successful research project.

Sincerely,

Julie Paterson

Julie Paterson | Sr. IRB Coordinator | [Loyola Marymount University](#) | 1 LMU Drive | U-Hall #1718 | Los Angeles, CA 90045 | [\(310\) 258-5465](tel:(310)258-5465) | jpaterso@lmu.edu

Appendix C. Informed Consent

LOYOLA MARYMOUNT UNIVERSITY: Informed Consent Form

Date of Preparation __August 2014__

Exploring Perceptions of Family through the Kinetic Family Drawing

- 1) I hereby authorize Einat Metzl, Ph.D., LMFT, ATR-BC, and her research team, to include me in the following research study: Exploring Perceptions of Family through the Kinetic Family Drawing: A cross-cultural study
- 2) I have been asked to participate in a research project, which is designed to explore my experiences and perceptions of the journey toward healing through an in-depth questionnaire. My participation is expected to last 15 minutes over all.
- 3) It has been explained to me that the reason for my inclusion in this project is that I am a psychology student at an undergraduate program participating in this cross cultural study.
- 4) I understand that if I am a participant of this research, I am invited to answer questions and create an art piece about my perceptions and experiences of healing in my life and as a student currently enrolled in a yoga therapy / art therapy program. I understand that I will be invited to participate in this study at the end of a class that has been arranged by professor.
- 5) I understand that my artwork and narratives will be collected as the data for this study. It has been explained to me that these questionnaires will be used for teaching and / or research purposes only and that my identity will not be disclosed.
- 6) I understand that the study described above may involve the following risks and/or discomforts: I may experience discomfort or other feelings of distress due to reflecting on my family experiences. The likelihood of experiencing these are minimal as participants are encouraged to explore their perceptions of family and narratives at their comfort level. Nevertheless, should I experience distress, I am aware that I should let members of the research team know, and that I can stop my participation in the study at any time.
- 7) I also understand that the possible benefits of the study are 1) collect information regarding perceptions of family through drawings and narratives and that, 2) this exploration will also offer a comparison of themes and experiences of different cultural groups
- 8) I understand that Einat Metzl (PI) can be reached at Einat.metzl@lmu.edu and will answer any questions I may have at any time concerning details of the procedures performed as part of this study.
- 9) If the study design or the use of the information is to be changed, I will be so informed and my consent re-obtained.
- 10) I understand that I have the right to refuse to participate in, or to withdraw from this research at any time without prejudice.
- 11) I understand that circumstances may arise which might cause the investigator to terminate my participation before the completion of the study.
- 12) I understand that no information that identifies me will be released, except as specifically required by law, unless I explicitly indicate my wish to be identified and name how I would like to be identified at the bottom of this consent form.
- 13) I understand that I have the right to refuse to answer any question that I may not wish to answer.

14) I understand that if I have any further questions, comments, or concerns about the study or the informed consent process, I may contact David Hardy, Ph.D. Chair, Institutional Review Board, 1 LMU Drive, Suite 3000, Loyola Marymount University, Los Angeles CA 90045-2659 (310) 258-5465, david.hardy@lmu.edu.

15) In signing this consent form, I acknowledge receipt of a copy of the "Subject's Bill of Rights".

Subject's Signature (initials) _____ Date _____

Witness (corresponding researcher) _____ Date _____

Appendix D. Letter of Study Intent for collaborating professors

Re: Help collect artwork for an international study of family perceptions

Dear Professor,

I am contacting you hoping you could help me collect artwork for a study exploring cultural similarities and differences in family perceptions.

I'm contacting you with an understanding that you may have access this fall to undergraduate psychology students in the first year of courses (such as psych 101) in an educational setting. I was hoping you might consider asking them to spend 15 minutes on this study, which we hope to administer after such a class.

The procedures for this study are very simple. If students are willing to participate, they would signed a standard informed consent, and be given a two sided questionnaire. On one side of the page they would be asked to "Draw you and your family doing something together. No artistic skills are necessary, and you have 10 minutes to depict it briefly". (Please avoid discussing definitions of "family" or "doing something together", and just encourage students to respond, as they best understand the directive). After 10 minutes of drawing, students are instructed to "come to a stopping point and please write a brief narrative on the other side of the page. You may also give the artwork a title. Finally, please write you age, gender, and any other cultural affiliations you feel might be important to contextualize your drawing".

And... that is all - - we hope to collect the drawings and narratives by October 2014. Then, my research team and I hope to explore themes arising from the artwork, paying close attentions to similarities and differences in perceptions of family depicted in the art, and how these correspond to identified cultural affiliations.

Since we hope this study takes place at LMU as well as in several different countries with different human research subject protocol, we request that in addition to the LMU Human Subject Review Board (HSRB) approval, you follow the ethical and legal guidelines to obtain permission for this study or inform us as to how to obtain these permissions with you, if you are a non-LMU professor.

So, if you are able to help with this research, please let me know. I will gladly set up a time to speak if you have any questions or concerns about this study.

Thank you so much,

Einat S. Metzl, PhD, LMFT, ATR-BC
Professor of Art Therapy and Marital Family Therapy
Dept. of Marital and Family Therapy
Loyola Marymount University, Los Angeles CA 90045

Appendix E. Questionnaire Guide

On one side of the Page:

Draw you and your family doing something together. No artistic skills are necessary, and you have 10 minutes to depict it briefly

Second side of the page:

1. Please give the artwork a title and write a brief narrative to go with your drawing
2. Please write you age, gender, and any other cultural affiliations that you feel is important to contextualize your drawing

Appendix F. Experimental Subject's Bill of Rights

Loyola Marymount University - Experimental Subjects Bill of Rights

Pursuant to California Health and Safety Code §24172, I understand that I have the following rights as a participant in a research study:

1. I will be informed of the nature and purpose of the experiment.
2. I will be given a description of any attendant discomforts and risks to be reasonably expected from the study.
3. I will be given an explanation of any benefits to be expected from the study, if applicable.
4. I will be informed of the avenues of counseling services available after the study is completed if complications should arise.
5. I will be given an opportunity to ask any questions concerning the study or the procedures involved.
6. I will be instructed that consent to participate in the research study may be withdrawn at any time and that I may discontinue participation in the study without prejudice to me.
7. I will be given a copy of the signed and dated written consent form.
8. I will be given the opportunity to decide to consent or not to consent to the study without the intervention of any element of force, fraud, deceit, duress, coercion, or undue influence on my decision.

Appendix G. Coding Scales

Space

- 0 – This variable cannot be rated.
- 1 – Less than 25% of the space on the paper is used for the entire picture.
- 2 – Approximately 25% of the space is used.
- 3 – Approximately 50% of the space is used.
- 4 – Approximately 75% of the space is used.
- 5 – 100% of the space is used.

Figure Size

- 0 – This variable cannot be rated.
- 1 – Less than 25% of the space on the paper is used for the figure.
- 2 – Approximately 25% of the space is used.
- 3 – Approximately 50% of the space is used.
- 4 – Approximately 75% of the space is used.
- 5 – 100% of the space is used.

Proximity Scale (if more than two people, start from left side)

- 0 – 3 persons+ removed
- 1 – 2 persons+ removed
- 2 – 1 person removed
- 3 – close enough to touch
- 4 – touching
- 5 – half overlapping
- 6 – completely overlapping

Physical Relation Coding (Emotional Affective Indications)

- (1) No touching
- (2) Lightly touching (i.e. physical contact with no engagement)
- (3) Hand holding
- (4) Linking arms
- (5) Hugging
- (6) Kissing
- (7) More than kissing

Prominence of Color

- 0 – No color (marker) used. Only pen/pencil.
- 1 – Color (marker) is used only to outline the forms or outlines in the pictures or to make lines. None of the forms are colored in.
- 2 – Color (marker) is used to outline the forms, but only one figure/object is colored in.
- 3 – Color (marker) is used to outline the forms, and two or more figures/objects are colored, but not all.
- 4 – Color (marker) is used for both outlining the forms and objects, and filling them in.
- 5 – Color (marker) is used to outline the forms to outline and color in, and fill in the space around the forms, for example a completely colored sky.

Line Quality

0 – This variable cannot be rated.

1 – In general, the lines appear to be drawn erratically with no apparent control.

2 – The lines appear to be drawn with a shaky hand.

3 – Some lines are continuous, and some lines have gaps in them, or are made of a series of dots or dashes.

4 – The lines are under control.

5 – The lines are quite fluid, or flowing, even excessively so.

Perseveration

0 – Variable cannot be rated.

1 – The picture has a great deal of perseveration. Example a line is drawn over and over until a hole is worn in the paper.

2 – The picture has a considerable amount of perseveration.

3 – There is a moderate amount of perseveration, such as many little marks that appear to be multiple stems on one apple. There is only one area where a line is drawn over and over.

4 – There is a slight amount of perseveration.

5 – There is no perseveration.