

**Art therapy with Korean migrant women
in a Korean community
in the UK**

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Declaration by Candidate

I hereby declare that this thesis is my own work and effort and that it has not been submitted anywhere for any award. Where other sources of information have been used, they have been acknowledged.

Signature.....

ABSTRACT

This thesis addresses an art therapy intervention in a Korean community in the UK. It describes the historical, social and cultural contexts of South and North Koreans, including Korean art and education throughout history in order to contextualize the research and the findings. It also portrays the researcher's experiences as a Korean migrant as well as an art psychotherapist, exposed first to Eastern culture then to Western, becoming an art therapist and then working with Korean migrants in the UK. Case material from an art therapy group, an art activity group and individual art therapy with Korean migrants in different organisations were analysed alongside the author's autobiographical journey which was also considered as a 'case'. This research therefore explores how art therapy might be applicable to Korean migrants who are living in a Korean community in the UK in the context of the cultural complexities and social change characterised by migration. Throughout the research a qualitative research design was used which analysed the cases with an ethnographical lens, based on existing migration theories. Five conceptualisations were discovered that enable this researcher to understand this particular social group of Korean migrants. These are: cultural transition, or not; the relationship between migration experience and mental health; the influence of religion on migrants' mental health; the relationship between Korean art education and art therapy; and the influence of socio-political issues in the Korean migrants' community. These theoretical lenses illuminated how the process of migration has a massive impact on the migrants' life in the host country and showed how it interweaves with the historical, social and cultural context of Korea.

Many assumptions were challenged during the research. Particular considerations for working with Korean people in art therapy were explored, and the research concluded that it was important to be aware and work appropriately with people of other cultures in art therapy within the Western framework, to maintain its relationship between art, health and culture. This study has implications for the significance of examining the art therapist's assumptions and presuppositions when art therapy is introduced to another culture, and when working with similarity and difference. It also has implications for art therapy practice, namely the importance of considering: the cultural values of clients' origins, including their previous experiences of art-making and art education, despite migrants' exposure to Western society; the current socio-cultural context of clients' lives in their community in the host country; and adjusting art therapy practice so that it is appropriate to clients from different cultures.

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Introduction

The motivation for this research came from my own experience of being a Korean migrant in Britain. Personally and professionally, the experience has profoundly informed my understanding and awareness of dealing with difference. I came to Britain in order to train as an art therapist and I learnt a new belief system, an intervention of psychoanalysis and psychodynamic-orientated art therapy via development and practice. I studied and experienced the value of art therapy, in particular gaining an awareness of the unconscious in addition to the significance of its relationship with artwork in art therapy, through the journey of the training course as well as while I was practising as an art therapist. However, I sometimes felt I lacked a sufficient understanding of cultural issues; in particular given the experience of being in a different country, during which I became conscious of how people from the East and West communicated and understood things differently within different cultures, traditions and customs (Nisbett, 2003), for example in relation to collectivism and individualism.

The experience of working with migrants and people of different ethnicities and nationalities, and of having therapy myself, made me feel that understanding different cultural values was one of the most important issues to consider when thinking about clients' emotions and feelings in therapy. For example, I often wondered whether my therapist understood the circumstances of my home culture and transition to the host country of the UK and the particular difficulties and challenges I encountered, because she often asked me about my home culture which was different to hers.

What motivated me to undertake the research was that I was interested in working with Koreans in the UK, based on the assumption that it would be beneficial that I, as the art therapist, would share an understanding of the values of Korean culture and could speak the same language. The initial focus of this thesis was therefore about establishing an art therapy service for Korean migrants at the Korean Society (KS) which is located in a Korean community in an outer London area. The initial research question was how an art therapy service could be developed and established for Korean migrants in a Korean community in the context of the cultural complexities.

Korean migrants began living in the area in the 1980s. According to the statistics, 45,295 South Korean citizens (regardless of birthplace) are registered as living in the UK and almost

16,000 of these Korean migrants are living in this area, making it the biggest Korean expatriate community in Europe (South Korean Ministry of Foreign Affairs and Trade, 2011). Art psychotherapy services were absent in the community, although many other services were available from the KS which ran different classes supported by the local council and volunteers, as well as an official service from the South Korean embassy. The KS seemed to be a central point for Korean people in the community and, with the permission of the KS head, I planned to set up an art therapy service for them.

However, although the project was planned and agreed there were some serious internal political conflicts, power struggles and financial problems in the KS. As a result, just before the service was due to start in 2008, the project was postponed for a year. During this time I widened my research to include different groups of Korean people at different centres in the area in order to investigate the possibility of running an art therapy group in the meantime. Although it was difficult, eventually I was able to run an art therapy group for Koreans in a local multicultural day centre.

The art therapy service in the KS began a year later in April 2009 when I was also able to run an art activity group and work with one individual art therapy client. However structuring and continuing the art therapy service in the KS was difficult due to a number of challenges, including different understandings of mental health issues between myself, the staff of the KS and people in the community, a lack of support from the KS and from the community, and a reluctance to access therapy. These factors resulted in the art therapy service finishing prematurely.

My research question therefore had to change and I began approaching the research from a different angle, exploring how art therapy might be applicable to a Korean migrant community in the context of the cultural complexities and rapid social change characterised by migration. I explored several questions and issues in the process of this research:

- why was establishing an art therapy service for Korean migrants so difficult?
- is art therapy inappropriate for Korean migrants in the community?
- is art therapy relevant to the issues Korean migrants face when they come to the UK?
- what are the key issues to consider when providing art therapy for Korean migrants in this particular community in outer London?

This thesis begins with descriptions of the research settings in Chapter 1, my research journey and the methodologies employed in this research, exploring reflexivity and addressing 'insider' and 'outsider' research. The validity of my approach and ethical issues are also discussed.

I used a sociologically-based, ethnographic case study to explore my research question. I also considered my autobiographical material as heuristic data but I did not undertake a heuristic approach to the whole of the research. Heuristic research (Moustakas, 1990) explores personal experiences in order to distil their essence. The heuristic aspects of this research evolved from my migration experiences and my developing consciousness of cross-cultural issues in art therapy practice and service provision. My heuristic journey is described in Chapter 3 and is considered as one of four retrospective case studies.

The three other cases – of work with an individual client, an art therapy group and an art activity group – are described in Chapter 4. All are situated within an overarching sociological and ethnographic framework and considered as part of a larger case study of a particular social group of Korean migrants in a Korean community. This became the primary method of my research as the research questions developed to address cultural, social and political issues as well as clinical issues.

Chapter 2 presents a discussion about Korea which contextualises the presence of a migrant community in Britain. With Korean history and culture, including art and art education, being new to Western readers I have provided a detailed description of the country of Korea, in order to situate Korean people in their historical, cultural, social and political contexts and to show how significant the historical background of Korea has been and its impact on the lives of Koreans today.

Chapter 3 consists of my autobiographical journey. Here I investigate the nature and complexities of being a migrant in Britain and formulate assumptions and questions in relation to this experience. I begin by writing about my life in Korea and continue by describing my transition to the UK, using the heuristic research method to explore what the experiences of being a migrant are in order to think about the experiences of other Korean migrants in Britain. I describe the difficulties and strange occurrences I encountered, including my gradual realisation of the extent to which my interests, curiosities, assumptions and presuppositions about knowledge in the field have had a great impact on my positioning in relation to this research in terms of examining the different cultures and values of people in the East and West. The issues that came out of this very personal journey will be examined in a discussion of the cases in Chapter 4.

Chapter 4 explores the cases. The cases are: 1) an art therapy group at the multicultural day centre that ran for 12 weeks; 2) an art activity group that I ran at the Korean Society (KS) for 12 weeks; and 3) a case of individual art therapy over 12 weeks at the KS in a Korean community. In this chapter I explore how these cases were conducted, describe what happened during the sessions, and explored my reflections as a result of the sessions.

The first part of Chapter 5 moves on to review the art therapy literature with the research interests and topic defined. I addressed the literature at this point because it reflected how my research progressed after the case study in the previous chapter. As a Korean migrant I was interested in working with Korean migrants' issues in Britain, and as an Asian I was particularly interested in Eastern culture and cross-cultural work between West and East. Although in recent years interest in and awareness of working with cross-cultural issues has grown in the British art therapy profession, exploration and study in this area is still limited. Relatively recently art therapy has been introduced to Asian populations in Asian countries by Asian trainees who trained as art therapists in the West and who returned home to practice. However, there has been very little written on art therapy with Asian populations within their particular culture.

My research focus, in particular, found that there is no previous research and literature art therapy with Korean migrants in their community in the UK. This area, namely working with migrants in their own community, is very much neglected although there is growing number of migrants and they are creating their own communities in the UK. I therefore widened my bibliographical search to include therapists' and researchers' awareness of cross-cultural issues and their relevance in varying contexts, taking account differential power relations and other factors in art therapy, intercultural therapy, psychotherapy, cross-cultural therapy and transnational therapy. However, I still found there was very little literature considering cross-cultural issues arising in relation to therapy practice, particularly involving contact between people and ideas from West and East.

In the next part of the literature review I examined how cross-cultural issues are seriously considered by some authors who have trained as therapists in western countries and then returned to Asian home countries, e.g. in the recent book *Art Therapy in Asia* (Kalmanowitz, Potash and Chan, 2012). In particular art therapists in Asia presented how cultural issues are significant in art therapy interventions in Asian countries. I also considered the literature exploring counselling and psychotherapy in Asia where counsellors and psychotherapists have been interested in developing an indigenous paradigm which focuses on a new

understanding within each setting where an indigenous culture is present. In particular the concept of the indigenous paradigm was important as I found that understanding the particularities of Korean migrants in their community in order to establish the art therapy intervention for them in the area to be an essential issue.

The UK and (emergent) Asian art therapy literature does not include any exploration of the issues arising when an Eastern migrant therapist, practicing a Western approach and residing in the West, works with Eastern clients who are also residing in a Western country. Exploration of this dynamic is also limited in psychotherapy, cross-cultural therapy, transnational therapy, and Asian counselling and psychotherapy literatures. However, when I widened the search I found that two American Korean therapists, Kim and Ryu (2005) had explored issues relevant to my research about therapy with South Korean migrants in the US. I found that their considerations in relation to Korean cultural aspects, such as traditional Confucian ideas, the culture of collectivism including the family-orientated culture and the role of the ethnically Korean church in particular, when working with American Koreans in therapy were very closely related to the issues of Korean migrants in a Korean community in the UK. However, these were not enough to comprehend the circumstances of Korean migrants as their acculturation and adaptation within a community based in the UK were different.

In the second part of Chapter 5 I discuss the literature on migration. I addressed this literature at this point because I felt that writing up the case material would need to come before exploring specific theories on migration to ensure as little bias as possible as discussed in the first part of the literature review. It was the belief that I had followed from when I undertook the action research method initially, which advises having as little bias as possible. As I suggested earlier, this reflects how the research has progressed, as the cases (art therapy group, art activity group and individual therapy) were done for the first stage of action research cycle in order to make changes by evaluating what happened in the fieldwork phase.

Migration is a dominant force for social change and accelerates cultural interaction and change in connected countries (Richerson and Boyd, 2008; Alonson, 2011). It provides migrants themselves with significant opportunities to progress. The casework led me to focus on the relationship between culture and mental health in the process of migration, gender, religion and the social adjustment of North Korean refugees in South Korea and other countries. The migration literature informs us what and how to understand the process of migration and its impact on Korean migrants' lives in the UK. In particular, considering the different stages of

the migration process (pre-migration, second stage of migration and post-migration stage) was vital as migrants seem to have different needs at each stage.

Chapter 6 describes the findings and discusses the research questions of the thesis. Through the thematic and ethnographic analysis of the cases, five conceptualisations emerged: 1) A cultural transition ?; 2) the relationship between migration experiences and mental health; 3) the influence of religion on migrants' mental health; 4) the relationship between Korean art education and art therapy; 5) and the influence of socio-political issues within the Korean migrants' community. These issues contextualise the whole thesis and significantly influenced my understanding of why establishing the art therapy service at the KS was so difficult, and what kind of issues need to be considered when this is to be attempted again. Consequently I discuss how art, therapy and mental health issues are understood within this particular social group of Korean migrants in Britain, how important it is to develop a therapeutic alliance based on the relationship between client and therapist by considering the issues clients bring to therapy such as different expectations in relation to art therapy and how art therapy could be applied and developed in the same and different contexts. This chapter reflects how complex the holistic understanding of Korean migrants and the community in the UK is, but understanding is key when working with them and establishing an art therapy service for these migrants in the community.

Chapter 7 outlines further reflections on my integration between East and West, in particular the art therapy training during the second and post-migration stages and engages with the relationship between South and North Koreans in the community. The issues related to the match between client and therapist, particularly in terms of Korean migrants – including language, age, gender, religion and expectations of the therapist's role and session structure – were explored in detail as they were very closely related to clients' engagement and disengagement with art therapy. These further reflections are a continuation of Chapter 3 as the final stage of the heuristic cycle.

This thesis concludes with review of the methodology and an evaluation of its contribution to the field of art therapy. It addresses the research limitations, the possibility of generalisation of findings and the implications of the research. I reflected that although I had confronted methodological and theoretical issues during the research process, I felt that my experiences were valuable as the difficulties allowed me to develop rich, deep and profound observations in working with Korean migrant populations within an appropriately conducted art therapy based on the indigenous paradigm. Art therapy is predominately a Western practice and, as

an Asian art therapist working in the UK with people from an Asian culture – in particular Korean migrants – I need to consider carefully the differences between West and East, as well as their new ways of living as a result of the process of migration. This study addresses a current academic gap and provides an opportunity to understand Korean migrant communities better in order to make art therapy interventions more suitable within their communities in Britain.

Chapter 1. Methodology

In this chapter I describe my research strategy and research design, and the particular methods I have used. I will also discuss the methodological issues that inspire the strategy and which offer a 'dialogue with the setting' (Holliday, 2002); this will be followed by an explanation of the research activities themselves. While there is no research on the issues in art therapy with Korean migrants in a Korean community in Britain, the methods I used enabled me to investigate my own experience and assumptions, the initial project, and the clinical work that followed.

The research question – namely how art therapy might be applicable to a Korean migrant community in the context of the cultural complexities and rapid social change characterised by migration – aims to address the gap that I had identified.

My methodological approach will be discussed as part of the research journey thereby providing concreteness and specificity so that the research design is firmly and intellectually formulated (Foss and Waters, 2003). As qualitative researchers have pointed out, the balance between the method and the primary research question is important as research questions should allow for fluidity and have the possibility of providing a variety of answers. I will discuss the qualitative research method I used later on.

In this chapter I begin by examining the philosophical grounding of the research method within a qualitative research paradigm. The research journey will be described as part of my methodological approach, followed by an explanation of the justification, issues and feasibility of the methods (action research, the heuristic research method, clinical and sociological case study research methods) that I chose and used in the research process.

This chapter also describes how the data was collected, how these methods were situated within the stages of the investigation, how the analysis of written and visual data was conducted, and finally how ethical issues were considered. It argues that the chosen methods were suitable because they considered the particular pathways of Korean migrants in art therapy and my journey through the research.

1.1. The philosophical grounding of the research

1.1.1. Qualitative research paradigm

Qualitative research formed the basis of my research because its goal is to explain a central phenomenon while it also offers scrutiny of social phenomena with an awareness of the context. It is commonly used in social research (Esterberg, 2002). Usually the researcher is also part of the process in qualitative research.

Qualitative research aims to understand a given research problem or topic from the perspective of the local population it involves. It offers a range of diverse perspectives from which a researcher can approach a study thus developing an understanding of world phenomena using rich and descriptive data (Simon, 2009).

The strength of qualitative research is its ability to provide complex textual descriptions of how people experience a given research issue. Qualitative research is especially effective in obtaining culturally specific information about the values, opinions, behaviours, and social contexts of particular populations. Qualitative methods are also effective in identifying intangible factors, such as social norms, socioeconomic status, gender roles, ethnicity, and religion, and exploring their role in the research (McLeod, 2010). Therefore qualitative research was suitable for my research as my research question addressed the study of a particular group of people in a community in relation to art therapy.

1.1.2. Social constructionism

Processing knowledge and concepts to make sense of experience are interactive encounters for me but processing shared knowledge is not meaningful unless it is interpreted within its cultural and historical boundaries. The social constructionist approach explains that:

...social phenomena do not exist independently of our knowledge of them... Social reality, therefore, is constructed and sustained by the observation of the social rules which obtain in any social situation by all the social interactors involved... Social reality is, therefore, a function of shared meanings; it is constructed, sustained and reproduced through social life (Greenwood, 1992, p.85).

Meanings are therefore created by social groups' responses, experiences and shared beliefs about objects or events, in and out of interactive human communities; they are a result of social interactions and the processes of interpretation (Crotty, 1998). This means that people's ideas are ultimately given meaning by their social, historical and cultural contexts. In that sense "...it is the social context of meanings that is epistemologically fundamental, not their ideational content" (Warmoth, 2000, p.1). The concept is particularly relevant for my research

because it is situated within the social group of phenomena I am researching, and also informed on an on-going basis interdependently by the people and issues I am researching. As a consequence of my ideas and experience as a researcher I sought to examine theoretical and cultural assumptions in order to consider the specific needs and worldview of individuals within a particular cultural and historical setting.

1.2. Research journey (methodological approach)

The interpretive position assumes the social world is constantly being constructed through group interactions; thus, social reality can be understood via the perspectives of social actors enmeshed in meaning-making activities (Hesse-Biber and Leavy, 2011, p.5).

Based on the research perspective and paradigm described above, I now characterise my research journey from the very beginning and clarify the methodological approach of the research. I begin by first describing the initial method I applied – action research – and include insider and outsider reflections on this approach. I explain how it was started, applied and how it progressed. I then describe why I was unable to continue with this method. Secondly, I discuss the heuristic method that I used to explore my own story of being a migrant. Thirdly I address the two different approaches to case study research (clinical and sociological) that I considered and finally adopted.

As described briefly in the introduction, based on my personal motivation and underlying assumptions about the research (the historical context is in Chapter 2, the heuristic journey is described in Chapter 3 and the literature review is contained in Chapter 4,) my initial interest was to explore the establishment of an art therapy service for Korean migrants in a Korean community in outer London. As there was no art therapy service in the community my initial thought was that I needed to find an organisation interested in setting up the service for Korean migrants who might require some emotional support. My assumption that Korean migrants might benefit from such support was based on my experience of being a migrant who shared the same ethnicity, language and culture. I felt that cultural understanding was very important in therapeutic work with people from different countries, especially having had some experience of working as an art therapist and experiencing art therapy as a client myself.

1.2.1. The beginning (making contact/gaining access and acceptability)

I began this research informally. I was interested in establishing an art therapy service with fellow Koreans and so made contact with the Korean Society (KS) in outer London. This was a potential body where a service might be hosted because they had been providing some educational and leisure programmes for South Korean people in the local community in the area for more than 10 years. The South Korean Embassy was present at the KS for one day per week, providing an official service, issuing visas and dealing with other official documents.

I made initial telephone contact with someone who I believe was the receptionist at the KS in January 2008 and I visited the KS a number of times to get to know the organisation and its staff. While I was visiting I was able to meet some service users and members of staff, and in the course of several visits I had some informal meetings, particularly with the principal members of staff to talk about providing art therapy for the community. A few people (staff and service users) were interested in and very curious about art therapy but I became aware that their understanding of mental health was very limited and that it was an uncomfortable matter for them to talk about. For example, some thought that mental health support was only for mentally ill people; others sarcastically said that everyone needs it. A few people who had children expressed their interest in art therapy more seriously and wanted to get some support for their children, if the service was available.

During the visit I met Y, the KS vice president who was in charge of managing some projects and programmes over the period of the initial project which lasted for ten months. Through our conversation I discovered that Y knew one of my friends who lives in the area. Our mutual friend was pivotal in facilitating the relationship between Y and myself. Y was very supportive and seemed to have a fairly good understanding of the potential benefits of providing an art therapy service to Korean migrants, even though other KS staff members seemed not to understand what either I or Y were talking about. With Y's support I was able to start organising the establishment of an art therapy service at the KS; this included preparing an art therapy room, collecting art materials, advertising the service in a few Korean newspapers, making contact with the local council, GPs, and other organisations such as an insurance company. During this preliminary stage, which lasted ten months, I informally observed those who attended the KS, the different organisations and what was happening as I began preparing the art therapy service.

It was at this point that I applied to do a PhD in order to formally research the establishment of art therapy in the KS. I was interested not only in establishing art therapy but also in documenting the project systematically and evaluating it in order to further develop the service.

I explained my research to the Head of the KS, X, and to the Vice President, Y, and how it would improve the service and be useful to Korean migrants in the community. The Head of KS was confused about my request and felt unable to assign time or funds for the research but gave me permission to pursue it and to use data from the process of establishing the art therapy service, my observations and clinical art therapy work. The KS neither made any claims on my research methods nor did it want me to report to them on the project's stages or on my results. This institutional position also had a bearing on ethical considerations in relation to my research. I will return to this issue later on in this chapter in the section on ethical considerations.

Getting started with the research meant that I had to consider methods that were both appropriate to my initial project of setting up of an art therapy service in the community and manageable in the context of clinical practice. I also thought about how to use the project as a basis for my PhD research.

1.3. Action research

I thought that action research would be an appropriate method as the essence of the approach is "learning by doing" (O'Brien, 2001, p.1). The method works through a cyclical process of consciously and deliberately following a specific order of thought and action: planning, taking action, evaluating the action, leading to further planning and so on (Coghlan and Brannick, 2005). Action research is thought to be valuable in helping practitioners, managers and researchers to understand problems that arise in social situations e.g. in schools, colleges, hospitals and factories, and to promote initiatives for change and improvement.

Action research can be carried out in the workplace, in small projects, or it can extend to very large and complex projects. It is particularly useful when an action researcher from outside an organisation enters with a temporary facilitative role over the project period because the researcher needs to balance the two different roles in terms of membership of the organisation and of inquiry and research (O'Brien, 2001). I will come back to these issues when I discuss insider and outsider aspects of this research method later on in this chapter.

The psychologist Kurt Lewin (1946) is considered to have introduced the term 'action research' as a means of generating knowledge about a social system while simultaneously attempting to change it. Lewin may be better known to arts therapists and group psychotherapists as he has had a strong influence on group analysis and group interactive art therapy, and for his

work in looking at institutional dynamics. He is extensively referenced in Agazarian (1991) who synthesises group analysis and systems theory.

Hart and Bond (1995, p. 37-38) identify seven criteria that distinguish action research from other methodologies. These include the following attributes:

- educative
- deals with individuals as members of social groups
- problem focused
- context specific
- future oriented
- involves a change intervention
- it aims at improvement and involvement

Action research involves a cyclical process in which research, action and evaluation are interlinked and is founded on a research relationship in which those involved are participants in the change process (Lewin, 1947; Susman and Evered, 1978; Carr and Kemmis, 1986; Holter and Schwartz-Barcott, 1993; Reason, 1994; Hart and Bond, 1995, 1996; de Koning and Martin, 1996; McNiff, Lomax and Whitehead, 1996). They are inextricably linked to each other. Hence action research suggests planning and starting a project first in order to avoid bias and changing it when necessary, particularly as the process is designed to bring about change.

The above criteria are related to four types of action research: experimental, organisational, professionalising and empowering as categorised by Hart and Bond (1995). However, these types are not clearly distinguished; the authors also suggested that they were neither ideal nor authoritative or prescriptive of action research because they are intimately connected to each other.

Empowering action research is similar to the principles that underpin group analysis/group psychotherapy for which we have noted Lewin is an important contributor. If there are two different groups, they agree to attempt to achieve goals through the interaction of their members. For example, in the case of a therapy group, this would involve establishing a

culture where members could learn more about their patterns of behaviour and relating, as they work towards change and more useful ways of being (Yalom, 1996). Waller (1996) applies these ideas to art therapy and believes that understanding the principles of group work is essential in developing and conducting art therapy groups.

Another feature is that the experience of the researcher is important; in other models it is important that the researcher is outside the group being studied, although there is a degree of subjectivity in any research.

In action research a group of staff in an organization, such as a hospital, interact together to evaluate and change the way they provide a service. This process can be helped by a facilitator or consultant, though action researchers can be exposed to a range of competing academic, professional and managerial pressures. Action research emphasises process rather than outcome. However, a further difficulty for action researchers is that often the context is one where the outcome is more important than the process. An institution may be hierarchical and outcome-driven, posing problems for any areas that are attempting to work in a developmental way. Individual performance is rewarded, and only when projects produce the required results (such as increased numbers of patients seen, discharged etc.) will they be deemed successful (Hart and Bond, 1995). The key point here is that establishing the relationship and setting the goals together, on the part of both the action researchers and an institution's staff, is essential in order to maintain the on-going changes in a co-operative way e.g. through new interventions and the development of projects or services.

The combination of enquiry, intervention and evaluation which forms the action research process is similar to that employed by professionals to assess the needs of their client groups as they respond to them and review progress. It is similar to the kinds of processes that therapists normally engage in (Stringer, 1996). Kaplan (2007, p.32) has talked about how one benefit of the action research approach in art therapy is that there are no assumptions of "the validity of Euro-American philosophical suppositions", "therapeutic methods" and "the value of the enterprise for another culture". Therefore, it also applies that for any given group and community, "art therapy may not be the best or only intervention" (Hocoy, 2002, p. 144). I felt that action research was therefore appropriate where there were assumptions and a need to explore the issues to find out if an art therapy intervention was appropriate.

1.3.1. My journey in action research

The focus of my research at the time was based on exploring the development of an art therapy service in a Korean migrants' society and in a community setting. An art therapy service in this situation with this client population had never been established before so I wanted to explore my assumptions which were: first, that art therapy can help Korean migrants emotionally and second, that I, as a Korean migrant therapist, could understand Korean migrants better than a non-Korean art therapist. I was expecting to observe and/or experience the responses from the Korean migrants about the service and then move on to the cyclical process of further planning, actioning, evaluating and changing – with both the group members and the KS as an organisation – as the service became established. Hence, the action research approach was appropriate for the research process that I originally envisaged.

While I was making observations and keeping a research journal about my experiences of trying to establish an art therapy service, I realised how I inevitably became intimately involved in the research and how real life intervened in relation to issues such as money and power. This is a process that Waller described in her research on the impact of the initiation of art therapy groups on a psychiatric institution in Bulgaria (1995). For example, I had a growing awareness of power relations in the organisation that in turn became central to my understanding of both the reality and the psychological experience (Foucault, 1980) of the KS. The power relations among members/staff of the organisation seemed negligible on the surface but I sensed there were unconscious or subtle power struggles between them which were making it difficult for them to communicate with each other. Another development was that the organisation was facing a financial difficulty that I had not expected; this delayed the development of the art therapy service.

I had written my observations and kept research journals since the beginning of my research from January 2008 to April 2010. This was useful material that helped me to reflect on the dynamics because I did not really know either the people or how things worked in the organisation. These also helped me to make an action plan for necessary activities in relation to the establishment of the service. As I will discuss later, these activities were important in relation to reflexivity in my research journey.

1.3.2. Developing awareness

Through the action research cycle I developed an awareness of how my position as a Korean migrant, a researcher and an art therapist gave me a very particular perspective and understanding of the dynamics I encountered at the KS. For example, as a Korean migrant, I

felt a sense of kinship so that I was able to have a good understanding of both people (staff and service users) as I shared the same historical, cultural and political background, language, familiar gestures, emotions and feelings, and having had similar experiences of being in a different country. Having an insider role may allow one access to data that might not be available to an outsider. I felt myself to be culturally orientated in this context.

However as a researcher and a therapist who had trained and worked in Britain I felt that somehow people treated me as a stranger/outsider. For example, it was thought that I was in some sense overly inquisitive in my attempt to evaluate the work going on in the organisational context of KS. Furthermore, the members in the art therapy group said that I would not understand them because I did not know their God and their religious-orientated life, and that their faith gave them sufficient support socially and emotionally. I was not one of them because I did not belong to any of the churches in the community, and I was introducing ideas such as art therapy that they did not understand and felt were unnecessary for them.

1.4. Insider and outsider research

As previously stated, an important feature of action research is that the experience of the researcher is valued whereas in other models it is important that the researcher is outside the group being studied. There are the aspects of being an insider and an outsider that can greatly support the understanding in the context of the phenomenon under investigation (Fossey et al., 2002). In many different situations people often have both insider and outsider roles; neither is superior and both can be useful (Rooney, 2005). This was particularly important in my research because I was studying people who were of the same ethnicity and who, I assumed, had encountered similar issues and circumstances in the same host country as me. I was also an insider as an 'ordinary' member of the KS and a migrant from the same country but my insider status was moderated by my outsider status as a researcher and therapist which positioned me as 'different'. Insider research is said to have the character of richness, honesty, fidelity and authenticity of the information developed, all of which have the potential to increase validity (Edward, 2002; Rooney, 2005).

The strength of insider research is that the researcher has a greater understanding of the group's culture, having the familiarity to interact naturally with the group and its members; it is suggested that there is therefore a less perceived power imbalance between the researcher and the study participants (Bonner and Tolhurst, 2002). Interestingly, in my situation, there

was a tension between my cultural familiarity and ability to interact with group members and my difference because I was the therapist and therefore had different kinds of interactions with the group members than they do with each other.

However, the strength of insider research is also possibly its weakness. Due to the researcher's greater familiarity with his or her research subjects there is the potential for a lack of detachment (Edwards, 2002). Familiarity may lead the researcher to miss important issues. An insider researcher also experiences a change of role as he or she is no longer simply a colleague within an organisation but an observer or questioner, hence "...the change in role may mean that the insider researcher is no longer privy to the kind of inside information previously enjoyed" (Humphrey, 1995, p.31). However, this change in the relationship between researcher and research participants might not be subtle at all. It might be rather explosive because the research can create the potential for a perceived power relationship (Outhwaite, 1987; Codd, 1988).

As my supervisor commented, I realised that the move I made from an action research approach to a collective case study approach seemed to relate to the difference between being inside something, making a change to it and then studying that change, to standing outside it and looking back at it from a distance. It seemed important that such shifts in relationships are reflected in this study to provide additional insight and to allow me to develop the research process (Humphrey, 1995). This shift also relates to the role I began with – an art therapist simply trying to set up a service at the KS – and the one I developed as I began the research as a researcher. This impacted on my growing understanding and thoughts as a researcher as I became more detached, which may in turn have impacted on the quality of the relationships I had in the organisation.

1.4.1. What happened

A critical initial problem arose which was that I and Y (the vice president) did not have funding for the service or for advertising, art materials, insurance and other expenses etc. The situation was not negotiable due to internal conflicts in relation to power struggles and finance at the KS. Y explained to me that the KS was registered as a charitable organisation, funded by various bodies including Korean companies as well as the Embassy of South Korea, the local council and some individual members of the KS. However, Y said that the use of the KS's

funding was not clear, their programmes and activities being mostly run by volunteers. Y wanted to change the way the finance system worked because there was spare funding and she was interested in supporting the development of an art therapy service in the KS.

This reinforced my view that action research would be a useful research method as Y wanted to change something in the organisation, solve problems and enable development by establishing an art therapy service in the KS. I developed a proposal for the art therapy service: this included which actions needed to occur in the action research process. In the meantime, Y supported me practically.

However, after several months of preparation we discovered that the internal problems in the KS had led to a court case. I did not know at this stage that it was because of allegations of a misappropriation of funds; I heard this later from Y and other members. The problem had been caused by previous members and meant that there were insufficient funds available. The art therapy project was therefore postponed because the KS officially closed for a year.

I felt frustrated and had no ideas for a future plan. As a Korean I felt very embarrassed about what had happened. Y was also sceptical because she was preparing for a worst case scenario and had almost given up on continuing with the art therapy project at that time. On the other hand, this made me realise that these sorts of circumstances can negatively affect a community project such as mine. I persuaded Y to wait for the reopening of the KS and try and restart the art therapy project. I did this without knowing how long it would take.

Not wanting to give up, I looked for other organisations that might be interested in an art therapy service in the meantime. I made a few contacts with other organisations as potential places to trial art therapy and met two different groups of Korean people; these were a group of Korean elderly people in a day centre, a group of North Korean members of a local church and a women's group in a multicultural day centre in the community. This was in September 2008, by which time the project had been running for 9 months.

1.4.2. The Korean day centre

The Korean day centre for the elderly served older Korean people from the community. The KS, charities and many Korean churches supported the day centre. There was a very interesting mixture of over-65 year olds who were South Koreans, North Koreans and Chinese Koreans. A few people had senile dementia. I thought that they were the generation from the Korean War and wondered about their feelings regarding South and North Koreans finding themselves together in the same community in this different country. The manager let me

know that there were many North Korean people in the community and said that sometimes there were disagreements among them and that they liked to sit separately but she thought that it was not a substantial problem. She sometimes felt that she needed to restrict attendance to the South Korean elderly due to the growing North Korean population but then she was compassionate and said North Koreans were also people who needed to be cared for by South Koreans. She was positive about having an art therapy service but informed me by phone a few days later that people were unwilling to try group art therapy; she mentioned that they might have been scared by the word 'therapy' or perhaps did not understand what art therapy entailed.

1.4.3. Multicultural day centre

A manager of a local multicultural day centre was interested in having a pilot art therapy group in the centre. I thought that a pilot art therapy group specifically for Korean migrants would be an extra resource for the main project. This art therapy pilot group was held while I was waiting for the reopening of the KS and the former became one of the case studies in this research. I explore this group in detail in Chapter 4.

1.4.4. Group of North Koreans

Due to the experience of visiting the Korean day care centre for the elderly I became interested in the North Korean people in the community. Although the KS did not include North Korean people in their service I thought that they had the potential to be included in the art therapy service in the community. I met an interpreter who used to help North Korean refugees and she told me about her experience of dealing with them. She talked about North Korean people she met in the law office or through the Home Office and said that they were extremely anxious about their future lives when she was helping them. She thought that they really needed extra support.

I was also introduced to a priest in one of the Korean Christian churches who had been taking care of a group of North Korean refugees. The refugees that I had met were supported by a South Korean Christian priest and he had created a small North Korean community in the area. I stayed in his family house for a night and gained some basic information before meeting the North Korean refugees. The priest talked about what he had witnessed, heard and felt. What he said about them was horrifying and dramatic. For example, some people were caught by

the Chinese police and sent back to North Korea, after which they were tortured but escaped again. Others left their families in North Korea and did not know if they were still alive. One could assume that many people were killed while fleeing. This provided, as far as he was concerned, a lesson in why I should believe in God because I was not a Christian. He wanted to convert me to Christianity.

The North Koreans' journeys, their stories, their new lives in the UK and so on were from a different world to the one I and other South Koreans knew and it was painful to hear about these experiences. Most North Koreans came to the UK through China, Mongolia or South Korea. A few of these North Koreans came from South Korea, leaving there because they could not adjust to their new life and wanted to live in another country. The priest talked about some of the reasons why they might not have been able to adapt themselves to the circumstances of South Korea and needed to leave. He guessed that they might have found surviving in South Korea too harsh, due to its very capitalist system; he also speculated that they may also have faced some discrimination. Generally speaking, South Korean people work terribly hard to survive in a highly competitive society. The priest assumed that North Korean people did not work so hard because they always got the same amount of food and so on when they worked as part of the communist system. The priest said that he might not know much about them but he felt that they must have been holding on to some dreadful feelings. I thought he made some very important points. I really felt that these people needed a space to process their feelings in a safe place. I wondered whether they had been using coming to the church as a means of seeking some comfort and support.

As a South Korean living in a divided nation, I was very nervous and excited to meet North Koreans; I had never met North Korean people before in my life. From a young age I had been exposed to a lot of propaganda that convinced me they were dangerous and different. I somehow thought that they might look evil. I remember that I had become interested in the political tensions between the South and North when I was at university in South Korea and had realised that we were the same people but had different ideologies. I always felt that we (as students, citizens and Korean nationals) were so powerless and needed a voice, that we needed to be independent in politics rather than acting as another's tool and therefore we should be able to negotiate with the North to be together as one country. However politics is not that simple. A few Korean friends of mine and even my family were worried; they asked whether I was feeling alright about meeting the North Koreans. I felt that I was doing something I should not do because meeting with North Korean refugees in South Korea was not a common event.

The relationship and division between South and North Korea is clearly very important and has had a significant impact on Koreans and Korea. A lot of people are still starving and dying due to the lack of food in North Korea and it is inconceivable to witness such things happening in any place in the modern world. South Korea had been sending relief goods such as crops, domestic animals, medicine and so on for many years but there was not enough for everyone in the North. This encounter made me realise that I hate the painful history of Korea and continue to be upset that I cannot do anything about it. Very recently there was aggression from North Korea and some people were killed. Many South Korean people still feel in danger from North Korea's dictatorship and are anxious about whether they will wage war with nuclear weapons. I wondered how we could stop their inappropriate behaviour towards the South and if we really need to have another war between us. Although it is a very difficult question I was aware of the need to think critically and act on our decisions, otherwise conflict might not be avoided, which may create many internal problems with implications for the wider world as well.

I have included the above passage in order to relay to the reader something of how I felt when I went to the church with the priest and his family the next morning. We arrived at a Christian church and the priest said that they used the space at a pre-booked time exclusively for North Korean people. I sat and waited. The North Koreans started to arrive at the church and I was very nervous of meeting them. When I did meet them it was so different from how I had imagined; I was surprised about the similarity in our appearance, manner and language. They were surprisingly welcoming and kind to me. I was introduced to seven North Koreans. A few were absent and some had gone to London to find jobs. One of the group members seemed to take the lead and she strongly urged me to come again. A strange feeling struck me. According to the priest this group tended to mistrust people unless they were there to help: I wondered whether they thought I might be helpful to them. Perhaps they felt safe enough with me as I had been introduced by the priest.

After the service the priest was careful to explain my presence to the group and the possibility that I might be able to come back if they would like some art therapy. I then had a conversation with them. Interestingly they were excited about me and art therapy and wanted me to come back soon if I could. "Come, come!" "We need art therapy," they said. I wondered whether they really understood that art therapy might be helpful or just wanted to have someone helpful present. It was a very different experience from the meeting with the South and North Korean elderly group at the day centre.

Although I could see their need it was a long way to travel once a week as the church was outside of the community and I discovered they had contact with a North Korean group in the Korean community. This meant that they could get information and support when they needed to so I gave them the information about the art therapy service as the KS which was, at that point (April 2009), about to start.

1.4.5. Restarting the project

After a year the KS officially started working again in April 2009; it recruited new members and I was able to restart the art therapy service, even though the court case continued. Some members remained, including Y and the Head of the KS, and there were some new core members. I talked to the new members about the project and what was involved. The Head of the KS said that he and the other staff did not know anything about art therapy; he wanted me and Y to take charge of the project and did not want to get involved.

The first steps of establishing the art therapy service within an action research framework as initially planned were established; the art therapy room was set up, the service was advertised in several Korean newspapers, leaflets were designed, contact was made with the local council and so on. I wanted to include North Koreans in the art therapy service but the head of KS and Y were not sure about it as they do not include North Korean people officially and so my proposal was rejected. Again there was a problem with getting funding from the local council as they thought that migrants needed to have more practical support such as English language lessons rather than therapy. Y and I tried to persuade the local council about the benefits of the proposed art therapy service but our proposal was rejected. As the KS had just re-started their official work everything was in chaos and Y and I were unable to think about how we might get support from other members of staff, and from both old and new KS members.

Y became a key player as a “gatekeeper” (Bryman, 2001, p.296) for the whole project because she was willing to help with the establishment of the art therapy service. Bryman (2001) has commented on how some researchers have problems with accessing open/public settings due to there being no connection between the people they were researching and themselves. In researching particular groups or organisations, he explains that gaining access is an important first step. The common access methods are through “gatekeepers” or via “acquaintances who then act as sponsors and a hanging around strategy”, which involves wandering in and around

an area until researchers are noticed or slowly become merged into, or are asked to join, a group (Bryman, 2000, p. 296). Bryman (2001) has also discussed the key role informants play in the research process and how the information from informants can be important for researchers. This is because informants can be helpful in directing the researcher to certain situations, events and people in the course of the research process. However, this approach also entails a risk of seeing and gaining information solely through the key informants rather than seeing the social reality through the eyes of members of the social setting. Hence, the researcher might not get an objective perspective on events if they rely on gatekeepers and acquaintances.

In my research process the relationship with Y was crucial as she was able to negotiate with other members of KS and also able to give me practical help at the KS itself. She was interested in my project, not only for my research but also because she wanted to develop some benefits for the KS over the longer term. However, I am in agreement with Bryman (2001) as there was a danger that I would get a narrow view of the organisational dynamics in the KS as I gained information about the organisation and people from Y, at least at the beginning of the research project. This was a potential limitation.

As art therapy had been advertised in the Korean newspapers I/we needed to organise a person who could take enquiries about art therapy. The receptionist needed to know what art therapy was and how people might benefit from it. Although I had explained this to her I subsequently heard from a Korean mother who was interested in art therapy for her child that the receptionist almost cut off inquiries from people like her. This seemed to be due to the receptionist's lack of understanding about therapy and the policy of the KS. When I talked with her she said to me she thought the therapy should be used for adults rather than children and also explained there had been no services provided for children before. It seemed to me that her perception of what art therapy was, and what/who it would be useful for may have contributed to the fact that although there was a long period of advertising art therapy not many people showed an interest. Perhaps she was doing her duties faithfully without having a full understanding of what art therapy at KS was and also without realising the possible impact of her actions on the whole art therapy project. I regretted that I had not given her much more detailed information. With hindsight the receptionist was an important gatekeeper too, albeit of a negative kind.

Y and I were invited to staff meetings at KS regularly, where we talked about how people might have been frightened by the term 'therapy' when we were asked the reason why there seemed

to be no interest in art therapy. Members of the KS strongly suggested running an art class due to the lack of interest in art therapy. I felt uncomfortable about this, not least because there had been a situation with the Head of the KS at the beginning of the project, namely that he and other staff did not want to be involved in the project but they seemed to have forgotten or changed their minds and wanted me to run a different kind of service. I was puzzled about what was going on

Through conversations with Y as well as my own observations, I became aware that there had been behind-the-scenes conflict between Y, the Head of the KS and other members, including the receptionist. There were misunderstandings and mistrust towards each other after the closing of the KS. They seemed to be very sensitive and to need to keep a close rein on their spending.

I tried to persuade them because I wanted to follow through with the art therapy service I had planned and advertised as I strongly believed that there would be people who needed the support I was offering; however, there had not been any enquiries about the potential of an art therapy group for many months. In retrospect I think it would have been better if the organisation had been able to wait for the development of the service because I thought that it would take time for people to take notice or have the courage to come to art therapy, however I think that this was simply not understanding what I was offering and they were also impatient and wanted to see some tangible activities at KS as the organisation reopened. I did not make a decision straight away but I thought that in order to continue and develop the art therapy service perhaps I needed to negotiate with the staff's ideas regarding the situation at KS. Although what they wanted me to do was not what I planned, I decided to run the activity group combined with an educational lesson. I thought about it positively and felt that it would be an opportunity to see what would happen when the art activity group was advertised alongside art therapy. So, within the framework of the action research cycle, I considered the circumstances of the initial plan. My research focus, which was establishing an art therapy service, had not changed but I agreed to run an art activity group as I thought that it might be another way of people noticing art therapy at the KS.

Interestingly quite a few people were interested in the art activity class but in the meantime I was also referred to an individual art therapy client (see Chapter 4). Therefore I gained an art activity group as well as an individual art therapy client when the KS reopened. I had also initiated an art therapy group at the multicultural centre before the KS reopened. These three cases provided the data for this research.

1.5. Change and the developing research question

Although the art activity group and the individual art therapy case were completed within six months, after that time it became impossible to carry on the project in any form due to the lack of understanding of art therapy in the Korean community and the lack of support from the KS. There were not enough referrals or clients to continue another art activity group, or an art therapy group, or individual art therapy. Therefore, keeping the art therapy service going became difficult as there was much pressure to show progress and tangible activity due to a lack of finance and time, therefore the project finished prematurely. As I have mentioned above, the KS had been closed for a year because of allegations of financial irregularities perpetrated by previous members. In retrospect I can see that when they re-opened they were extremely sensitive about how funds were spent and about the views of the local council. The council's lack of support for the art therapy service might well have impacted on their views and these, in turn, might also have influenced the receptionist.

The research process inevitably shifted towards exploring the experience of an unsuccessful project and questioning why the project had not worked as I had hoped.

The questions that I then developed were:

- 1) Why was establishing an art therapy service for Korean migrants so difficult?
- 2) Is art therapy inappropriate for Korean migrants in the community?
- 3) Is art therapy relevant to the issues Korean migrants face when they come to the UK?
- 4) What are the key issues to consider when providing art therapy for them?

I speculated about whether I needed to increase my understanding of this particular group of people in their given community before attempting to set up a suitable art therapy intervention. Coincidentally, my research supervisor retired around the same time as the project terminated. I felt stuck and had no one with whom I could discuss the project. During this time, when I was struggling with many changes regarding my research, I met with two new supervisors and discussed what to do next. We discussed many other research methods and, at this point, the heuristic approach emerged and we agreed that it would be helpful to investigate my own journey in order to better formulate the research idea, which in turn would inform my research questions. Along with the heuristic approach for my autobiographical journey I have also used the case study approach as a research method. As the research intention shifted from the initial project of establishing art therapy, the focus of the research focused on exploring the particular social group in relation to the potential development of art therapy for them.

Through the process of change I was able to think about the material (the art therapy pilot group at the multicultural day centre, and the art activity group and individual art therapy at the KS) that I had obtained from the project, thereby using all the material I had generated from these cases as data as well as developing my own autobiographical journey.

1.6. The heuristic approach to research

There has been an impression that the roots of many researchers' fields of study may originate in personal experience and their social context. Bochner (2001, p.138) has challenged "the myth that our research is divorced from our lives, that it has no autobiographical dimension, that what we do academically is not part of how we are working through the story of our own life". Authors from across the social sciences, from disciplines such as anthropology (Becker, 1999; Behar, 1996), counselling and psychotherapy (Etherington, 2003, 2004), education (Clough, 2002; Leitch, 2003), and sociology (Ellis, 2000; Ellis and Bochner, 2000; Sparkes, 1996, 2002), also acknowledge the links between life experience and research interests.

Moustakas (1961) developed a research method known as heuristic inquiry that refers to a particular form of phenomenological investigation into human experience. It is an approach that requires the researcher's personal connection to the topic and a willingness to engage actively and deeply with it. Moustakas has written: "The heuristic process is autobiographic, yet with virtually every question that matters personally there is also a social - perhaps universal - significance" (1990, p.15). Heuristic research seeks to gain 'qualitative depictions' through autobiographical storytelling that is central to the heuristic process, formulating the research question through a process of in-depth self-searching and discovery of the nature and meaning of an experience (Moustakas, 1990, 1994). Hence the researcher is required to have a direct experience of the phenomenon in question in order to explore and discover its essence and meaning before conducting any literature review.

According to Moustakas (1990) there are seven concepts that are central to heuristic inquiry. These include: identifying with the focus of inquiry; self-search; tacit knowing; intuition; indwelling; focusing; and having an internal frame of reference. Moustakas has advised that whilst the heuristic process is stimulating it involves the risk of self-disclosure and immersion in the material. Careful checking and rechecking of the material and the researcher's understandings of it are essential so that methodological and interpretive rigour is ensured. The voice of the researcher must be heard and the background in which the research is positioned must be made apparent. Although I did not intend to use this method alone it was

useful because my investigation originated from my own personal experience of being a migrant, a student and then working in Britain, all experiences that have wider human and social implications.

1.6.1. Reflexivity in a heuristic approach

Reflexivity is a skill that art therapists naturally develop in their practice and so it is a natural approach for therapists who become researchers (Etherington, 2004; Gilroy, 2006). The focus of heuristic research is the researcher's personal experience, self-search and self-discovery, while reflexivity and transparency are also central features of the method (Moustakas, 1990). Heuristic researchers therefore need to keep in mind that the process entails necessary self-disclosure that can make researchers vulnerable. However, Etherington (2004) points to the value that the inherent personal growth can offer and suggests that this adds to the quality of the research investigation.

Taking a position of embodied reflexivity by telling the story of my own journey in my autobiographical chapter (see Chapter 3), I felt that I not only engaged with – and so better understood self-search or discovery – but I was also able to locate myself within many different aspects of this study in terms of my gender, class, ethnicity, nationality and culture, all of which have influenced my research journey (Pillow, 2003). It was with the aim of making meaningful connections between my personal history and my research topic that I have included my personal narrative and artworks in this thesis. Reflexivity has been a valuable, and on-going process of self-awareness through the research as this reflexivity is also an important element in the case study method.

1.7. Case Study Research Method

As I have used the case study research method I will explain and justify the use of different kinds of 'case' in this research, the difference between the clinical case study method and the sociological case study method and the development of my use of these processes. McLeod (2010) points out that case studies are particularly suited to areas that lack an extensive knowledge base and past inquiries to draw on; this certainly applied to my area of research and practice. Case studies as a research method are also appropriate to research questions that draw attention to what can be specifically learned from the single case (Stake, 1994).

Case study research is commonly used as a qualitative approach because it looks in depth at a phenomenon and examines experience holistically. It is particularly pertinent to my research focus on exploring a particular social phenomena and experiences of a social group. However, case studies in art therapy, psychotherapy and counselling research are typically clinical in scope (as described by Chassan, 1979; Higgins, 1993, 1996; Hilliard, 1993; Aldridge, 1994; Holliday, 1994, 2002; McLeod, 1994, 2001, 2010; Gilroy, 2006) but this method has also been used in many other disciplines. In this section I will discuss two different types of case-based research projects, namely clinical and sociological case studies. I will discuss how they are different, the shift that I made to use the sociological case study as an overarching method in this research and, finally, I will explain how I applied the method.

1.7.1. The clinical case study research method

The main purpose of this method is to study in-depth groups and individual patients or clients who are suffering from emotional, mental health and behavioural disorders in order to increase knowledge about, for example, diagnosis, therapeutic processes and treatment outcomes, the sources of people's mental health issues and so on (McLeod 1994, 2001, 2010). Much of Freud's work and theories were developed through individual case studies (e.g. Freud, 1901, 1909). In a case study almost every aspect of the client or patient's life and history is analysed to seek patterns and understand causes of behaviour but it has limitations when it comes to generalising to a larger population and in relation to the researchers' subjectivity (McLeod, 2010).

Many authors have documented the advantages of in-depth analysis of single case studies (see Chassan, 1979; Higgins, 1993, 1996; Hilliard, 1993; Aldridge, 1994; Holliday, 1994, 2002; McLeod, 1994, 2001, 2010). McLeod (2010) in particular has written comprehensively about case study methods in psychotherapy and counselling. He explains that the value of the case study method is that it broadens professional knowledge, improves public understanding of practice, develops theory, uncovers crucial and neglected issues and practice areas, and qualitatively raises awareness about all aspects of clinical work. He suggests that the features of a clinical case study are narrative and descriptive knowingness, representing complexity and creating contextualized knowledge and professional practical expertise in action (McLeod, 2010).

McLeod (2010) explains how narratives are significant in clinical case studies because they involve the therapist and the client's descriptive stories together with their lived experiences and voices; these act as a concrete residue of the therapeutic process. The narrative makes connections between experiences during the process of therapy, while a story contains a sequential method of explanation that allows the client to build on fragmented experience to reflect human purpose and intentionality and also to evaluate it. It is good practice for therapists to help the clients make sense of their difficulties. It also explains unconscious connections with some elements in the process of therapy. Edwards (1999) also highlights the strengths of case study research when three different voices from the client, the therapist and the supervisor are included and integrated.

Therapists inevitably encounter the complexity of various aspects in therapy in research because the latter continually moves between past and present, and conscious and unconscious feelings, thoughts and processes within the therapeutic relationship. In art therapy, clients' art-making processes, the outcomes or products of the work, together with the meanings, are additional factors. McLeod (2010) points out that narrative, analytical and interpretive processes can capture these complexities through the in-depth inquiry implicit in case study research.

According to McLeod one of the advantages of case study research is the contextuality that concerns the relationship between a phenomenon and its natural setting. McLeod (2010) agrees with Yin (2009, p.18) who says that a research-based case study "...investigates contemporary phenomena in depth within its real-life context, particularly when the boundaries between phenomenon and context are not clearly evident." He clarifies how circumstantial and uncertain factors can influence both the process and the outcome of therapy, noting these blurred influences may help the researcher to arrive at conclusions that would have otherwise gone amiss. McLeod (2010) also suggests that case study research describes and analyses therapy as examples of practical expertise in action. Fishman (1999) points out that practical expertise is an excellent, pragmatic source of evidence in case studies that will not only shift individual therapists' work but also the presented cases will invite debate and be a learning resource for other practitioners. In the field of art therapy, Gilroy draws attention to the exemplary role of case study research and the contribution it can potentially make to 'cumulative evidence' as well as to building theory (1992, p.235).

McLeod (2001, 2010) highlights the clinical case study's storytelling nature as a valid method that provides insight into the 'nuts and bolts' of the therapy process. The rigorous analysis of

individual case narratives is particularly important due to the limitations of single case studies as a research method. McLeod (2010, p.16) also describes the limitations of case studies, which are:

- 1) Leaving out important details in a therapy session;
- 2) Danger of bias in retrospective recall and records;
- 3) The absence of other people's (clients in particular) view of the helpfulness of therapy;
- 4) The impossibility of checking whether the interpretation of materials are rigorous, systematic and comprehensive.

McLeod (2010, p.28) therefore proposes methodological guidelines for rigorous case study research that would allow, he argues, case reports to be treated as a valid source of evidence in relation to issues of policy and practice. These include:

- creating multiple data sources;
- a descriptive narrative of the therapy process including an analysis of change in relation to time;
- allowing comparisons with data from other cases;
- providing enough information for readers' own interpretation;
- using multiple perspective analysis, including the clients' perspectives;
- time-series analysis in a systematic manner;
- the critical examination of alternative interpretations;
- self-reflexivity and provision of information on the researcher and his or her context in order to facilitate a critical appraisal of potential bias;
- standard formats that could facilitate subsequent meta-analysis and the reader's orientation within the case study.

In the next paragraph I will discuss the pilot case study and how it differs from a 'normal' case study.

1.7.2. The sociological case study research method

As a research method, the sociological case study is used in many different circumstances and contributes to knowledge about individuals, groups and organisations and social, political and related phenomena. It is commonly used in psychology, sociology, political science, anthropology, social work, business, education, nursing, community planning and economics. In all these situations, the distinctive need for case studies arises out of the desire to understand complex social phenomena (Yin, 2009). Yin (2009) also explains that, in sociological case study research, researchers maintain the holistic and meaningful features of real-life events, for example individual life cycles, small group behaviour, organisational and managerial processes, neighbourhood change, school performance, international relations and the maturation of industries.

Some authors (namely Stake, 1995; Macdonald and Walker, 1975; Merriam, 1988; Yin, 1994) have defined case study research with slightly different focuses. Simon (2009, p.21) has contextualized these ideas and suggested that the "...case study is an in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project, policy, institution programme or system in a 'real life' context." Her view is that the basic purpose is to generate in-depth understanding and knowledge of a particular topic.

Since the development of case study research in education between the late 1960s and 1970s in the UK and the USA (Simon, 1980; Merriam, 1988; Stake, 1980; Yin, 1984, 1989), case studies have become widely accepted as a research approach in social and educational fields for evaluating complex innovations in particular contexts. It has also extended to research about other professions in health care and the social sciences (Yin, 2009; Thomas, 2011). Miller and Silverman (1995) offer examples of case studies in institutional improvement although their studies focus on comparisons of institutional practices between two or more different settings.

Simon (2009) discusses and highlights the investigation of a phenomenon of choice through a process of methodical, critical examination that, she proposes, creates understanding and knowledge about a topic. She focuses in particular on the development and practice of case study research in the field of education, describing the study of a single case in depth, which is interpreted in a specific social, cultural and political setting. She adds that the case can be about a person, a classroom, an institution, a programme, a policy or a system.

Simon started to develop a sociological approach to case study research in an educational setting in 1960 when she was in Australia working as an educational psychologist. The area

where she was based had introduced a new curriculum policy that required substantial change (Simon, 2009). Simon's interest was the development of the school's autonomy and responsibility, which gave pupils and educators the opportunity to learn together in a particular school. She observed how the school as a whole managed the transition to a new curriculum and what effects it had on the principal, the teachers, the students, and on learning and teaching rather than focusing only on individual students and their problems.

According to Simon, 1960s educational research tended to be framed as experimental in comparing between control groups and experimental groups in any new programme but her view was that this methodology was not suitable in the school. Instead she informally observed, listened and documented the life of the classroom, how teachers planned and taught the new curriculum; she also interviewed students and teachers individually and in groups and analysed school records and other documents. In this way she learnt about the school before the shift to the new curriculum. These activities were the initial stages of developing her approach to case study research. She realised how this was akin to action research via observing a system before, during and after a change or an intervention.

Simon continued the exploration and development of how to document educational change but faced the problem of evaluating the impact of the curriculum; this was because different schools interpreted the shift differently and there were no appropriate, existing approaches that allowed her to examine what was happening. McDonald, a director of the evaluation team she was working with, suggested that she conduct a case about the different cultures of organisations to learn from other researchers' observations and research in order to make a critical evaluation of the way this particular school's scheme was being received. This was the first use of a case study approach for the purposes of institutional improvement. Simon (1987, p. 62) came to believe that case studies, in the context of evaluation, are different from idiographic and traditional social science approaches and instead considered the complex connections between political, methodological and epistemological beliefs that constitute the field of evaluation.

Based on this experience, Simon continued to conduct case studies of other innovative programmes in education, health and social care; she also explored case studies in institutional development as a potential area of research. In so doing she showed that "...innovations were bound to fail if they did not allow for local cultural differences, did not acknowledge teachers and students as interpreters of curriculum, and ignored the politics of

the institution” (Simon, 2009, p.7). This was because each and every school had their own particular culture, which in turn influenced the way innovations were established.

Simon (2009, p.21) draws on different types of sociological case study in her attempt to design, conduct and communicate her research alongside the approaches of other authors. For example, Stake (1995) differentiated three types of case study: intrinsic, instrumental and collective, depending on the different methods used, on the researcher’s interest, on whether it is studied for intrinsic interest or instrumental interest, and whether the case is selected to study an issue or research questions and to gain insight or understanding. The collective approach is used where more than two or three cases are explored in order to form a collective understanding of an issue and questions. Bassey (1999) added a reconstruction of an educational case study where the case is for theory-finding and theory- examining, story-telling, picture-drawing and evaluation. Some different kinds of case study have also been classified by Merriam (1988) in relation to the way in which they are written up, in other words they are either descriptive, interpretive and evaluative. Yin (1994) contributed five categories in terms of a study of an evaluation project: explanatory, descriptive, illustrative, exploratory and meta-evaluative. Out of the different types of case studies available, Simons (2009, p.21) included three general kinds of case study: a theory-led or theory-generated case study, an evaluative case study and an ethnographic case study.

Among these different kinds of case studies, the ethnographic case study was particularly significant and had a good ‘fit’ with my research. Ethnographic case studies originated from anthropological and sociological research traditions and require using qualitative methods such as participant observation to obtain ‘thick description’ of their socio-cultural context (Geertz, 1973; Simon, 2009). Normally ethnographic case studies explore “...the culture of a specific group within a community...” (Cavana, Delahaye and Sekaran, 2001, p.112) but this becomes confusing when ethnography is used interchangeably with fieldwork, case studies, participant observation or qualitative research in general (Law and McLeod, 1997). There are two different meanings here. Firstly, ethnography was defined as a set of methods used to collect data; secondly, ethnography referred to the written record that was the product of using an ethnographic technique (Law and McLeod, 1997).

Ethnographic case study involves participant observation whereby a researcher is immersed in the local cultural setting and must watch, listen, document and describe what happens in a ‘thick description’. O’Reilly (2005, p.106) has summarised the strength of participant observation, suggesting that “...to participate involves getting involved, joining in, being

subjective, immersing yourself; and to observe involves being objective, keeping your emotional and perhaps physical distance, being scientific, clear-eyed, unbiased, and critical.” I have complemented my participant observations of real situations, events and experiences and clinical case notes with visual data consisting of clients’ art work concerning clients’ narratives, events, experiences and emotions (Gilroy, 2006; Bryman, 2007).

In terms of reporting case studies, interestingly Simon (2009) differentiates between analysis and interpretation although she admits that they are a connected process. Simon explains (2009) how analytic procedures such as coding, categorizing, concept mapping and theme generation enable the researcher to organize and make sense of the data in order to produce findings and an overall understanding of the case. However, for her interpretation means the understanding and insight the researcher derives from a more holistic, intuitive grasp of the data. Metaphors, images, reflective thinking, puzzling over observations, exploring perception – seeing data through many different perspectives – can all, Simon suggests, lead to insight.

Simon (2009) points out that interpreting individuals’ lived experience of a programme or aspects of their lives in specific socio-political contexts helps us to understand not only how socio-political factors influence the actions of individuals but the impact of these factors on the individual and the case itself. When considering my research question and the use of the ethnographic case study approach to this thesis, I needed to decide whether case studies would be a part of my thesis, for example regarding casework with an individual client at the KS or of the art therapy group I ran at the multicultural centre, or whether the whole of the project could be considered as a ‘case’ as Simon describes (2009). She helps our thinking about the issue by explaining what a case is and also what constitutes the boundary of a case. According to Simon, the case is not only studying the lived experience of a particular individual, group, programme or project but is also a rigorous exploration of how a researcher’s values and actions shape their data gathering and interpretation, and how people and events in the field impact on the researcher. The researcher therefore learns about her/himself as well as the case; this has a good ‘fit’ with the heuristic aspects of this project. In this sense my whole research and personal journey is a ‘case’, along with the group and individual cases (Simon, 2009).

I had tried to initiate and develop a whole art therapy service at the KS and to investigate the process through action research. When this did not work out as I had hoped, I continued with three different kinds of art-based interventions that I also documented through notes, images and participant observation. After this period of data collection I then had a more reflective

period when I embarked on the heuristic process. This led me to think in more depth about Korea in general and South Korea in particular, and to question the many assumptions that I had when I embarked on the research and began gathering data. Thus I gathered and generated a wealth of material but had not, at that time, been able to reflect on what I had gathered and experienced or thought through how best to analyse it.

1.7.3. The differences between clinical case studies and sociological case studies

I thought about using clinical case studies as part of the action research process at the KS when it still seemed to be possible. However, when the KS closed, the action research approach I had planned was no longer appropriate and I did not see the advantage of clinical case studies to address my new research questions. My research questions developed throughout the course of the project and moved towards the consideration of cultural, social and political questions about art therapy practice rather than exploring clinical aspects in relation to particular individuals and groups of clients.

Although clinical and sociological case studies are both subtle, complex and in-depth, the differences are clear. The clinical case study explores individual and groups' psychological, emotional and behavioural problems and the clinical issues that clients or patients bring to therapeutic settings; the sociological case study investigates the social, cultural and political phenomena or institutional developments in a particular social group, organisation, society and community on a bigger scale.

In the next section of this chapter I will discuss what sociological case studies entail, justify their use, and describe the practicalities of their implementation in this research.

1.8. Insider and outsider research in ethnographic approach

I have already discussed insider and outsider aspects when I discussed action research. However I think it is important to revisit this in relation to ethnographic case research (O'Reilly, 2005) because ethnographers share a common goal: to learn from their subjects (the insiders) about what counts as cultural knowledge and insider meanings, whilst they are immersed themselves in the real field, recording data and observation in a manner similar to action researchers.

I realised how an ethnographic approach to insider/outsider issues offered a creative way of learning about the topic that I had been investigating. Throughout my research process, being treated as both insider and outsider required continuous negotiation and balancing between involvement and detachment, strangeness and familiarity. Also, by taking the ethnographic approach, I noticed that my position altered through the research journey from being a participant observer-come-action researcher and clinician to my almost becoming an ethnographer. I considered how studies of social processes of complex human systems such as families, social groups, organisations, and communities in the qualitative paradigm have to be very flexible in terms of their methodological approach (Reid, 1987) to understanding the dynamic processes, meanings, communicative patterns, experiences and individual and group constructions of reality (Daly, 1992).

1.9. Reflexivity in the ethnographic case study research method

Speaking from a sociological perspective, Coffey (1999) and O'Reilly (2005) suggest that case study and participant observation do not separate the researcher's fieldwork 'self' from their daily life 'self'. Coffey (1999, p.30) says that this is because "...the fieldwork self is always, to some extent, shaped by the cultural context and social relations of the field." The fieldwork self cannot disconnect from the context of study because "...it is naive and epistemologically wrong to deny the situatedness of the self as part of the cultural setting" (ibid, p.22).

Simon (2009) has outlined the researcher's need to demonstrate their reflexivity within the research process in case studies. Reflexivity can influence the researcher's interpretation of their data; this suggests that researchers need to think about how their actions, values, beliefs, preferences and biases can impact on the research process and outcomes. This is particularly important in qualitative case studies where researchers are seeking to re-present other people's experiences, constructing the reality that they presented to the researcher. This is also critical to the validity of this study.

Simon (2009, p. 91) identifies three particular advantages of making the researcher's reflexivity transparent in the process of writing: "...it enables you to identify what subsets of your 'self' the particular research project evokes". She continues: "...critically reflecting on the action and decisions you take throughout the research process enables others to see how you came to the interpretations and conclusions you did." Simon concludes: "...thirdly you can indicate what biases you detected in the research process and what steps you took to

counteract these, including citing one or two specific instances.” She has also discussed how the whole approach comes not only from therapeutic practice but also from the understandings derived from the heuristic aspects of the project. That is to say, in relation to my reflexivity, I realised that I needed to relate the ‘theory’ of the method (as per Simon) back to my application of it. The conscious self-examination of my interpretive presuppositions through thick description enriched my research material by paying much closer attention to the intersubjective processes through which participants received, shared and transmitted knowledge.

1.10. Reliability and validity

The issue of validity is an important subject to address in any research. In this project I suggest that validity is achieved in the ways suggested by Moustakas (1990) i.e. by ensuring that my individual depictions of the data are comprehensive, the depictions are vivid and that I have portrayed the meanings and essences of the data so that they would be recognised by my clients, by the people in the organisations I worked in during the research, as well as by readers of this thesis. Achieving this degree of ‘fit’ or coherence (Moustakas, 1990) demonstrates the reliability of my research findings (Simon, 2009). I have checked my data, making sure that the meaning is clear, accurate and consistent.

My supervisors’ feedback about the case analyses and research findings supported and contributed to the credibility of this research. Showing my research process and describing how my thinking and ideas have been shifted by the research, also demonstrates its validity reflexively, enabling readers to understand my position as a researcher (Sword, 1999).

1.11. Ethical considerations

Research ethics deal primarily with the interaction between researchers and the people they study. This needs to be carefully considered in all aspects of the research process (ESRC, 2010). The history and development of international research ethics guidance draws on mistakes made in the course of biomedical research, but research ethics is very important in qualitative research and everyone involved must be protected against potential damage (Christians, 2003). In turn, ethics are fundamental to human existence and create an extensive philosophical debate (Olthuis, 1997; Christians, 2003).

McLeod (1994, 2010) points out three main ethical concerns in conducting clinical case studies. These are: confidentiality, explaining what the research is about and what it involves, and an awareness of potential harm to clients or participants. Researchers must articulate explicit ways this will be achieved and justice requires a commitment to ensuring the balance of the risks and benefits resulting from research (Mack, Woodsong, Macqueen, Guest. and Namey, 2005).

In relation to insider and outsider issues, and due to the potential conflict involved in my being a South Korean, a therapist and a researcher, I considered issues in relation to power and intrusion. As an insider I tried not to have pre-set ideas during the observations so that I could prevent possible intrusion.

I was regularly invited to meetings at KS to discuss or contribute to issues they were considering which did not relate to my project; I also attended some official events at KS in an effort to become and remain accepted before and during my attempts to set up the art therapy service I was researching. This was suggested, and enabled, by Y because she felt that I needed to be involved in the work at KS as a 'proper' member of staff and not just as a researcher. However, I was concerned about the boundaries of my position and I struggled to balance the development of my relationship with KS staff, Y and service users as participants whilst maintaining the distance required to make sense of the data as a researcher. As insider and outsider issues were inevitable in my research I consciously tried to balance these relationships. As insider researchers "...we should not initiate situations that we are not prepared to see through their potential conclusion" (Measor and Sikes, 1992, p.226). Taking on the role of the researcher often acts as a barrier that separates the insider from those in the setting they are researching (Mack et al., 2005). As has been remarked in relation to this issue, "Researchers have an obligation to protect people from being managed and manipulated in the interest of research" (Measor and Sikes, 1992, p.211). Clearly the dignity of all my research participants had to be respected and, in terms of confidentiality, the identity of clients or participants had to be protected from any exploitation of their vulnerability, as had all the resulting data and analyses (Esterberg, 2002). I changed the clients, participants and organisations' names in the observations to initials, or to completely different names in the presented cases in order to protect them from undesirable exposure (Christians, 2003).

Authors describe how applications for ethical approval are made according to the procedures and ethical guidelines that exist in the institution where the research is to be conducted (Ezzy, 2002; Fox, Martin and Dreen, 2007; Creswell, 2009; McLeod, 1994, 2010). However, the

organisation that I was trying to establish an art therapy service within, the KS, did not have any such guidelines. My approach was therefore to explain my research project to the Head of KS, after which I received permission to use data from my initial project at KS (see Appendix 1). I undertook to ensure that any published material would anonymise clients' names and the organisation although the KS itself might be identified.

Informing participants of what any research is about, including any risks as well as benefits, has to be conducted in a satisfactory manner (ESRC, 2010). I gave everyone involved verbal and written information about the research at the beginning of the project, including to members of the art therapy group, to my individual client and to members of the art activity group (see Appendix 2). I also distributed and received consent forms from all the individuals who were in my groups (see Appendix 3). However, when I was a participant observer in both the KS and in other parts of the local Korean community, I found it very hard to get everyone to sign a consent form because it would have created unwarranted suspicion. As an alternative way to inform the people in the organisation I made a poster which informed everyone about the new art therapy service that I was developing. Here I included the possibility of using events in the KS as well as in the wider Korean community as research data in order to make sure that I was not perceived as a stranger who was just hanging around taking notes. Although this could well have changed people's behaviour there was no other way I could inform as many people as possible about what I was doing.

I received a permission letter to approve the project from the KS and consent for use of the artworks and their stories from all my clients and participants when the project had started based on the British Association of Art Therapists' code of ethics. The artworks were kept in at the organisation for three months during the project at the multicultural day centre for the artworks of art therapy group and at KS for the artworks of individual art therapy apart from the artworks of the art activity group and participants who had taken them when the therapy ended. I had clinical supervision to monitor my professional competence over the period. I also considered confidentiality as a professional duty of care to my clients. Participants were given information for consent, using images and the process of group and individual therapy for research materials.

I also had to consider whether I needed to gain retrospective consent from the people who were involved in the court case that occurred during the project, although I had not met those involved when I was working at KS because they were previous members no longer working in the organisation. When the KS was closed I did not know the details although I knew that

there was a problem with finance and that there were power struggles, however I heard about the case later in detail through Y and through other KS members. Although this was difficult, I decided it could potentially be harmful to include these details if participants subsequently found out that their story had been included. I thought carefully about whether providing the information was necessary and appropriate, even with disguised names. What I decided was that I would mention the court case but using as little information as possible. All those who were involved in my research had to be, and were, cared for and protected from potential harm (Ellis, 2007).

1.12. Data source

As explained previously, my data sources were observation notes, case notes from the three different cases, my research journal, heuristic autobiography, and all the memos and visual materials (clients' art works) made during the research period; all these dimensions were explored retrospectively. These can be portrayed while also enriching the context and contributing to an analysis of the issues that arise while in some cases we often get a unique understanding of the specific culture of a group (Simon, 2009). The table below shows in a clear way the time line of this research, the place where the event was held, the activities conducted and also what the research purpose was at a specific moment in the process of the research (see Table 1). I will describe the research phases of the whole research journey including the data-gathering activities at a later stage. As the heuristic autobiography is my life story it is not situated within a specific time, location or any other circumstances but it is explored alongside the other cases in the analysis.

Table 2.1 Summary of field work

Time period	Location	Data collection activities	Specific research purpose or questions
Stage 1, Jan 2008–Oct 2008	KS in the community	<ul style="list-style-type: none"> - Prepare for Art therapy project at KS - Observe the process of art therapy project; its nature, development and changes. 	<ul style="list-style-type: none"> - Purpose: documenting the development of the establishment of art therapy for a particular group of people in a particular community in their cultural, social and political contexts.
Stage 2, Oct 2008–Jan 2009	Multicultural Day Centre in the community	<ul style="list-style-type: none"> - Run art therapy pilot group 	<ul style="list-style-type: none"> As starting the art therapy service was delayed - Pilot art therapy group; Finding out if art therapy is appropriate for Korean migrants in the community.
Stage 3, Apr 2009 – Apr 2010	KS in the community	<ul style="list-style-type: none"> - Restart art therapy project - Observe what was happening -Run art activity group (Oct-Dec) -Run individual art therapy (Nov-Dec) 	<ul style="list-style-type: none"> - Back to initial research purpose - As there were no referrals; Whether art activity group suggested by people at KS could get attention from Korean migrants in the community - By providing individual art therapy I was wondering what could be done to make the service accessible.
Total period including stages 1, 2 and 3 Jan 2008-Apr 2010	Community	<ul style="list-style-type: none"> - Interact with people and their culture in the community - Observe a lot of activities, events and experiences 	

1.13. The method of data analysis

Analysis involves making some sense of it all. This includes sorting, summarising, organising, translating, interpreting and eventually analysing the generated themes and images in order to identify cultural patterns of characteristics. I used thematic analysis as the main analysis system of this research; here my aim was to induce, categorise and develop a structure using the significant themes that emerged. Thematic analysis seeks to identify all the data that relates to the classified and identified patterns or themes from the materials (cases); these are then explained. Here I also identify themes and use the 'compare and contrast' approach. This is based on the idea that themes represent the ways in which issues are either similar or different from other cases.

I have also used an ethnographic analysis alongside thematic analysis because my research question is aimed at studying a particular social group in terms of their culture, patterns, thoughts and behaviours within the context of everyday life in their community and in relation to art therapy interventions, in order to discover the reasons why establishing the art therapy service was so difficult. I feel strongly that the most appropriate analysis to use was ethnographic analysis. The latter aims to explore human societies in terms of their distinctive cultures. The defining aspect of this approach involves the in-depth descriptive study of all aspects of a given human society and explores a social reality in the context of participants' daily lives (O'Reilly, 2012). This type of analysis provides a detailed understanding of how different people and societies change over time. It involves examining and sorting through data to detect and interpret thematic categorisations, searching for inconsistencies based on common knowledge or assumptions, and generating conclusions about what is happening and why.

As Simon (2009) has pointed out, in writing is an early interpretive process, I had already engaged in the analytic process when I was writing and rewriting the case narratives until I understood the relevant points; this was the first step of the analysis. The process involved reducing data as well as transforming data, as the process enabled the research to develop, change and move in another direction by focusing on the research question. Some authors see this writing process as the key interpretation itself (Richardson, 1994, 1997; van Manen, 1990). This 'writing as interpretation' involved in depth narrative descriptions of what happened in each group, in individual art therapy and in the art activity group, as well as my observation of what I was thinking and understanding at that time personally and professionally. In the

process of analysing I sought to make transparent how I came to make theoretical sense of the cases through the interactions between the participants and me (Kushner, 2000).

To illustrate the process of analysis, I broke down the issues in each case, then grouped them to focus on issues where there was consistency or inconsistency and generated appropriate and significant themes in relation to my research question. I examined the relationships between the themes, such as similarities and differences and cause and effect. I also considered potential connections with theories about migration (see Chapter 5).

The conceptualisations of the findings gradually emerged in relation to my research questions and assumptions. This process gave me an opportunity to make links with related elements within each case, although some of them had initially seemed separate (O'Reilly, 2012). This exploration made me realise how the data related to what I had expected on the basis of common-sense knowledge, assumptions and presuppositions of the views of different groups or individuals, and the difference between people's expressed beliefs or attitudes and what they do. From the conceptualisations and relationships evident across the data I identified potential alternative ways of understanding through further scrutiny of the data in order to answer my research questions.

1.13.1. Subjectivity in the process of analysis

Through the process of the research and analysis in particular I realised how essential it is to be aware of subjectivity. As Denzin (1997) has stated, subjectivity shapes an investigation and its outcomes throughout the research, i.e. in terms of presenting and reading the data, as subjectivity tends to entangle the lives of others all the time. Similar to reflexivity, subjectivity also involves documenting and analysing; this helped me to be aware of my tendency to judge people and actions on the basis of what I thought and how I felt about my research process, and enabled me to see a variety of perspectives and possible interpretations (Mehra, 2002).

Subjectivity is constantly experiencing change because our experience comprises a wide range of perceptions, emotions, thoughts and beliefs over time and space. It has a connection with how the self is defined and re-defined through the mediation of culture (Coffey, 1999, p. 13).

Therefore the data presented in Chapters 3 and 4 is analysed through the critical filter of the relationships between found issues and categories. The five conceptualisations I identified are all interpreted and discussed in Chapter 6.

1.14. Triangulation

Triangulation is a powerful technique that facilitates the validation of data through cross verification from two or more sources. In particular, it refers to the application and combination of several research methodologies in the study of the same phenomenon. Denzin (1978) has suggested using different kinds of triangulation: 1) data triangulation, which involves time, space and people; 2) investigator triangulation, which involves multiple researchers in an investigation; 3) theory triangulation, which involves using more than one theoretical scheme in the interpretation of the phenomenon; and 4) methodological triangulation, which involves using more than one method to gather data, such as interviews, observations, questionnaires, and documents.

As Denzin (1978) has recommended, I used more than one method to gather data and then scrutinized all the resultant data to see whether the issues that emerged were echoed in the other sources. As my data was gathered from both insider and outsider perspectives, I introduced some 'compare and contrast' views throughout the analysis. This was because my heuristic and autobiographical account offered an explicit and interpretive subjective text, while other parts of data provided different accounts. Looking at the data from a different angle formed another triangulation aspect as I used two methods of analysis: thematic and ethnographic. My aim has been to discover the relationships between themes within categories in order to conceptualise the data.

1.15. Research phases

I have described how my initial project was conducted, the changes and development in my methodological approach, my awareness during the process of the research journey, and also how I obtained the materials for the data and analysed them. In the next and final part of this chapter on research methods, I describe the phases of my research in detail and show how the activities in the initial pilot project were located within the overall research journey and in relation to my data analysis.

Qualitative ethnographic analysis has several phases. These are:

- 1) Immersion stage;
- 2) Sorting and inducting;
- 3) Categorising or making structures with the emerged themes;

- 4) Conceptualising or phenomenological reduction in the process of the analysis;
- 5) Triangulation;
- 5) Interpretation (McLeod, 1994, Hammersley and Atkinson, 2007).

While I was involved in the initial phase of this project I explored the relevant literature on the historical and cultural context of Korea and the wider aspects of the art therapy literature on working with migrants and refugees because there was very little relevant literature on Korean migrants to the UK in particular, and more generally around the world. I also thought about engaging with the wider literature on migration at that time but I was concerned about how I should focus my search and wondered how useful it would be as it was a very wide area. After discussion with my supervisors we agreed that writing up the case material would need to come before exploring specific theories on migration; this was to ensure that the narrative of the cases could be written with as little bias as possible and to ensure that my ideas, and the development of concepts, themes and categories were relatively uninfluenced by migration theories, including the influence of culture, religion and so on. I will reflect on this procedure when I evaluate the methods and all phases of the research process in the conclusion.

I have included the initial project of this research, the periods devoted to reviewing the two portions of the literature and the analysis of qualitative data, as suggested by McLeod (1994) and Hammersley and Atkinson (2007), and providing a discussion of my findings in 11 research phases that I will now describe in more detail. Although qualitative research has the disadvantage of subjectivity that can create procedural problems, these phases enable a transparent process of systematic analysis and show the overall timeframe of the whole research.

Phase 1: In the initial project, establishing an art therapy service in KS in a Korean migrant community, I initiated the service but identified many problems such as a lack of understanding of art therapy and a lack of available funds, and eventually had to postpone the project. During the period of waiting for the reopening of the KS, I succeeded in running an art therapy group in a different organisation in the community. After a year the project restarted as the KS reopened. I managed to run an art activity group and individual art therapy sessions at the KS during the project, but the eventual termination of the whole project was unavoidable as there was no more interest in art therapy in the community and a lack of support from the KS. I also documented all the events at the KS in the community through observation, case notes from each group and individual, and a research journal. I photographed all the clients' artwork.

Phase 2: I re-considered the research focus as the initial project was no longer available to continue. I also thought about the research question as it inevitably changed through the process. I decided to use my documentation of all the work within and outside the KS as data.

Phase 3: in order to contextualise these materials, I introduced my autobiographical journey as a Korean migrant and explored my motivation as a researcher.

Phase 4: I wrote up the case narratives, including the descriptions of artwork from the art therapy pilot group, the art activity group and individual art therapy sessions.

Phase 5: I then reviewed the relevant literature. In this first literature review I explored and discussed the historical and cultural context of Korea and working with a migrant population in art therapy. This material helped to establish the general background to the research. Note that I reviewed the literature after the initial project and writing up all the case materials. As I explained above, action and heuristic research suggest that the literature is not reviewed before a project is undertaken so that researchers come to the material fresh and unbiased, which was a different procedure from that of most research projects as, generally speaking, the literature review is addressed first.

Phase 6: In the second literature review I addressed the specific literature on migration theory, including the influence of religion and culture on migrant populations. This literature contextualised the themes and conceptualisations extracted from the analysis at a later stage.

Phase 7: In the first phase of data analysis I induced and categorised themes from the significant issues and sub-themes of each case narrative and positioned them in a wider context. These were closely related to the research question about the particularities of working with Korean migrants in a Korean community. These categories helped me to think about the overarching research question: how can art therapy be applicable to a Korean migrant community?

Phase 8: In the second phase of data analysis I found relationships between themes and clustered them into five overarching groups. I also created conceptualisations where their relationships were significant and in order to identify possible alternative ways of understanding through further scrutinising the relationship between the categories. This involved re-examining all the material and cross-comparing material from all four cases, including my autobiographical journey.

Phase 9: In the third phase of data analysis I contextualised the conceptualisations from categories and triangulated them with themes because they were a different way of looking at

the data. (The process of the research involved data triangulation, theory triangulation between insider and outsider views and methodological triangulation.)

Phase 10: In the final phase I interpreted the research's findings in relation to the reviewed literature, revisiting the case material and reflected again on the theory.

Table 2.2. Research steps

Phases	Aims	Process
(1) Initial project	To establishing art therapy service at the KS To document the materials that I obtained through the initial project	Prepared the setting, observed organisational context of KS, running an art therapy pilot group (while the KS was closed), art activity group and individual art therapy (after reopening the KS) Termination of the service due to no referrals. Wrote up and recorded photographs of artwork
(2) First immersion	To change the research focus as the initial aim changed	Changed research focus Formulating and developing research questions
(3) Second immersion	To introduce about myself as one of Korean migrants, my research motivation and to contextualise with other data	Wrote an autobiographical journey
(4) Third immersion	To write up the case narratives	Looking at the entirety of the text-based, description of images and sessions in depth

(5) Review of the historical literature on Korea and on working with migrant populations	To establish the general background of the research	Reviewing the historical and cultural context of Korea and working with migrant populations in art therapy
(6) Review of literature on arts and cross cultural therapy and migration theory	To establish the particular background of the research and research question	Reviewing the specific literature on theory of migration, culture and religion in sociology, social science, developing research questions
(7) Categorization	To identify emergent themes as I wanted to discover particular considerations regarding working with Korean migrants	Interrogating case materials
(8) Conceptualisation	To conceptualise recurring and significant examples of the themes and to identify possible alternative ways of understanding.	Re-interrogating case materials by cross-examining
(9) Triangulation	To triangulate the theme categories and conceptualisations	The process of the involved data triangulation, theory triangulation between insider and outsider views and methodological triangulation.
(10) Interpretation of findings	To discuss and establish the findings in relation to theory	Discussing the findings against the backdrop of the reviewed literature

1.16. Reflection on the research phases

Having outlined the phases of my research I felt that the sequential research phases gave the impression that they progressed in an entirely planned way. Although there were difficulties

and changes in the initial project phase, this certainly applied to the subsequent process of the research because each phase was naturally connected to the others, one by one, particularly when the research focus was set, research questions were settled, and the processes were achieved such as documenting materials for the data, writing up the autobiographical journey, and writing up cases, the background literature review.

Logical and analytical thinking was needed in the sequence of the theme categorization, conceptualisation and triangulation in order to reach the conclusion; from a multitude of issues I produced sub-themes, created main themes in an extensive framework, grouped the themes and finally examined the relationships between themes in order to produce conceptualisations. In using further comparative analysis in one of the conceptualisations, the relationship between art therapy and art education, I was able to examine the materials in great detail, not only for similarities and differences but also addressing attitude, behaviour and form, quality and value of artwork for the conceptualised category, as artwork is important material to consider in art therapy research. In these processes I constantly moved back and forth between the four cases examining the data, including artwork, and considered whether there were any contradictions that needed to be addressed. They were carefully compared with the assumptions and research questions in the findings that I will now go on to describe.

In the next chapter I will describe the history of South and North Korea in order to contextualise Chapters 3 and 4.

Chapter 2. The country and people

In this chapter I describe the history of South and North Korea to provide readers with an understanding of the country and people. I explain factors, issues and characteristics that relate to my research interest as I have found it important to consider the past in order to understand the present. As there is no study of Korea and those Koreans who have migrated to the UK in the art psychotherapy literature, this study will also be useful for future reference. I will start with general information about Korean history and move on to the cultural and social context including art and art education in Korea. I then discuss waves of Korean immigration in different periods in order to identify the various reasons for Korean population transfers. For this chapter I used the main sources of Korean history as well as other evidence such as journals, text books and a few ethnographic studies in Korea to investigate and then drafted this chapter in the form of an account of the past, which contextualises the participants' story in the community as well as my own.

2.1. History of Korea

Korea was, until 1910, ruled by the same dynastic monarchy. I will briefly explain the history of the country since the Joseon Dynasty (1392-1910) given the many cultural shifts and influences that took place during this period. The Joseon Dynasty aimed to reform the old Goryeo government by deploying Confucianism as the guiding principle replacing the Buddhist religion. This was a unique dynasty because although the king had absolute power, he was checked and balanced by Confucian noblemen and scholars and had to follow certain life patterns and administrative styles governed by the strict Confucian political philosophy. 'Hangeul' (the Korean language) was created during the Joseon Dynasty. However, towards the end of the Joseon Dynasty, in the early 20th century Korea became a more closed and inert society as its ruling class were obsessed with the rigid observance of Confucian ideology and they refused to open Korea to new and practical ideas from foreign countries. Xenophobic policies in the late 19th and early 20th centuries disadvantaged Joseon society from catching up with a rapidly changing world and eventually led to Japanese colonisation between 1910 and 1945.

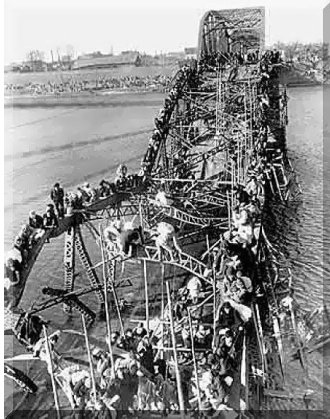
In 1910 Japanese rule was established in Korea and the local Japanese government attempted to eliminate every trace of Korean heritage by ordering Koreans to assimilate with

Japan. Koreans were forced to change their names to Japanese counterparts and were forbidden to use the Korean language and letters. However, Korea's liberation forces waged anti-Japanese campaigns in China and Russia and in 1918 a provisional Korean government was established in China to control the independence movement. The nationwide March 1st Movement in 1919 was a peaceful demonstration that declared the Korean people's resistance to the Japanese occupation. Japanese colonial rule of Korea came to an end in 1945 with Japan's defeat in World War II when Japan surrendered to the Allied Forces and withdrew from Korea.

The Allied forces, namely the Soviets and Americans, were unable to agree on the implementation of a Joint Trusteeship over Korea and this led to the establishment of two separate governments in 1948, each claiming to be the legitimate government of all of Korea. The decision to divide the peninsula in this fashion was made without consulting the Korean people (Cumings, 1981, 2010); this contributed to the later social and political turbulence in the southern part of the country ruled by the American forces. The failure to hold free elections throughout the Korean Peninsula in 1948 deepened the division between the two sides, and the 38th Parallel (a dividing line for Korea, Figure 2.3, 2.5) became a political border between the two Koreas. Although reunification negotiations continued in the months preceding the Korean War, tension intensified. Cross-border skirmishes and raids at the 38th Parallel persisted and the situation escalated into open warfare when North Korean forces attacked the South on 25 June 1950, aiming to reunify Korea. This was the first significant armed conflict of the Cold War. Three years later an armistice was signed on 27 July 1953.

During the war, both South and North Korea were sponsored by external powers, thus facilitating the war's transformation from a civil to a proxy war between powers involved in the wider Cold War. The United States and the United Nations intervened and actively supported the South Korean Government during the Korean War. The United Kingdom also made significant contributions to UN forces and sent a ship called the 'Black Swan' to give support in the West Sea of Korea. Additionally, although there were strong objections, the British government also dispatched two military battalions from Hong Kong to South Korea (Park, 2010; Fig. 2.4). After early defeats at the hands of the North Korean military, a rapid UN counter-offensive pushed the North Koreans past the 38th Parallel and almost to the Amnok River in the northwest; the People's Republic of China (PRC) then came to the aid of the North. With the PRC's entry into the conflict, the fighting eventually ceased on the signing of an armistice that restored the original border between the two Koreas at the 38th Parallel and created the Korean Demilitarised Zone (DMZ), a 2.5 mile wide buffer zone. Korea was formally

divided at the 38th Parallel in accordance with a United Nations arrangement to be administered by the Soviet Union in the north and the United States in the south.



Figures 2.1 and 2.2 Refugees during the Korean War



Figure 2.3 The Korean War

Figure 2.4 The British Army in the Korean War

2.1.1. Respective consequences in South and North Korea

After the war Korea was ruined and many people had been killed and injured. The problem was not only the loss of materials; even more damaging was the growth of hatred, hostility, mistrust and thoughts of vengeance between the Korean people. Since the Korean War the social, political and cultural differences between the South and North have deepened and the hostile feelings have, until now, blocked the possibility of developing peaceful unification.

Since the Korean War, America has often influenced and intervened in Korean politics and the social system of South Korea. Many of the systems of South Korea are similar to the systems of America, for example in terms of education, the health system and so on. The

Korean War impacted greatly on the whole of South Korean society. The brutal experience of the war generated strong anti-communist and communist identities. On the other hand, America provided considerable support and this perception was a powerful force in the development of South Korea's alliance with the US that was seen as a necessary development. South Korea complied with the requirement to discuss reunification through the UN rather than having a direct conversation with North Korea. South Korea's economy was collapsing because of the extensive damage to its infrastructure. However, with support from the UN and the US, this damage was gradually reversed. In this way US support played a very important role in industry, including the production activities and economy of South Korea in the 1950s. It can therefore be seen that as a result of the Korean War, South Korea lost its ability to generate economic development independently as the country became increasingly dependent on the US.

Since the war military power has been strengthened in South Korea; this has had a strong influence on politics. Furthermore, during the period between the war and the armistice it is estimated that approximately 290,000 people migrated from the South to the North and 450,000-650,000 migrated to the South from the North. This massive population movement brought about substantial changes. The population of cities such as Seoul increased and the unemployment rate rose in its wake, reaching its peak in the 1950s. As a result, many war orphans, war widows and injured veterans engaged in migration. In addition the US army remained in Korea following the armistice, so naturally American culture has greatly influenced South Korea's culture in many areas such as education, technology and the arts.

On the other hand, the war hardened Kim Jung Ill's dictatorship in the North and a strong feeling of anti-Americanism prevailed in North Korean society. The economy of North Korea collapsed as a result of the war. However, when the country was confronted with a crisis of defeat, considerable support from China helped North Korea to resurrect itself so that the relationship between these two countries became stronger.

2.1.2. The Republic of Korea (1948-present)

The history of South Korea formally began with the state's establishment on 15 August 1948 while Syngman Rhee declared the establishment of Seoul as the capital in 1948. After the war, the Republic of Korea came out of the turbulent 1960s to achieve stellar economic growth throughout the 1970s. Since its inception, South Korea has seen substantial development in terms of its education system, economy and culture. Since the 1960s, the country has

gradually developed into one of the world's most advanced and wealthiest nations. Education in particular has expanded dramatically.



Figures 2.5 and 2.6 Present day Seoul

2.2. Culture in Korea

Culture is an overarching concept that encompasses all the arts, ideologies and systems a society has created and preserved (Littlewood, 1992). It also means the way of life of a people

or a society that can be transmitted and reconstructed from generation to generation. South Korea shares its traditional cultures with North Korea but the two Koreas have developed distinct contemporary forms of culture since the peninsula was divided in 1950. Historically, while the culture of Korea was heavily influenced by nearby China throughout the Joseon Dynasty, it has nevertheless managed to develop a unique and distinct cultural identity.

2.2.1. Collectivism

It can be identified that South Korean cultural traits emphasize the group rather than the individual and stresses the importance of comfortable social interaction and suppressing disagreements to preserve the harmony of the whole (Kuykendall, 2000), whereas Western culture is more focussed on individualism. The importance of collectivism is significant in South Korean culture. The western author Kuykendall (2000) has concluded that the origins of this collectivism come from the people's previous circumstances when they lived in a very close-knit agricultural society in order to support each other economically, socially and emotionally. Collectivism also offered security, as collectively the people were more able to protect each other against neighbouring countries' invasions.

Oh (1997) has also discussed Korea's geographical environment as being significant in cultural terms. He has speculated that the small size of the territory and the climate has helped form the culture. Almost every region of the country is within a half-day or at most a one-day trip, so that people can easily maintain intimate relationships with their families, relatives and friends. These factors may have helped to integrate the Korean people into a tight knit and homogenous cultural and social system.

The root of collectivism in Korea can be found in the Confucian philosophy which has been prevalent in South Asia. The Confucian social values in Korean culture have stressed filial piety and the observance of social laws. Traditionally, the concept of filial piety was even reflected in Korean speech. The Korean language is endowed with a complicated and elaborate honorific system. Depending on whom the speaker is talking to, different word and verb usages are applied, which accurately reflect his or her social standing with regard to the listener.

Complex cultural forces in relation to Confucianism came together to create a society that offers great support for its members but which also resists and restricts strong individual expression. For example it is understood that a person lacks a social group if a person chooses to eat alone, do shopping alone or go to the cinema alone in Korea.

The desire to be in a group and the avoidance of solitude would appear as positive aspects in terms of phenomena such as South Korea's World Cup support in 2002, and via the campaign to help the country out of its economic crisis in 1997 when many South Korean people voluntarily contributed their personal gold to pay back the IMF. However as a result of collectivism, favouritism and factionalism has also caused many problems in South Korean society. For example if someone who is looking for a job has a particular educational background or is connected with someone in a particular group (for example a person who works in a company) one can easily get a job through this connection. This implies that collectivism can be a significant feature of Korean society and this background information when they are in therapy aids in an understanding of Korean clients.

2.2.2. Korean Confucianism

As I briefly commented earlier on Confucian philosophy's influence in Korea, I will explain what Confucianism is and where it came from. Confucianism is a Chinese ethical and philosophical system developed from the teachings of the Chinese philosopher Confucius ("Master Kong", 551–478 BC). It is a complex system of moral, social, political, philosophical, and quasi-religious thought that has had tremendous influence on the culture and history of East Asia. Confucians across Korea have historically created views of the world, a way of life, and a deeply shared set of cultural orientations and sensibilities that are still alive today and have also influenced art, morality, religion, family life, science, philosophy, government and the economy. After a long history of Buddhism as the orthodox philosophy and religion, Confucianism was promoted as the state religion of Korea during the Joseon Dynasty between 1396 and 1910. Because of the governmental promotion of Confucian philosophies it became more and more important in Korean culture. Interestingly, a secret movement of Buddhism in Korea was also maintained during this time by means of establishing Buddhist temples in many remote mountains where the religion could still be practiced. The government could also not obstruct the beliefs of upper class people who followed Buddhism. A few kings in the Joseon Dynasty encouraged Buddhism but the stream of Confucianism continued. From the late nineteenth through to the twentieth century, Korean scholars appropriated and refined the Neo-Confucian tradition that attempted to merge certain basic elements of Confucianism, Daoism and Buddhism (Keum, 2000).

Many traits from the early modern period in East Asia are still manifested in contemporary Confucianism in East Asia. However, for a time at the beginning of the twentieth century it

appeared that Confucianism was a dead tradition for many practical purposes. This was due to Korea's colonisation by Japan which has a Zen Buddhist tradition, and the thorough and rapid westernisation of East Asia following the Second World War. Nevertheless Confucianism has continued to play a role in Koreans' personal and social lives to this day.

2.2.3. Korean Values under Confucianism

The Confucian social order is based upon three moral rules within five types of human relationships (*samkang oryun*); this concept has long dictated Korean behaviour to a large extent. The three moral rules are: 'The subject should keep moral rules for the sovereign'; 'The son [and perhaps the daughter in modern interpretations because women did not have educational opportunities or social freedom during the Confucian period] should keep moral rules for the parent'; 'Wives should keep moral rules for their husbands'; 'Father and son should keep a close relation each other'; 'Integrity should be kept between the subject and the sovereign'; 'Husband and wife are kept properly distinctive'; 'Younger brothers should yield to older brothers;' and 'Confidence should be maintained between friends' (Keum, 2000, p. 90).

I will now explain what is meant by moral rules. The importance of the Confucian social order in Korea can be seen especially on New Year's Day when, after the usual memorial services for ancestors, family members bow to grandparents, parents, older brothers, relatives, and so on in accordance to age. Young people may even seek out the village elders to pay their due respect by bowing to them, even though they are not related.

Under Confucianism, the proper relationship between the genders was also based on one of the five human relationships (*oryun*), that of husband and wife. This system does not aim to subordinate women to men, but merely holds that both men and women have certain duties to perform and a set of ethics to observe for each other. It is learned from an early age and affects not just husbands and wives, but virtually all relations between the genders in its practical application.

From early childhood, children played and grew up segregated by gender as illustrated in the adage: "Boys and girls at the age of seven should not be allowed to sit in the same room." This was adhered to except in the case of brothers and sisters who followed another set of ethics governing family relations.

The strict application of these rules resulted in severe restrictions on women, while relative freedom was allowed for men. Women's behaviour was dictated by the law of the three obediences: obedience to the father before marriage, to the husband upon marriage, and to the son after the husband's death. Female submission to male authority was not due to the perception of innate female weakness or inadequacy; rather, it had to do with the strict separation of social spheres in the organisation of society. The woman's role was controlling the home which was her domain. The man's role was outside and his concern was limited to the affairs of state and life beyond the confines of the home.

Taking care of the children, helping her husband with the farm work, preparing family meals, making the family's clothes, creating a peaceful atmosphere to better enable her husband to concentrate on the larger issues of society all came under the woman's duty. The female role was firmly established within the confines of the home and women were expected to adhere strictly to that role.

Although strict observance of Confucian-inspired ideals is now a rarity, Korean men and women are still conscious of their positions as expressed not only in their behaviour but in their speech as well. Love and affection between man and woman is rarely expressed openly, not even between husband and wife. Likewise, just as there are special words and honorifics for use between family members and friends, so there are a special set of words used just between the husband and wife.

In modern Korea the Confucian idea still remains alive in many moral rules and cultural habits. There are many villages with families consisting of different generations in the countryside and children learn and grow up with relatively strict rules within the big families. However, the recent growth of the nuclear family structure with the emergence of city life has also provided an environment that is more open to freer relations between the sexes and generations.

The time that witnessed strict rules based on Confucian ideas has passed and at the same time westernisation has made the rules less strict; therefore it seems that a new style of rules and culture have been forming in order to fit the new style of living. It would seem that the cultural difficulty between different generations is not surprising. Some of the traditional rules of conduct in society and in interpersonal relationships are too formal and impractical to follow in many ways. Men and women are not expected to follow such distinctive roles any more due

to the rise of social freedom for women. Women have more and more opportunities in modern society and the law of the three obediences women used to follow does not exist any longer. In my own observation men and women seem rather to respect each other although there is still inequality in many sectors such as job markets. It is perhaps a transitional period to balance with old and new cultural rules in terms of modernisation.

I will now describe Korean art in general as well, including art training or education.

2.3. Art and art education in Korea

I shall give a short history of the main Korean art movements as an introduction to the types of art which have been significant in Korea and how Korean art training or education has developed. Korean art was very much influenced by politics, religion and socio-cultural issues throughout the history of Korea. As with the historical description above, I will also discuss art and art education in terms of its respective historical periodisation.

2.3.1. Before the Joseon Dynasty

Art in Korea has been heavily influenced by three religions: Buddhism, Confucianism and Taoism, and particularly by the development of Buddhism as the national religion in the early period between 918 and 1392. As we can see, characters with soft surface treatment and warm smiles are seen in the Buddhist art drawn on a rock and there were many instances of the creations of Buddhist statues to worship before the Joseon Dynasty (Figs. 2.7 and 2.8).



Figure 2.7 Carving of Buddha

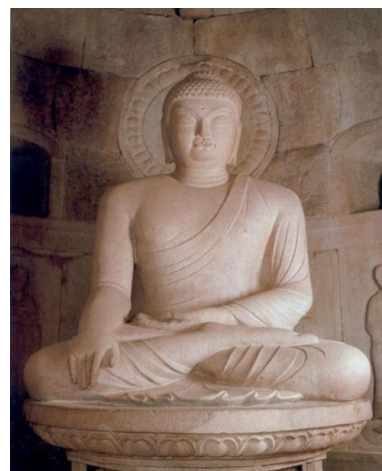


Figure 2.8 Sculpture of Buddha

2.3.2. Joseon Dynasty (1392–1910)

Confucianism gained respect during the Joseon Dynasty but there were many distinctive differences between the artworks of the two religions (see Figs. 2.7, 2.8, 2.9, 2.10 and 2.11). Confucianism made the culture of art more humble, naive and practical compared to the Buddhist and aristocratic style. As Confucianism gained ground in Korean society, the art of building Buddhist temples declined and the construction of royal palaces increased. The focus on Buddhism in painting was also replaced by an increased interest in landscape paintings of actual Korean scenes such as the mountains of Korea and genre painting with secular themes such as people and lifestyles of farmers, artisans and merchants (Figs. 2.12, 2.13, 2.14 and 2.15). Although there has been a heavy influence from China throughout Korean history, economic development, political stabilisation and ideological growth contributed to the development of a uniquely Korean brush painting style during the Joseon Dynasty during the 18th century. During this period, however, the enjoyment of art was only intended for upper class people as society was divided into distinct social classes. Copying masterpieces and learning Chinese calligraphy were the only way of learning art as a means to understand Confucian philosophy at that time (Nahm, 1988; Figs. 2.16 and 2.17).



Figure 2.9 Puppies



Figure 2.10 A boy and cow



Figure 2.11 Going on horseback



Figure 2.12 Mountain and Water

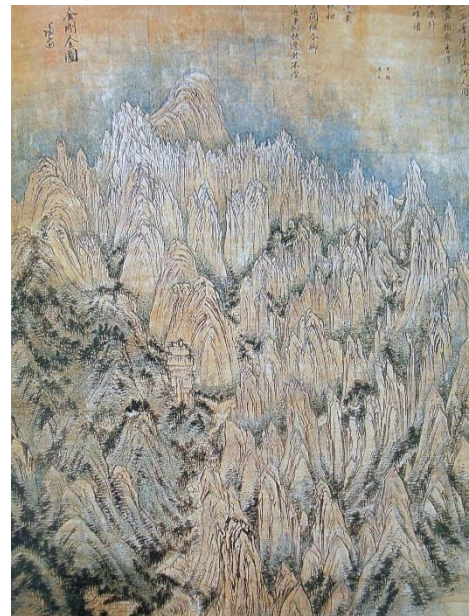


Figure 2.13 Mongyu dowondo



Figure 2.14 Wrestling match



Figure 2.15 Dancing



Figure 2.16 Calligraphy



Figure 2.17 Bamboo with ink



Figure 2.18 Ceramics from the Joseon Dynasty

Not only painting but also crafts such as ceramics, wood, lacquer-ware and wooden architecture were developed and advanced during this period. In particular ceramic ware was considered as representing the pinnacle of achievement as artisans broke their work until they achieved the highest level of excellence in ceramics (Fig. 2.18). This was the golden age of Korean pottery, with a long period of growth in imperial and provincial kilns. Much work of the highest quality is still preserved from this time.

2.3.3. Japanese occupation (1910-1945)

During Japan's occupation of Korea in 1910, the traditional style of painting was gradually put in the shade by western oil painting styles that were introduced in the period. Western style drawing and painting were taught in schools via Japanese as using Korean was not allowed (Kim, 2000).

2.3.4. Post-Japanese occupation to 1960 (1945-1960)

Since Korea became independent from Japanese rule in 1945, traditional Korean painting styles were gradually revitalised by a number of outstanding artists such as Lee Jung Sub (Fig. 2.19) and Park Soo Geun (Fig. 2.20), although they were influenced by western styles of art. However, after the Korean War everything was destroyed and American assistance was needed. Their influence affected Korean art and society enormously, including the school system over time.

Simultaneously, many Korean artists that studied in Europe and the USA, such as Kim Hwan, were influenced by modern Western trends in art practice and brought these back to South Korea after the Korean War's conclusion (Jung, 2013; Fig. 2.21).



Figure 2.19 Bull by Lee Jung Sub



Figure 2.20 Woman by Park Soo Geun



Figure 2.21 Still life by Kim Hwan Ki



Figure 2.22 Untitled by Park Seo Bo



Figure 2.23 Untitled by Ha Chong Hyun

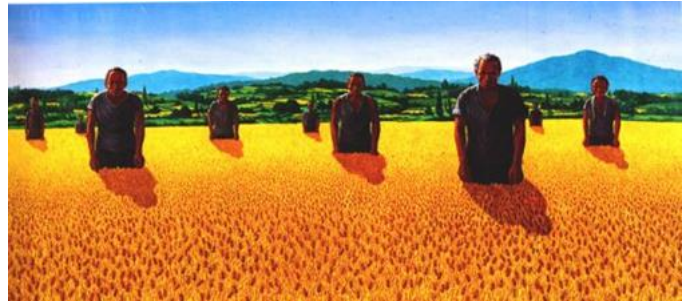


Figure 2.24 Barley field by Lim Ok Sang



Figure 2.25 'Embrace' by Min Joung Ki

2.3.5. 1960 - present

Modern Korean painting began to change direction moving towards geometrical abstraction and monochrome art from the late 1960s until the early 1980s. Representational images completely disappeared from the walls of exhibition halls and were replaced with works in gray, white, brown and other neutral colours (Figs. 2.22 and 2.23). Western intervention, in particular the American curriculum of art education, assumed a leading position in schools due to government promotion as America influenced every part of Korean society socially and politically (Kim, 2000).

However, Korean paintings of the 1980s were largely a reaction to the modernism of the 1970s. During this period artists strongly felt that art should convey a message dealing with current

social issues. The movement was an aspect of the '*minjung*' (the art of the masses) cultural movement and differed greatly from the geometrical abstraction and monochrome art that preceded it:

The movement also rejected Western influence and sought to revitalize indigenous tradition which was necessary to justify the national sentiment of the movement: "It mocked capitalism and bourgeois cultures, planned to create a national culture based on communality of the '*minjung*' ... and aimed to overthrow the elitist dominant culture" (Kim, 2005, p.78 and 83, Figs. 24 and 25).

Minjung art revived a subject matter and a realistic style that the "masses" could easily understand (Figs 2.24 and 2.25). Forms of traditional folk art, Buddhist art, wood cuts and genre paintings became popular with artists: "It also embraced peasant culture, considered to be the essence of Korean indigenous culture – as the longed- for Utopia" (Kim, 2005, p.84). This kind of art movement and some international events such as the Seoul Olympics in 1988 influenced the government to promote teaching traditional art in schools alongside western art (Kim, 2000).

More recently there has been an interest in the issues of modernism and post-modernism. Rapid social changes from the totalitarian society of the 1960-1980s through to the democratic society of the 1990s has seen a diminishing interest in social issues in art. The trajectory of artistic trends in Korea has followed the trajectory of politics and now a belief in artistic freedom and the value of art prevails. For a while modern art and art education in Korea focused on the harmony of tradition and was followed by modernism, westernisation and internationalisation influenced by modern trends in democracy and nationalism.

Since the 1990s the focus has shifted again, this time towards an interest in conceptual art based on various personal life experiences and in the phenomena of a varied culture. Both traditional and western styles of art are taught in schools, producing one of the most versatile communities of fine arts in the world. Conceptual and experimental arts have continued to be popular (Park, 2010) (Figs. 2.26 and 2.27).

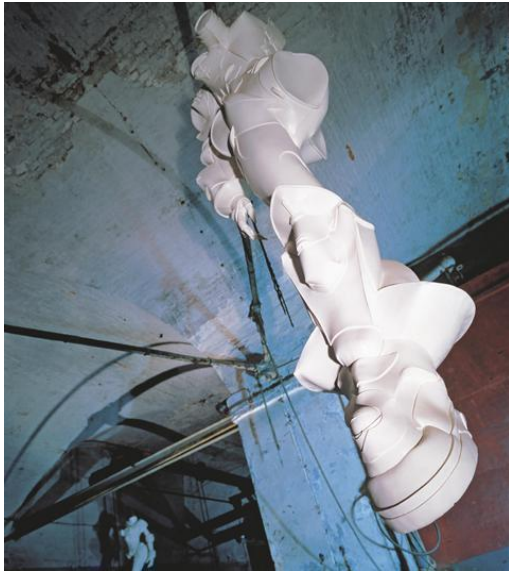


Figure. 2.26 Cyborg W4 by Lee Bul



Figure. 2.27 Creation by Hee Seung Sung

2.4. Religion in Korea

Confucian traditions and Buddhism have dominated Korean thought, alongside contributions from Taoism and Korean Shamanism. When Buddhism was originally introduced to Korea in 372, Shamanism was the indigenous religion. As the former was not seen as in conflict with the rites of nature worship, it was allowed to blend in with Shamanism although it was never considered a legitimate religion by any dynasty in Korean history.

Korean Shamanism held three spirits in especially high regard: Sanshin (the Mountain Spirit), Toksong (the Recluse) and Chilsong (the Spirit of the Seven Stars, the Big Dipper) (Chun, 1999). Korean Buddhism accepted and absorbed these three spirits and, even today, special shrines are set aside for them in many temples. The Mountain Spirit receives particular recognition in an attempt to appease the local mountain spirits on whose land the temple stands. This blend of Buddhism and Shamanism became known as Korean Buddhism, although the fundamental teachings of the Buddha remained.

Although Buddhism was persecuted during the Joseon Dynasty due to the government's official Confucianism, the practice of Buddhism remained secret until the end of the Joseon period. Its position was strengthened after Buddhist monks helped to repel a Japanese

invasion at the end of the 16th century; only then did the persecution of Buddhism and Buddhist practitioners stop.

Since the middle of the twentieth century, however, Christianity has competed with Buddhism in South Korea, during which time religious practice has been suppressed in North Korea (Kim, 2002). Although there was an unwanted separation throughout Korean history and culture, the influence of traditional beliefs from Korean Shamanism, Buddhism, Confucianism and Taoism have remained as an underlying religion of the Korean people as well as a vital aspect of Korea's culture.

According to a survey conducted by Gallup Korea in 2005, 24.4% of the population believed in Buddhism, Protestant Christianity accounts for 21.4%, Roman Catholicism for 6.7% and other religions 0.9%; 46.5% of citizens profess to follow no particular religion (Korea Gallup website). The survey examined males and females over 18 years old.

The statistical data provided by the South Korean Ministry of Culture, Sports, and Tourism in 2005 shows a similar conclusion but with different figures. This study surveyed the whole religious population regardless of age in contrast to Gallup Korea which only surveyed males and females over 18 years old. According to this report, the population of Buddhists is 22.8% in 2005, Protestant Christianity is 18.3% and the percentage of Roman Catholics is 10.9% (Ministry of Culture, Sports, and Tourism website).

Interestingly, about 28.1%-29.2% of the population believed in Christianity (of which 18.3%-21.4% are Protestant and Catholics 6.7%-10.9%) whereas Buddhists account for 22.8%-24.4% and other religions 0.9%. It seems that despite strong Westernisation from Christian missionary-led conversions, all traditions have coexisted harmoniously for many years. These statistics show that there are a greater number of Christians than Buddhists in South Korea today, even though Buddhism and Confucianism were the main religions for such a long time. Since the twentieth century people have been conscious of the emergence of Christianity. Kim argues that "Christianity was appealing not only because it was new but also because of its association with modernity and was without the stigma of being the religion of the colonizing power" (Kim, 2007, p. 22). However, Kim still poses the question of whether another new faith or traditional religion could make a similar contribution to the national revival which links Korean Christianity and national development (Kim, 2007). It seems that Kim has totally ignored Buddhism that used to be the national religion and which influenced national

development for a long time. However, I am also aware that the Christian population has increased massively in a very short period time.

2.5. A brief history of the Korean diaspora

The history of the Korean diaspora began in the 1860s and was an unintended consequence of the unfortunate events of modern Korean history. Although Korean migration has a short history, it is characterised by numerous challenges and responses in various settings.

2.5.1. Before Japanese colonisation (1860–1910)

From the beginning of the Korean migration in 1860 to Japanese colonisation farmers and labourers moved to China and Russia to get away from famine, poverty and ruling class oppression in Korea.

2.5.2. During Japanese colonisation (1910–1945)

During the second period, between 1910 and 1945, farmers and labourers who were deprived of land and other means of production moved to Japan to fill the labour shortage created by Japan's wartime conditions. In this period there was also a migration of political refugees and activists to China, Russia and the United States in order to support the Korean independence movement against the Japanese.

2.5.3. During the post-war period (1945–1962)

This period includes Korean independence from Japanese rule (1945) and the Korean War (1950-1953). After the division between South and North the 4.19 Revolution took place in 1962, while the same year also witnessed a new immigration policy (1962) by the South Korean government. Many Koreans chose to move during this tumultuous period. After the Korean War, some prisoners of war (from both South and North Korea) left for other countries such as Brazil, India and so on, and did not repatriate to Korea. Many war orphans were adopted and went to the United States and European countries. Many Korean women married American soldiers, and a large number of Korean students and medical doctors left for the United States from 1945 to 1965 (Kim, H.C., 1977).

2.5.4. New Migration Period (1962–present)

The period from 1962 to the present is considered the fourth period when South Koreans began to leave their home country for permanent settlement in foreign countries. In 1962 the South Korean government initiated group and contract emigration to Latin America (Brazil and Argentina), Western Europe, the Middle East and North America. Furthermore, US immigration policy in 1965 effectively abolished the national origins system (which had until then discriminated against people who were not from Northern or Western Europe) and this opened the door for Korean immigration to the United States. This led to large numbers of South Koreans emigrating in search of better economic and educational opportunities in the US and Canada (Abelmann & Lie, 1995). Since 1963, 8,395 South Korean miners went to Germany over 15 years and since 1965, 10,371 South Korean nurses went to Germany over 13 years (Kim, H.C., 1977). Over this period many South Koreans left for European countries and settled there. Many South Koreans also moved to Australia from 1969 and New Zealand from 1991 when these two countries changed their immigration policies (Doerr, 2007).

Each wave of Korean emigration was driven by different historical events or phenomena in both South and North Korea as well as being led by individuals' circumstances. Moreover, the motivation and characteristics of Korean migrants to different countries in each period differed substantially.

2.5.5. Koreans in the UK

South Korea established a friendly relationship with the UK on 26th November 1883. According to the UK Census in 2001, 12,310 British residents were born in South Korea. South Korea's Ministry of Foreign Affairs and Trade reported in 2011 that 45,295 South Korean citizens were registered as living in the U.K (Ministry of Foreign Affairs and Trade, 2011). These people were derived predominantly from South Korea but the number of North Korean defectors is also increasing. North Koreans make up the ninth largest national group of asylum seekers, with a total of 850 applicants, including 245 applications in the first seven months of 2008 alone, thirteen times the number in all of 2007 according to the Overseas Korean Foundation. Britain grants asylum only to defectors who come directly from North Korea (Park, 2015).

Most immigrants from South Korea are self-employed or receive funding from South Korea. On the other hand, the younger generation study in the UK are sometimes employed by various companies or become self-employed thereafter.

I have covered some aspects of Korean social, political and cultural history because I thought that it was necessary to describe the background context in relation to my research interest as a Korean migrant and the stories of the Korean migrant clients' group in Britain to give readers a fuller picture of where we came from. This part of the chapter has demonstrated how significant the historical background of Korea has been as it has had a massive impact on the lives of Koreans today. It has also explained the reasons for Korean migration.

Chapter 3. An Autobiographical Journey

Journeys often seem to be used as therapeutic metaphors for passages, transitions (Gersie and King, 1990) and travels (Jennings and Minde, 1993; Dokter, 1998). In order to position myself in relationship to the research topic and methodologies I have chosen, I will take the position of embodied reflexivity by telling the heuristic story of my own journey. I contextualise the relational and intersubjective stance through this methodology and study.

3.1. Childhood in South Korea



Figure 3.1 Memory # 001 (The work was presented at the solo exhibition in 2000)

I was born in 1974, the first grandchild in both my parents' families. I have strong memories of my relationship with my maternal grandfather and how much he loved me when I was little. He was a calligraphy artist as well as an educator. After he retired from his company he started to teach people calligraphy and my siblings and I used to learn calligraphy from him until I started middle school at age 13. I went to his house almost every day and spent a lot of time playing and learning from him. He always talked about the beauty of moderation in calligraphy and I think that I gained a lot of inspiration and influence from him to become an artist, although

my specialism of ceramics was a different form of art. I found expressing my ideas within an art form was easier than using words.

When I was writing this chapter I called home to see whether I could find any of his calligraphy work. My mother found a box in storage which was full of cards with different Chinese words in his style of calligraphy. They were made and written by him to teach me, my sister and brother and other people. I was so happy to hear about this box that I wanted to see them again. I was overwhelmed and it brought back a lot of memories of the times I had spent with him when I saw them. In his generation Chinese writing was much more important than using Korean script, so he encouraged us to learn calligraphy in Chinese characters rather than Korean. Every stroke had its meaning and he explained why the Chinese characters looked the way they did. I remember that the stories of the origins and shapes of the hieroglyphic characters gave me much inspiration and excitement. I imagine that my sense of creativity began around this time.



Figure 3.2 Grandfather's calligraphy

My mother also became a calligraphy artist who was involved in many exhibitions through his influence. Although today she is teaching people the principles of the Buddhist religion, when I go to Korea I can always see her brushes, ink and other equipment in her room as if she can always come back to it whenever she wants. By comparing my mother and grandfather's calligraphy I felt they have a similar style with a different sense of volume somehow.



Figure 3.3 Mother's calligraphy

3.1.1. Traditional value vs. Modern ideas

My grandfather on my father's side loved me too but he regretted that I was not a boy. One day I learnt about genealogy at school and I wanted to look at my family's genealogy book because traditionally many Korean families keep genealogy books. When I went to my paternal grandparent's house over the holiday I asked him to show me the book. I was not able to read it properly because it was all written in Chinese. With my father's help I was able to read through the names from my earliest ancestors. There were so many people under their names. I found the name of my great grandfather, grandfather, my father, many uncles and my brother. However, surprisingly, my name was not in the family tree. The truth was that none of the females in the family were named. I was really shocked and asked the reason and demanded that my grandfather should write my name in the book. He said "Women are not traditionally entitled to be in the book." "You should have been a boy instead of..." I thought what a ridiculously old Confucian idea indeed! I had learnt we were all equal but now I realised in reality we were not. I felt almost useless, powerless and I hated being a girl. He was embarrassed but did not change the book because it was a tradition that we needed to keep.

I remember that I kept complaining and demanding that my father and mother make our own family genealogy off the record. I thought “What can boys do that girls can’t?” (Fig. 3.4)

At schools boys tended to become the leader of classes while girls could only be the vice leaders. The society at the period still had a strong tradition through daily life and my family were not an exception. One of my friends at school said she saw her name in her family’s genealogy and her family did not like keeping up old and unfair traditions. I did not say anything but felt envious and angry. When my younger sister was born my grandfather did not want to see her and wanted to call her a boy’s name. It was since this time that I became aware of the significance of differences in gender and what these differences meant in our society. Looking back I realise this was a transitional period in Korea and that many aspects of our lives were slowly becoming Westernised after the Korean War. Some people were determinedly trying to keep all the traditions going regardless of whether they were good for society or not, whereas others wanted to abandon some of the traditions because they thought they did not work for them.

3.1.2. Learning various subjects

When I was young I was always busy learning many different things apart from calligraphy. My mother was very enthusiastic, just like any other Korean mother. Therefore I had to learn many things such as ballet, Taekwondo, piano, oratorical skills, painting and so on. In Korean education subjects such as art, music and sports were limited due to the emphasis on academic study. In some schools arts and sports classes were ignored completely. In my school it was expected that I would have private lessons in order to improve my level in academic subjects. In this period many Korean people believed that following an artistic profession would not result in a successful future. However, with my parents’ enthusiasm and support I was able to access creative subjects and experience many different areas of study. I do not think my parents could ignore the government policy but they believed that I needed to do whatever I could enjoy and was good at.

Art was always my favourite subject and I felt that I was good at it, although I left much to be desired when it came to learning more ballet and playing the violin. My mother used to say that my tomboy-like personality became calmer when I was using art materials. I wonder whether my mother wanted me to be an artist even though she never mentioned it. Getting many prizes in art in primary, middle and high school encouraged me to continue studying art

and I liked all the different techniques, whether they were traditional mediums and methods such as calligraphy, drawing, brush painting and ceramics or something from the West such as oil painting or acrylics, printing or sculpture. I could not continue with calligraphy because it was a traditional art and therefore an unpopular subject to study at universities at this time and only a few institutions offered it.



Figure 3.4 Memory # 002 (presented at my solo exhibition in 2000)



Figure 3.5 Memory # 017 (presented at my solo exhibition in 2000)



Figure 3.6 Memory #014 (presented at my solo exhibition in 2000)

3.2. My exploration in art from undergraduate degree to MA

My life at university was fantastic in terms of discovery and the development of my knowledge of the world of art. Studying ceramic art including sculpture was very popular at the time. As part of the undergraduate programme I used various materials and learnt many new skills. The first skill I learnt was kneading clay. I particularly loved the new experience of kneading clay with my feet until the clay was evenly blended. My feet were cold when I initially stepped on the clay and it also felt soft. Some parts were slippery but other parts were a bit harder. I

liked the feeling when I was playing with the clay with my toes. Sometimes the smell was bad like fungus because of a lot of micro-organic fermentation in the clay but I did not mind this. I pressed the clay and pushed slightly and folded it and pressed it continually. It was interesting, supportive and interactive when students were kneading the clay together. It felt almost like being in a mud festival. By the end of the kneading process I always felt tired but I liked the idea that the clay can be recycled unless it is fired. I loved making things on the potter's wheel too. I remember that I used to work hard to learn the skill because I loved the sensory feeling of the powerful spinning clay between my hands and also controlling the clay.

There were many different subjects such as art theory and history, creative drawing, painting, design, debating and so on. In the drawing class I was encouraged to use different materials in life drawing. I liked using raw materials and perhaps that is why I love clay so much. Every single process: making objects out of clay, drying wet objects well, bisque firing, understating and creating glazes, glazing or painting on the objects and finally firing was creative and enjoyable.

In my MA in ceramic art I focused on clay work and explored many different materials as well as operating different kilns such as raku, wood fire, gas and electric kilns. I became confident in my practice and I liked making creations, enjoying the slow process which is almost meditative. I also loved the sensory texture of the clay work and the unpredictable colours achieved by glazing in firing. Although I loved to use the potter's wheel to make functional dishes (Figs. 3.7–3.12) I became more interested in making sculptures that were vehicles for reflection on my own world (Figs. 3.13–3.16).



Figure 3.7 Coffeepot set



Figure 3.8 Tea cups



Figure 3.9 A pot (1)



Figure 3.10 A pot (2)



Figure 3.11 A teapot set



Figure 3.12 A plate



Figure 3.13 Sculpture (1)



Figure 3.14 Sculpture (2)



Figure 3.15 The process of making Sculpture (3),



Figure 3.16 Sculpture (3)



Figure 3.17 My solo exhibition in 2000

3.3. Becoming a professional artist and an educator

I became a self-employed ceramic artist as well as an educator after I finished the Masters degree in ceramic arts. For a short time I taught university students and also instructed people in my studio. I thought that this work was my destiny because I really enjoyed teaching and doing my clay work and I was involved in many exhibitions. Apart from functional dishes my work consisted mainly of ceramic sculptures that involved a lot of inspiration and thought. The themes were usually to do with memories of childhood, self reflection and the natural world. Looking back I realise I was already interested in and immersed in a therapeutic process within my artwork at this time. I began to realise the power of creating artwork that was very personal and explored stories and memories from my past.

3.4. The experience of working at a special school/inspiration

I realised the real potential of art when I taught children with learning disabilities and autism in a special school. By chance I did some voluntary teaching at a special education needs school. The school opened in 2000 and was funded by the government. Children from 5 to 19 years attended with different difficulties such as speech, behavioural, listening and sight problems as a result of spastic paralysis. Each class had about 5-7 students learning and doing some activities. I took part in running art classes. It was extremely difficult for me as I did not know

how to handle these children's difficulties. Part of the problem was that I had not had any experience of teaching children with difficulties before. One of the members of staff said that a new teacher had recently left because the work was not what she had been expecting at all. It was not what I was expecting either but part of me wanted to have an experience of the difference and I gradually became aware of the children's needs and what I could offer that was appropriate to their study level. I became a permanent member of staff and was involved in some different activities apart from art classes. I sometimes felt their curriculum had too much emphasis on practical or occupational activities rather than listening to the children's feelings and encouraging them to be expressed. I felt art classes were an essential part of their schooling although the art classes needed to have a proper structure because of the regulations and many parents' requests. However classes could not go in that direction due to the children's lack of self control and levels of concentration and ability to learn. For these reasons the classes became flexible and I found a few students seemed to really enjoy engaging with the art materials. Around a year later I received feedback from one of the parents of the students who told me her child had really enjoyed doing art and having my support. She said her daughter's mood and behaviour seemed to get better through engaging in these activities (Fig. 3.18). I thought that perhaps the extra support and attention that I had been giving her was having a benefit and I gradually became interested in the therapeutic power of art because of working with the children at the school.



Figure 3.18 Memory #003 (The work was presented about my story but somehow I felt that it has a connection to the feeling that I have had for the LD children.)

3.5. Motivation to study abroad

I desperately wanted to know more so I tried to find out about any art therapy courses to learn some skills to use in my teaching and perhaps to re-orientate myself as an art therapist through training. There was no fully developed art therapy programme or course in Seoul at that time. Indeed, there was only one university which had developed a special treatment course which included an art therapy course component and this university was in a different region of South Korea. So I started to consider going abroad to study and I researched the available courses in different countries such as North America and the UK. The US was one of the most popular countries for Korean people to study abroad. Getting information about these courses was easy because I had a few friends who were studying there. Additionally, my uncle was doing his PhD in New York. It was much more difficult to get information from the UK so I asked an agency to get it. The agent informed me of the available universities in the UK and some information related to obtaining a visa.

Getting a visa for the UK was easy compared to the US because US immigration law was extremely strict after the 9/11 attacks in 2001. The quantity of illegal immigrants also seemed to be a substantial issue in the US. Women who were in their late 20s could have particular difficulties getting a visa due to the possibility of illegal marriage and remaining in the US. I did not understand the reasons why people wanted to stay there with their illegal status and it was frustrating that these people's illegality was having a huge impact on people like me who wanted to study and who did not have any intention of becoming an illegal immigrant.

I had been to America and I knew that if I went there because of the people I already knew I would feel part of a community. I also was informed that there were a few art therapists who had trained in America and who had come back to Korea and already started to practice. However, I was more attracted by the idea of starting afresh in an unknown place and perhaps I wanted to start a new life in a totally different world and wanted to learn something different from what I could learn in America. At that time I had never been to any European countries and had never met people from those countries. So I was excited and nervous and wanted to find out what it would be like being and studying in the UK as a complete outsider with no knowledge of the country at all. My decision was also influenced by the fact that I did not feel able to learn any other new languages in addition to English. Although I had not learned to speak English when I was in Korea, I had learned English grammar, reading and writing. I perhaps felt more comfortable at the prospect of learning English due to my basic education in the language.

I did not really know the difference between the approaches of art therapy in the UK and the USA or that the art therapy profession was such a small profession and there were few art therapy jobs in the UK. I was informed by my friend in America that the teaching might be different in the UK and no one from Korea had studied art therapy in the UK previously. Maybe I saw this as a curiosity and a challenge. It is possible that an ambitious part of me wanted to come to the UK with the intention of being a pioneer.

I do not know if there were other reasons that drew me to studying abroad. Looking back on that period I realise I had been trying many different ways of developing my career as a teacher as well as an artist. However the reality was very difficult in Korea's winner-takes-all society. It was particularly tough getting a permanent teaching job in the universities. Although I was lucky enough to have time to teach as a visiting tutor there were so many seniors above me and the permanent positions tended to go to male tutors. Due to its competitive culture, people in Korea tended to need to learn more or develop their career to be distinctive. I was not exceptional in looking for something new and different or to develop some special skill or technique in my profession. Although the opportunity of teaching at the special school came by chance, it unexpectedly gave me a different perspective on my career. I was an ambitious young woman in my late 20s. I believed in myself and did not doubt what I was doing, although I was worried about failing as an artist if I did change my profession. There would be no continuity in exhibiting for a while and I thought that might mean no one would remember me at all. However my ambition was bigger than my fear and I sensed and strongly believed that I would definitely be able to continue my art practice because art was the main focus in both professions. I did not know at this time how I would struggle to keep in touch with my art following my experience of training and practising art psychotherapy (Gilroy, 1992).

3.6. Decision making/Disconnection

It was a big decision to study abroad because of leaving behind what I had achieved in my career. Also, there was the prospect of leaving my boyfriend. I had been seeing him for a long time since university and perhaps I would have married him. However, when I discussed my plan with him he did not understand about the idea of going abroad to study further. I was curious about what was out there and tried to persuade him to come with me so we could have a new adventurous experience together; "I don't know whether or not it will be great but we could check it out at least. We never know unless we try."

However, he was satisfied with what he had already and his future prospects and did not want to change anything. He did not want me to go either but asked me to stay with him. In particular his parents' were upset because they thought that I had done enough studying, had a decent job and should stay with their son who loved me. His father said "if you go to study abroad your relationship with him is over." I did not know what to say and I did not want to work hard to persuade them differently because I knew that it would not work. I also knew that if I had married this man I would have become the housewife of a rich man. Money was as important to me as to everyone else but I was not ready to be married and did not want to be a housewife giving up all my passions and career plans. His parents were worried that I might start a relationship with someone else from a different country and therefore my relationship with their son would be broken. On the other hand my parents did not mind me studying abroad and broadening my experience. Once again I had forgotten that I was in a society that has strong Confucian values and traditional ideas. I should not have expected them to understand me at all. Yet at that time I could not contemplate a life consisting of being a housewife, bringing up children, supporting my husband and parents-in-law, a life that actually sounds acceptable to me now! I thought that there must be many women who have increased opportunities to work and become successful through getting a better education and from time to time I would hear about successful women's lives, although these were mostly women living outside Korea. Although Korea was heavily influenced by the Western style of education system and culture, perhaps the perception of socio-relationships between men and women has not changed.

It was a truly hard decision because I knew that it would take a long time to complete my studies abroad. My life would have been totally different if I had not come to the UK. However, I finally did choose to study abroad and said goodbye to everyone. My ex-boyfriend did not come to the airport when I was leaving but wished me good luck on the phone. At that moment I felt that everything was disconnected. I whispered to myself everything would be all right. In my journal I wrote: 'I am really nervous. I do not know whether I am doing the right thing or making a huge mistake. I might regret that I left him. What shall I do if I fail... This is what I wanted to do it. Isn't it? Life is decision making. Let's don't look back it even if I fail.'

A few years later I heard my ex-boyfriend had married someone else he had met on a blind date.

3.7. The beginning of the experience of being a migrant

I can still clearly remember the day I landed in Heathrow airport from South Korea full of curiosity and enthusiasm to be an art psychotherapist. It was late afternoon and the sky was grey with a lot of cloud. The air seemed to have a lot of moisture and had no particular smell. As far as I remember I was immediately shivering and felt cold, although it was only the end of September. When I was young I used to think that England might be always dark, foggy and gloomy in the way many detective stories describe. Winter seems to be as cold as expected but I like summer in England. Reasonable temperatures, breezy and greener parks seem to be the perfect conditions for me because summer in South Korea is extremely hot and dry.

Although I had travelled in other countries this was the first time I had stayed in one country for a long time. It was a cultural shock. Cars were on a different side of the road, a lot of people crossed the road freely which you may get fined for in South Korea. My English was not good enough and it was difficult to memorise English names such as places, roads and people's names that I was not familiar with. The lady in my first host family was not supportive and expected me to know everything. I frequently asked "Could you please speak slowly and clearly?" She probably did not like it at all. I wondered why people make things shorter, for example calling her daughter Lou rather than Louise, using many abbreviations and slang and so on. Actually I saw that people found pronouncing and remembering my name difficult and an old lady that I met in the nursing home in Brighton asked my opinion on calling me 'T.J.' rather Tae Jung in order to make it easier to remember. I was hesitant but I understood the difficulty with the unfamiliarity of my name that people might have. Since then, interestingly, I came to like my new name, T.J., and often tell people to use it when people find my name difficult to pronounce.

While I was studying English in Brighton I volunteered in several organisations locally, including a nursing home, in order to get to know about the culture of nursing homes and understand more about mental health issues in the elderly. One of the owners of the organisations was very kind and positive about me coming there to do whatever I could do. It was very valuable for me to work there and learn more about old age and dying. I learnt a lot about the conditions of elderly people with dementia, Alzheimer's and memory loss. I also had insight into the system of the organisation. They had several professionals such as doctors, nurses, therapists and care assistants who came to check out and give treatment to the old people. Staff also worked very closely with local GPs. The culture of the nursing home was

new to me. In Korea people traditionally take care of their parents at home when they are old and feeble. This is the norm today and it is almost considered an obligation for people, although recently some nursing homes have begun to be introduced. I thought that people in England seemed to be very practical and respect the individual's life rather than burdening families. I thought that although keeping up traditions is important, things perhaps need to adjust to the changes in lifestyles and systems in South Korea as I often heard on the news that there were problems with people taking care of old and poorly parents at home because no one could afford to stay at home due to their work in a highly competitive society.

At the home I ran the activity group, played games, organised dancing and art sessions together with the residents. Sometimes when the nurses and care workers were very busy I fed the residents and a few times when some of the older people wanted to change their incontinence pads I did it for them. It was not a great experience to have because of the unbearable smell and I was not sure how to change the adult pads without giving people discomfort. Sometimes they seemed to feel embarrassed to ask me to do it for them but they seemed not to mind soon after they were heard and helped. They were like grown-up babies who have forgotten their many life experiences and memories. It was rather a sad experience of observing people getting old.

I met a lot of the families of the elderly people and sometimes heard their difficulties with having their families in the nursing home. Through having the experiences of meeting the families I thought that perhaps the family members of clients also needed some emotional support. A few people that I used to see talked and expressed their difficulty witnessing their fathers and mothers change and did not know how to manage their feelings. People commented that they had never talked about their feelings before and many guessed time would help. I became aware of the process of dying and how people with different beliefs deal with it. It seemed that although people realised that their loved one would die soon no one talked about it and people almost denied the fact that they did not have enough time to be with each other. To me it seemed as if because of this they lost some of their limited and important time to be together that could have been used to prepare for death. My Buddhist faith is concerned with impermanence and the never-ending transmutation of all beings and forces, the endless cycle of birth, death and rebirth, and the suffering that inevitably accompanies impermanence, culminating in liberation. Many authors also explore these concerns (Gielen, 1997, p.73; Kim et al., 1942). Jung described the 'possibility of liberation' through death that is a feature of Buddhism (1960). I wondered if the families of the people in the nursing home believed in Christianity and therefore also believed in an afterlife which has parallels with

Buddhism. It was almost on the tip of my tongue to ask but I did not say anything because I was not sure if it would help them to think differently.

As I said briefly about my mother's belief, Buddhism is both my parents' family religion. It has naturally influenced my life in terms of the ways of living and thinking of death, relating with nature, other people and other religions from the a small to a larger sense. Although I did not go to Buddhist temple every week like my mother, there was no problem with having a Buddhist faith due to the family environment. Being in a different country made me think about what my distinctive characteristics were and Buddhism is the one of those identities.

3.8. The unexpected incident

It felt to me as if migrant people needed to comply with the host country's expectations otherwise they would not be able to continue studying or living in that country (Doktor, 1998). One incident stands out for me that I had almost forgotten but suddenly recalled as I was writing my story. Perhaps I did not want to be reminded of it due to the unfairness. Almost a year and half after I arrived in the UK the language school I was attending was bankrupted and many of us, its students, suddenly did not know where to go. The school did not give any solutions and just disappeared. It was chaos. A few people went back to their countries or went to different schools. I could have gone to a different school but it was almost time to renew my visa so I decided to wait to get a new school letter to renew my visa and get into the training course at Goldsmiths.

At this time immigration law was changing. People were going to need to extend their visa through the Home Office rather than doing this at the airport through leaving and coming back to the country. About the same time as the bankruptcy of the school I visited France with friends. It was just a day trip by ferry from Newhaven to Dieppe. However when I came back from France, one of the immigration officers was suspicious about whether I wanted to extend my visa by going on a day trip. I told him that I knew that I needed to do this through the Home Office and said I would do it soon. He asked the name of the language school I went to and I told him that the school was bankrupted and many students were scattered including me. He said "You are not registered in any school with a student visa at the moment?" I said "Yes, no-one told us what to do next but I am waiting to get into another school at the moment." It was true.

However his face changed and he asked me come back to the immigration office to be investigated. Although I used to study at the school nobody could prove that I used to be registered there, because no one was answering the phone due to the bankruptcy. I was randomly selected and my case was a good case for them to use as an example of sending someone out of the country due to not being registered at that time. The officer did not care what had happened to the school or that I had a letter issued by the school. I complained about the unfairness and he said that I could appeal the issue but that this would take a long time.

A few of my English friends and my teacher came to support me and explain that it was not my fault. But he was determined to send me home. I was totally upset that I had been treated as an illegal immigrant due to the bankruptcy of the language school. What an experience indeed. I heard that I did not have to say about the situation of the school and could have just have said I was a student at a school but it was a problem that I provided unnecessary information. I got advice from a solicitor that I perhaps needed to go back to my country and come back again if I wanted to carry on with my studies. I had no choice.

When I went back to Korea I went to the British Embassy to talk about what had happened and what to do. Luckily I met a highly-positioned immigration officer through an acquaintance and was able to talk about the situation. She listened very carefully and said I should have registered in any school if I was holding a student visa by law because there are many illegal immigrants in the UK so that the law is getting strict. However she understood the circumstances and the officer should have considered the particular situation. She wished me good luck with my studies and adventure in the UK. I regretted that I was too naive to deal with the situation of the bankruptcy of the school and it was a big lesson regarding being in a different country. If I had not met the flexible officer I would not have been able to come back to study. It seemed that the law is not fair for everyone and perhaps the immigration laws were designed to provide less benefits for migrants and give control to the host country. If I had not had a passion to be trained as an art psychotherapist perhaps I would not have come back to continue my learning and exploration.

3.9. Art Psychotherapy Training 2005–2007

Finally my life in London began in 2005 and it seemed like another country to me. It was busy and lively like Seoul but it was a very different society. In London people from different backgrounds and countries lived together and mixed with each other and I came across a

wide variety of cultures that I had not encountered in Seoul. I quite liked the idea of a 'melting pot' if only because it meant I was not the only person from a different country and so I felt less alone.

I recalled the memory of how I was anxious and overwhelmed by massive and intense experiences of dealing with difference while on the course. It was another culture shock to me when I got onto the course as I encountered new ideas, belief systems and styles of learning and training that were different from what I expected. Although I realised the importance of the experiential group and other aspects of the style and content of the course, I was surprised because I did not learn what I expected to learn and what I did learn was different and rather beyond my expectations. Looking back I would say that this creative and sensational way of learning in the experiential group particularly helped me to understand the different concepts of psychodynamic theories.

The first session of the experiential group was daunting and powerful. I was not feeling comfortable sitting in a circle at all. I could almost hear the sound of breathing from other people as we sat in silence. I did not mind the silence but I noticed that some people could not stand the silences in the group and soon the group became more or less like a continuation of supervision because of many questions. A lot of questions were asked concerning how things worked in the group. To be honest I did not know what to expect from the experiential group and supervision at the beginning. I also had some questions about the boundaries in the group because I was confused with the roles between being a student on the course and a participant in the group. I also had mixed feelings between wanting to be engaged with the experience and resistance. The group conductor suggested we negotiate the time for art making. We decided to have as much time for art as we could and talk little. I introduced myself through my artwork in the session and it was overwhelming. On the first day of the experiential group I painted Figure 3.19.



Figure 3.19 Introducing Myself

During the training I remember that I doubted whether I was learning from the experience as the style of learning was totally different from the one in Korea: students usually want to be led by the teacher under the Confucian cultural rubric. I used to talk about it over the break with other people in my training course. They seemed to figure it out very well in terms of articulating what they had learnt but I struggled, not only as a trainee but also as an Easterner, to get to grips with both the new ideas and a different belief system as well. As time went by, I slowly understood what the group and the whole process of learning were meant to be and what I was supposed to experience and its benefits. In particular I learnt about the containment of feelings, transference and counter-transference of feelings in the group. Although it took a long time to understand the new terms, as my understanding increased I gradually became more confident of myself as a therapist when I was seeing clients.

Over the course of the training I was always aware of dealing with difference which helped me to understand different people and different ideas, however at the same time I felt inadequate and there seemed a lack in the art therapy profession regarding how to work cross-culturally and psychotherapeutically. I felt I failed to understand cultural issues due to different values

and assumptions between East and West when I had western clients and clients from different backgrounds.

I have been struck how ignorance about different traditions can lead to potential errors, misinterpretations, misunderstanding of belief differences and so on. This was especially apparent to me when I had a client who had a bereavement issue and I found myself thinking there was a gap regarding the consideration of the spiritual aspects of bereavement that I usually found to be a focus in Eastern literature, particularly in Buddhism which I am more familiar with. When I looked at some explorations of other religions and bereavement I found it helped me to understand my client better (Fig. 3.22).

In my personal therapy at this time one of my therapists (individual and group therapy) often said “you seem to either paint sculpturally or sculpt painterly” (Figs. 3.20-3.24). As I spent a lot of time making art I used different mediums in every each session. I used the time not only for self-exploration but also to reflect on what clients might feel in therapy sessions. Due to my different ethnic background my therapist seemed to ask about my country and culture a lot. Although it was good for her to check with me in order not to misunderstand me, I did not like the fact that she did not know anything about my country and culture whatsoever because it was tiring to inform her every time in order to explain about myself and how my feelings related to my culture. I guess it must have been difficult for her as I was different from her and it also might have been a language issue that she was not able to understand what I meant. The strict boundary and the formality of the therapeutic relationship were another difficult learning point but helped me to understand the relationship with my clients. Sometimes the session stirred my emotions so that it led me to focus on the ‘here and now’ but most of time I did not feel I communicated with her because I often could not tell if she really understood me because of our different cultural boundaries.

Sometimes the sessions went more or less like supervision due to my anxious feelings about being on a training course and I spent more time making art rather than talking. I remember that due to the experience I became really conscious about clients’ different ethnicities and their cultures. As a result, since then I have briefly researched background information about clients’ ethnicities and culture whenever I saw a new client, although there was a danger of having a pre-set idea.

My individual therapy finished prematurely due to the therapist’s move. After that I joined an art therapy group and it felt very different. Here I shared with other people who had similar issues to me and the group felt very supportive when I expressed my painful feelings (Fig.

3.24). Although I do not usually feel comfortable in a group setting, my vulnerable feelings were contained in the group. There were some difficult tensions but it was also helpful when the group was able to think about the meaning of these and what they were. I was able to think about the different layers of meaning of the group and its dynamic afterwards, which was useful to me as a trainee and I felt I understood more by doing so. I learnt about the wider context of how I relate to groups and how the group reflects issues in wider society. Becoming a therapist also made me interested in social and political issues through my training.



Figure 3.20 Confusion



Figure 3.21 Untitled



Figure 3.22 The Spirituality

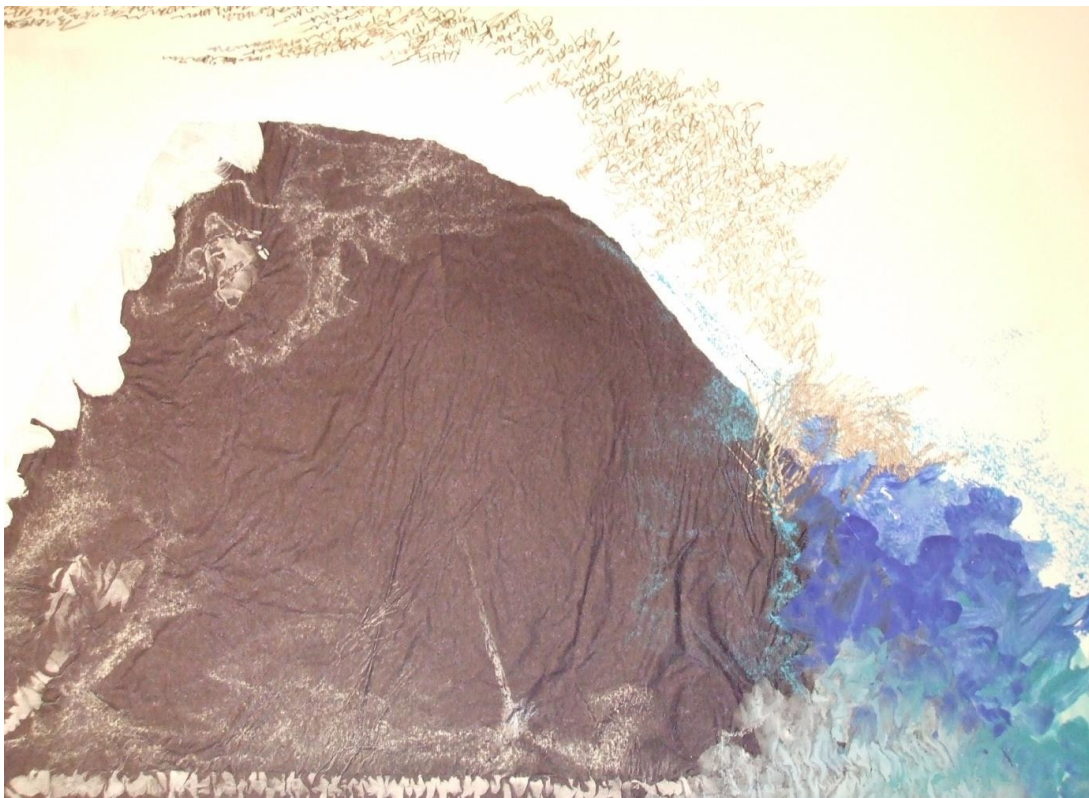


Figure 3.23 My Story



Figure 3.24 The Wound

The transition from being an artist to a therapist has also had an impact on my artistic career that was partially to do with the limitation of time and space. I used to do my art in my own space without interference as if doing meditation. Living in a different country made things less practical. I remember that I had a thirst for more time for art during the training so I often went to the ceramics studio at Goldsmiths to have an extra period for clay work. After I came to the UK I did not have any proper chances and spaces to do my art so that the time I spent at the studio was essential for me. The quality of artwork that I made in groups or therapy was difficult to accept. Although I knew that spontaneous and unconscious qualities and unpredictable inspirations were good materials to think about in therapy, perhaps it was to do with limited time. As an artist I used to work with not only ideas, thoughts, inspirations, feelings and explorations but also needed to think about the professional quality too.

Somehow through the period of transition I became more appreciative about focusing on unknown and confusing feelings and emotions whether it was immediate or not and thinking less about the professional quality of the work by loosening up. I felt liberated by this to a certain extent. I have made a few clay works, apart from abstract paintings, over the training period, although some clay works were not finished due to insufficient time to test glaze and complete the work (Figs 2.25 and 2.26) I have sometimes wondered if I might do a solo exhibition in the UK in the near future and what it would be like after all the transition and experiences in terms of inspiration, theme, quality of work, choice of medium and presentation of the work in the exhibition etc. It would be interesting to see what I would come up with.



Figure 3.25 Work in progress 1



Figure 3.26 Work in progress 2

For my first placement I worked with people with learning disabilities (LD) in a day centre and a residential home in East London. Dealing with people with LD had parallels with working in the special school but I was there in a totally different role and had adult clients with LD. I had the experience of three clients. Apart from one client I saw great benefits for the other clients I worked with despite the short period of the therapy. After the experience I felt that the people with LD in the UK were lucky to have such support from social services, the government and their families compared to people in Korea. Supporting vulnerable people in this country seemed well organised and by giving them as many chances (therapy, individual and group support, a lot of activities and so on) as possible seemed to make them better. It was impressive. I came to England because I was inspired by the students with special needs I had worked with in Korea. I thought that if they could have some support through art therapy they would have been improved and would have understood themselves much more in their

early life so that they could have accepted their condition and dealt with it. People with LD and special needs in Korea are still very much marginalised and there is not much political emphasis on supporting them and improving their quality of life. Again it was a different culture, perception and policy to support people with great needs between two different cultures.

As a second placement I worked with families and children in a social services centre in Surrey. Dealing with parents in the centre was similar to dealing with parents at the special school. This was hard because some parents seemed to treat their children as their possessions but I thought it was very important to work with them cooperatively. I thought that although East and West have extremely different cultures, people's emotional feelings in the relationship between parents and children are perhaps universal. Art therapy worked fantastically and I saw a tremendous benefit for the children while I was there, although I had some difficulties in understanding the different school system and the children's language.

Both experiences finished prematurely due to the time frame. I learnt skills around dealing with different sorts of clients and gained experiences of working in a different culture. I eventually came to integrate much of what I had learnt from my training and experience. In the meantime I continued to wonder about the issues to do with cultural difference and ways of working with migrants. I wondered about the effect of coming from a different culture, working in different settings and working with clients from different backgrounds. Being an Asian I am particularly interested in Eastern culture and how Eastern clients might respond to art psychotherapy in the UK which springs from Western culture in its practice and theory. My curiosity was an inspiration and my art work at the end of the training course was a peculiar shape when I reflected on it (Fig. 3.27). As many therapists are aware of cross cultural and intercultural issues these days, I learnt that as a therapist I needed to be highly sensitive that every single person I worked with was from a particular culture and circumstance and if I lost this awareness a valuable essence might be missing.



Figure 3.27 Retrospection

(The work was presented in the final exhibition at Goldsmiths in 2007)

3.10. Becoming an Art Psychotherapist

After qualifying I worked in a variety of mental health communities in central London for around three years. Although I worked as a sessional therapist in a few different places it did not last long. It was extremely competitive to get work as an art psychotherapist and felt even harder for a foreigner. Although I was offered several interviews due to equal opportunities policies, I did not get any of the jobs. I almost took it personally and felt useless after these failures. I enjoyed the community work more and this gave me much better options for work.

The adult education programme I worked for was closely linked with the NHS in the area and provided many outreach programmes for people with mental health issues. I had four different groups in different communities for three years, funded by one of the adult education services working with mental health outpatients and homeless people who were referred by their doctors or key workers. I was employed as a tutor rather than a therapist. The learners were all adults and consisted of both in- and out-patients with varying degrees of mental health issues. The ceramic classes tended to have a therapeutic feel to them although I had a proper teaching structure in each lesson, due to their lack of concentration people easily got tired so the classes could not go strictly to plan either. I did not give people any theme or target. I only provided them with clay, space, and perhaps the idea of focusing on learning and giving

attention to something. I did some demonstrations at the beginning of the class and the rest of time was totally for them but focused on the different needs of individuals. As they got to know each other people started to talk about their personal feelings and commented about each other's work. It was difficult to handle the blurred role as a newly qualified therapist and it also reminded me of the work with children with LD at the special needs school in Korea.

Compared to my experience of previous work with LD children in the education sector I thought that my understanding in dealing with people with mental health issues was now deeper, richer and more comprehensive after becoming therapist and I felt that the teaching element became just another tool to use with the group. I was there as a tutor who also had a therapeutic role. When they gave feedback many learners said they found my classes enjoyable and therapeutic. I did not know if they said that to make me happy but their attendance was usually good and they enjoyed clay work. Their art-work seemed to ease their tension and make bridges to help them communicate with each other.

Interestingly nearly half of the learners were having therapies (art psychotherapy, psychotherapy and group therapy) apart from my class so that I needed to be aware of that. Sometimes people talked about how they found my classes more therapeutic than their therapy. I had mixed feelings about whether the therapy they had was suitable for them and perhaps they found the possible tensions in therapy difficult, which my classes did not provoke.

In one of the communities, apart from British citizens there were people of various different ethnicities and some of them did not speak English well. They were mostly homeless from other European countries and seemed to find it difficult to communicate with members of staff. I saw a lot of donations: not only money but also clothes, duvets, sleeping bags, shoes and food from different organisations. They provided shelter in winter and simple food and drinks every day. However I witnessed that a few people died on the street in the winter. The people from different backgrounds and ethnicities seemed to experience real struggles being within a different culture and I felt that their distress may be connected to a lack of a sense of belonging and not feeling at home anywhere. Their deprived social condition and loss of cultural identity may have an effect on the psychological health of most migrants. Homeless people were not the exception. In particular this experience made me curious and interested in working with people from the same ethnicity as my own in therapy.

3.11. A Korean Community

I can still recall when I first visited one of Korean communities after I moved to London. I heard from other Korean students at Goldsmiths that there was a highly recommended Korean restaurant in a Korean town in an area of outer London. I went with a friend to have a Korean meal and to buy a bag of Korean rice and some other ingredients. It took about 25 minutes from London's Waterloo station. The first Korean shop I saw was a Korean herbal medicine centre near the station and then a few Korean supermarkets, a Korean butcher's, Korean letting agencies, Korean hair and beauty salons, Korean style cafés, a Korean bakery, a Korean rice cake shop, Korean after-school academies, Korean accountant, Korean solicitor's office, a few convenience stores and many Korean restaurants. We went into one of the Korean supermarkets and browsed. They had everything imported from Korea and I was amazed by it. Although I was going to the restaurant shortly I bought some Korean snacks to indulge my memory of my childhood in Korea. I felt that I was in little Korea. However, the high street looked strangely old fashioned as if I was walking on the street in 1980s Seoul.

The shops had their own character in terms of presenting their business. It seemed that except for Koreans no one would know what these shops were for because some shops had only Korean signboards for their business (Figs 3.28-3.29). I wondered whether the owners of the shops wanted to make their business successful by attracting an exclusively Korean audience although they were living in a different country. I thought about how essential it was for Koreans to be able to run businesses in order to make a living in their host country and I began to wonder about how people had emigrated there in the first place. Furthermore, I wondered what the community meant for them in their host country too. I thought that if I could understand the character of the community I might be able to understand the people in the community too. There were many Korean people as well as people from other ethnicities such as English and Indian people on the street in the community. My friend told me that some Korean people only spoke Korean and I thought that no doubt they did not need to speak English if everything they needed was available here in the community. I heard that there were a lot of Korean Christian or Catholic churches operated by Korean ministers or priests and I saw a few of them by just walking the high street.



Figure 3.28 High street of the Korean community



Figure 3.29 Korean shops and community church

As I described in the previous chapter, I tried to establish an art therapy service in this community. Since the decision to establish an art therapy service in KS in the community I went to the area almost every day. I have already described the time I visited the Korean day centre and the church for North Koreans. I also witnessed and experienced how Korean people who settled in the community found it comfortable or convenient living there as many businesses were run by Korean people. In particular there was no need to speak English. Some Korean elderly people did not speak English at all although they had been living in this host country for a long time.

A few times I was invited to community events such as New Year's Day, Chuseok (the Korean Harvest Festival) and Korean Independence Day. It was different from the way KS had rejected including North Koreans in the art therapy service as I saw many North Koreans were included in the events (Figs. 3.30-3.33). I only recognised them by their intonation and accent when they spoke and they all seemed to mingle together well at the event. I was thinking how

the political aspect between South and North can be a significant element to consider when trying to understand the Korean migrants in the community although they are in a different country and it should not be ignored in working with Korean migrants in the community.



Figure 3.30 Korean Independence Day



Figure 3.31 New Year's Day



Figure 3.32 and Figure 3.33 Chuseok (Korean Harvest Festival)

3.12. The difficulties of being a migrant during the research period

Unexpectedly I had to move house due to a housing problem in the previous accommodation and this move made me feel vulnerable and reminded me that I am living in a foreign country

alone. I have moved many times since I came to live in the UK but somehow on this recent occasion I felt extremely isolated and emotional. I wondered whether it is because I was very much immersed in my research topic and also due to changing my legal status in this country as I was about to gain permanent resident status. I found it hard to write about unresolved and vulnerable feelings that I had been holding onto during the research. I thought that perhaps there are some indescribable feelings around being a long-term migrant.



Figure 3.34 Being a migrant 1



Figure 3.35 Being a migrant 2

Although I gained many valuable skills to enable me to survive I have, perhaps less helpfully, learnt how to ignore uneasy feelings about having the responsibility for having taken a conscious decision to live in a different country. I made an image on the day of research group (Figs 3.32 and 3.33). Through the image I realised that subconscious feelings that I could not articulate were perhaps just like the elements and impressions on the image. As a migrant I felt like a collection of sea shells on the shore which would never be settled and kept moving around due to the waves and wind. Nature is uncontrollable and the sea shells have their own ways of surviving and adapting in the new places or worlds they are blown and tossed to. The feeling that I had been holding for a while was perhaps a feeling of unsettledness and restlessness that related to the fact that I do not even know where I belonged anymore. There was no sense of an anchor and just as the shells may have settled for a while but suddenly be launched into a new location, so I also felt that I was constantly being cast adrift. The sea shells have no idea whether there will be another big wave soon and nor did I. This seemed to be the confusion of my fractured identity while I was living as a migrant in a different country. The idea of floating lightly intrigued me as a meaning of being a migrant in a way.

3.13. Thinking of my journey/Research questions

In telling my story and examining other Korean migrants' experiences in Chapter 4, (Cases), I am offering 'local knowledge' (Geertz, 1983, p.167) and what Sacks (2000; personal conversation with Martian) refers to as 'a crucial counterbalance to the impersonal, scientific description of us as cases' (Martian, 2011: p.vii).. In the process of this study I came to discover more about my own journey and realised that this self-knowledge of our heuristic journey is necessary if we are to create fuller and richer pictures of human realities. My journey was (and still is) immersive and one through which I have been learning about the essence of Korean migration experience, transition, the adaptation to a different culture and its effects.

My experience of working with different ethnicities, as well as assumptions that I held for working with the same ethnicity, made me interested in working with Korean migrants in Britain. I thought that Korean migrants in the community might benefit from some therapeutic help in their community although I did not know whether I could understand these Koreans better than non-Korean therapists or whether Korean people would prefer to have a Korean therapist who they would be able to communicate with more easily. I was particularly interested in how people get support or help practically and emotionally when they need it, although I thought that perhaps it would be easy for them to get practical support in their local community. According to my experience it was difficult to get support unless you became connected with people who were already settled or included in some specific interest groups such as going to church.

Although there was a big Korean population in the area, I heard from one of the psychotherapists in the NHS in the community that Korean people never came to the mental health hospital in the area. This statement was supported by a 2009 NHS report in outer London that showed that only five percent of British Asian, Chinese and other ethnic minorities accessed mental health treatments. Although this report did not show ethnicity accurately it seemed to be evidence of less use of mental health services (Mental health Acute Inpatient Service Users Survey, 2009, p.13). Koreans traditionally tend not to show their emotions, often bottle up their feelings as having mental health problems is shameful for them. I thought that perhaps art therapy might be easier for them if they wanted to express their feelings or emotions or talk about their experiences as exiles or of cultural collision in a gentle, indirect and non-threatening way. The reason I thought Korean people might find it easier to accept art therapy as a means of support for their emotional problems was partly based on my

experience of teaching Korean special needs children and, working with migrants but also on my own personal experience of having benefited from art therapy.

Through my journey I was consciously trying to find a link to my inspiration and motivation to understand more about Korean migrants' issues in their particular community in Britain. I wanted to find out about the particular issues that Korean migrant clients might bring to therapy through my journey. I could also see how different cultures that I have been involved in, both in the East and West, have influenced me on my journey, which has been a wonderful and valuable learning process. I have looked at my experience as a Korean migrant and also as an art therapist and have learnt how to respect my own inner world of experience and memories that I had almost forgotten. By retrieving some of these memories I have been able to capture some of the essence of Korean migrants' experiences.

Through my personal and research journey I have made conscious many difficulties, qualities of relationships, experiences and interests. Some of the most profound difficulties included the process of the decision to live abroad, the experience of culture shock, dealing with alien and changeable immigration laws, having the experience of treatment as an illegal immigrant, dealing with differences in values, ideas, people, systems, language and culture between the East and West, dealing with the intense experience of assimilating new ideas and belief systems in training as an art therapist, engaging with the responsibility of having made the decision to be here, thinking about my own identity and where I belong, dealing with a variety of emotional states e.g. loss, disconnected feelings, unsettledness, restlessness and solitude. By listing all these I have realised how my experiences were compound and unique.

I became aware of how important it is to look at the complexities of Korean migrants' issues in everyday life within a community in a host country due to the acculturation process because every day experiences take place within relationships, within a social, cultural, transpersonal religious and political context. This is because the holistic understanding of the ethnocentric perspective is the key to intercultural therapy.

In the next chapter I will explore the case materials of the art therapy and art activity groups and the individual art therapy that I conducted during the project.

Chapter 4. Cases

This chapter presents one case narrative based on an individual art therapy at KS, and two narratives drawn from two groups that engaged in art therapy at a multicultural day centre and in art activity at KS respectively, all three of which were conducted during the research project period. The clients' stories are explored within the organisational context as these cases were conducted in two different places. In this chapter I discuss preparation for the groups, describe members' backgrounds, the reasons for referrals, the duration of the work and the art production through the case narratives. The method I used for this chapter was writing and analysing, then rewriting and analysing, and rewriting until I reached a saturation point in terms of understanding the relevance of this material to my research question. This section is followed by a detailed description of the art therapy process, from the initial session to the ensuing phases of the work including the concluding process of the group. The narratives are illuminated and explained with images that show how they are linked to the clients' stories and other art work and discusses the group art work separately.

4.1. Art Therapy Group at the Multicultural Day Centre

The organisation

The multicultural day centre is a registered charity for elderly and disabled people and others who suffer from social isolation. People attend (particularly those from ethnic minorities) from an area in outer London. The centre provides a welcoming, homely atmosphere for people of all backgrounds and ethnic groups who would benefit from support and companionship. The philosophy of the centre is non-political and non-religious, and is based on equal opportunities. All members are expected to respect each other's cultural and religious values. There are various activities available at the centre such as walking for health, yoga, a knitting club, bingo, card games, singing, language classes for beginners and advanced learners, arts and crafts, and gardening. Some activities like the language classes are funded by the local council but most of them are operated by volunteers.

Preparation

As I mentioned in Chapter 1, 'Methods', the manager of the centre, who seemed to have a good understanding of art therapy, allowed me to run an art therapy group. There were Korean migrant women attending the centre who had been identified as having social isolation problems and the manager agreed that I might have a good understanding of their issues as I shared their cultural background and language. I explained that migrants suffering from social isolation can benefit from art therapy, as the group gives a sense of containment and migrants can share their own migration experience. I explained that art therapy is a different form of psychotherapy using the medium of art to express feelings or emotions in order to assist communication. I felt that Korean migrants might not have opportunities to talk and share their migration experience so art therapy could give them a space to explore their experiences, and using art-making processes might enable people to engage more easily with the therapeutic process. In particular I talked about how people benefit from the creativity and flexibility offered within an art therapy group. In addition, other benefits included that participants could be culturally expressive, have experiences of containment, deal with problems of isolation, think about their identity, and engage in a productive process using their own language.

Initially I tried to get some funding for the group from the council as the manager informed me that this might be possible, but the application was rejected because the council thought that minorities required more language support and practical skills such as cooking rather than therapy. I had a few meetings with the manager and one of the attendees and explained again what an art therapy group would offer. With their agreement I decided to run an art therapy group in the centre in October 2008 to see whether it would work, despite not getting support from the council. I thought that it would be a great opportunity to have an experience of, as well providing evidence generated by, a Korean art therapy group because there was no art therapy literature on working with Korean migrants in Britain.

Art therapy was advertised in the centre for a month beforehand and I explained very simply what the group was about. Although this group was held before the proposed establishment of an art therapy service at the Korean Society (KS), I thought that this group would show me whether art therapy would work for Korean migrants in a different centre and enlighten me about their perception of art therapy or therapy in general, although I did not know how many people would attend. Although it was an open group I eventually offered 12 sessions in total (90 minutes each session) over three months and considered the first three sessions as being

for assessment purposes. The group did not have any funding so I decided to bring some art materials for the group. However, the manager and a potential client wanted to contribute a little for the art materials, so they asked people who wanted to try art therapy to donate some money to buy art materials. The contribution enabled me to provide enough materials for the group. The materials were white drawing paper, coloured paper, watercolour paints, acrylic paints, brushes, soft and oil pastels, charcoal, coloured pencils, felt tip pens, glue, some glitter, scissors, pencils, and some clay and water bottles. Interestingly, the clay was never used during the group.

These contributions from centre members brought up issues of control in my supervision; my clinical supervisor thought that members of the group might want to control issues in the group, such as demanding their needs were met or pushing the boundaries by contributing to the group's materials. However, I thought that contributions were only made by those who wanted to do so and was within the norms of Korean cultural activity. This sort of activity is quite a common way of working, and doing something together harmoniously is important and in keeping with Korean traditions. My thinking was that this was a part of the clients maintaining their cultural traditions in the host culture. An example of this was in 1997 when South Korea experienced a financial crisis and the whole nation tried hard to pay back the country's debt to the IMF in order to save the country's economy by donating their gold voluntarily. Korean unity was shown to be very positive in dealing with this difficulty and again illustrated a typical Korean nationalism. I felt that the group of Koreans at the multicultural centre wanted to engage in some tangible activity in the centre and would be willing to contribute towards it, no matter how little they understood about art therapy.

The room was a bit small for more than ten people but very bright with big windows and there was direct water access. Participants' art work made in each session was stored in the centre during the project for three months and they took these away after the group meetings were terminated.

The first session/Introducing themselves and their religion

I was excited to meet people although I did not know how many would come. Eleven people

turned up (ten people came to the group on time and one was late), having referred themselves although they did not understand about the process of attending the group. They sat down on their chairs in a circle. Almost everyone was very anxious, looking at me curiously and questioning a lot about what the group was about but I waited quietly until everyone had settled down a bit. I introduced myself to the group and suggested they introduce themselves to the group as well. For reasons of confidentiality I have changed the names of members to letters of the alphabet.

A bravely introduced herself first. She said she was 48 years old and used to be a pharmacist in South Korea. She was the youngest member of the group and appeared sharp and smart and wore glasses. She said that she came to live in the UK for her children's education and had one daughter and one son but did not talk about her husband. She had been here for two years and said that everything was still new for her and that she was struggling with the different culture and language. She registered at the centre to enable her to socialise and she said her reason for coming to the group was curiosity about art therapy.

B introduced herself and said that she came to the UK in 1976 due to her husband's work for a Korean company in the UK. She had been here for 32 years. She said that her two children had grown up here, married and were now settled in different areas in the UK. Her husband was a professor living and working in South Korea at that moment so she was living alone and felt that her house was empty. She did not explain her reason for coming to the group but I felt that perhaps she was lonely, having heard of the absence of her family members.

C said that she was 57 years old and came to the UK in 1979 due to her husband's work for a Korean company in the UK. She had been in the UK for 29 years. She was living with her husband and daughter but her son was in Spain. She seemed to have an issue with her husband as she said that she did not want to talk about him. After C's introduction there was a little silence. Everyone was looking at D as she was sitting next to C.

D was very shy and hesitant but started to introduce herself. She was 55 years old and had lived in the UK for 20 years with her husband, son, daughter and her son-in-law. She said that she gets a lot of attention from her husband and she seemed over-attached to her children which apparently caused some problems in their relationships.

E introduced herself and said that she was 50 years old, had been here for 15 years and came

to the UK due to her husband's work for a Korean company in the UK. She used to be a nurse in the South Korean army, so her manner was a little different from the others.

F was 55 years old, was a strong Christian and had lived here for 16 years. Her husband passed away and she was living with her children. Her life was entirely religion-oriented. She said that she rented out her house for some income and the reason for coming to the group was just to socialise.

G was around 50 years old as she said that she was younger than F, and had been here for 26 years. She had married an Englishman but divorced a few years ago because of verbal violence.

H was 68 years old, a wife of one of the priests in a church in South Korea but came to visit her children for six months. She seemed to have an idea about art therapy as she was the only member who said that she was really excited.

J was 71 years old and came to the UK due to her husband's work for a Korean company in the UK. She had been here for nearly 35 years and was living with her husband. Her children were married and living in different parts of the UK.

Finally K introduced herself and said that she was around 70 years old and came to the UK a long time ago. She said that she was a successful businesswoman in the UK.

After introducing themselves to each other, G could not stay silent and said she did not know what to do in the group. I explained that people could express any issues, immediate concerns and even their experience of the group using the art materials, and after that we would come back to the circle and share our experiences with each other. I said that people needed to negotiate time boundaries and explained confidentiality within the group. I also mentioned that there was a possibility of using this group as my PhD material (the consent form was given out at the last session). People seemed to still be unsure of what I meant and wanted to be told exactly what to do, particularly when they were about to use art materials, so I provided a theme of introducing themselves in the first session.

Although people were a bit hesitant at the beginning, they seemed to engage with the art materials very well. I had explained that there was no need to be artists but they did not like the quality of the work and wondered why there was no teaching time. Someone said "Teacher!

You should teach us how to draw and paint.” Many people agreed. I considered that their perception of art therapy was that they expected an art class and therefore they called me ‘teacher’. Despite there being no teaching time and complaints about this, they managed to make some expressive artwork about themselves.

Group members hesitated but came back to the circle and started to talk about their work with a lot of encouragement. A introduced herself as a religious person in her drawing (see Figure 4.A.1) “I go to church every day. It makes me happy.” After A’s comment F said to me “Teacher! If you don’t believe in God, you will not understand us properly”. As if they had planned it everyone in the group said “Come to my church! Teacher! God helps us and guides us.” I was shocked and did not realise how important religion was for them. I also noticed that their lives in the UK were orientated by their activities in churches.

F said that her picture explained about her religious life too, although there were no religious symbols in her drawing (see Fig. 4.F.1). J started to talk about her life being very religion-orientated as well but she sometimes struggled with things she wanted to do and things she should not do. I commented that the glittery silver round shape in her picture looked like a heavy stone (see Fig. 4.J.1). A few people agreed. J did not respond for a while and she said that it might be true that she felt her religion-orientated life has been hard for her. It did not mean that she was against religion but personally wanted to have a break. I wondered what made her find it difficult but I held the question in my mind because a few people already commented that J should not feel that way and God would help her if she sought help from him. I felt as if the majority of the group members were blaming her for her weakness and her feelings. J did not argue with them and seemed to just accept what people said. I said to J that it was alright to feel that way and she was brave to say that in the group.

Everyone was silent for a while. H broke the silence and also spoke about her life as a Christian. I found that everyone in the group were Christians and they were talking about how God guided them through believing in and studying Christianity. I wondered whether other Korean people in the community would be the same as this group and whether they wanted me to become one of them by coming to their church. Perhaps it was the beginning of the therapeutic relationship and they were getting to know me by checking what I possibly believed in. They seemed to meet people, make friends, and get some help from their church. I was also wondering why they were all Christians as Buddhism was historically the main religion in Korea for a long time. Although Buddhism is not a national religion any longer, I felt personally

disappointed by not having seen any Buddhists at all. I wondered whether they were aware of where they came from.

Interestingly B and C said that they used to believe in Buddhism and they converted to Christianity when they came over to the UK and explained that they wanted to meet some Korean people as they found surviving in a different country difficult. Everyone agreed by nodding or saying 'Yes'. I thought perhaps this could be good material to explore through the group. K did not stay long because of an appointment so did not present her image and left. She promised to come to the next session of the group.

Commentary

One of the significant issues of the first session was introducing their religion as it seemed the biggest influence on their lives in the UK, although one member, J, was having difficulty with her faith. I was wondering whether religion took the role of mediator in the process of migration for them as B and C said they needed some support and wanted to make friends through the church-going activity, although religion had become their way of life now. I felt that church seemed to give them the feeling of comfort and inclusion without discrimination, at the beginning of their settlement, and although they had continued to attend, the purpose of going to church had changed.

I think I was unconsciously looking for Buddhists in the group and perhaps it was my unconscious desire that the group members would all be Koreans who were familiar with my own experience. I wondered whether group members were doing something similar to me, i.e. also consciously expecting me to be a therapist who believed in the same religion. With hindsight, although I felt that everyone in the group was anxious about the first session, we had managed to start an art therapy group, speaking in Korean. Eleven people were interested in the art therapy group, made their decision to come and have a go, although I did not know how many people would continue to attend. I felt relieved but at the same time I was curious because, prior to the group, I had thought speaking in Korean in art therapy would be comfortable while somehow it had felt awkward. Since my art therapy training I had wondered whether speaking the same language might be crucial for some clients so they could at least not worry about making mistakes in speaking another language and in my communicating exactly what things mean in therapy (although art therapy can involve non-verbal communication). Perhaps it reflected the fear I experienced when I was in therapy, as I

explained in my story in Chapter 3 'Autobiographical journey' and such an awkward feeling was natural in therapy in general, or it might have been too early to make a judgment at that point.

Another feature of the group was that they had been staying long term in the UK. A majority of the group had been living here for more than 15 to 35 years, except A, who had been here for only two years. However, their concerns and issues seemed to be related to their religious life, no matter how long they had been settled here.

In this first session although members did not have an experience of using various art mediums, they were immediately able to use materials they chose such as pastels, watercolours and most of the artwork had a soft and bright quality. There were different elements about their families, their hopes, and loneliness in D and A's artworks. Interestingly, the house in D's drawing looked a very old traditional house in Korea and the background also reminded me of mountainous areas in Korea. Perhaps she was reminded of memories of Korea while she was drawing. The symbol of the church in A and J's work were noticeable as if it represented the group of Christians. G did not know what to say about her picture. There were also a lot of flowers and bright colours in the group members' drawings.



Figure 4.A.1



Figure 4.B.1



Figure 4.C.1



Figure 4.D.1



Figure 4.E.1



Figure 4.F.1



Figure 4.G.1



Figure 4.H.1



Figure 4.J.1

The second session/You are different from us. Come to our church!

Six (A, B, E, H, J and K) people came to the next session. They did not know what to talk about, so I suggested that they could talk about how their week had been. There were several issues that emerged, the most significant of which was anger within relationships. A lot of people were talking about how angry they felt and how much they bottled up these emotions. I thought that talking about their negative feelings was valuable and felt that people in the group were trying to open up slowly. At the same time there were some people who still lacked confidence and were not comfortable making art and asked me to teach again.

I did not know how to respond as they had not understood yet. Culturally, not answering or respecting older people's questions would have been very rude behaviour and as a newly qualified therapist I felt some panic at needing to deal with this issue immediately. It was a non-Korean thing to do and, as far as I was concerned, I thought that I needed to act in a culturally appropriate way. I was thinking about whether I wanted to answer their questions, as I had already told them a few times, but I decided to explain again slowly that art therapy was different from an art class and that they did not have to make perfect artwork like artists, and that no one in the group was entitled to judge them. I said perhaps they could play with the art materials, for example doodling, and see what happened and they could feel free to approach it in that way. J almost got angry with me because I did not teach any skills and expressed her anger in her drawing (see Fig. 4.J.2).

There were other issues about the Bible and how it was effective in one's life. A said I would not understand the people in the group because I was not a Christian or a Catholic; therefore she thought that I should go to church and read the Bible to enable me to understand the group. Everyone in the group strongly agreed but again I did not know how to respond. It seemed that they did not want to allow difference in the group and also desired me to be one of them. Perhaps it was their way of bringing people into their church? On the other hand, talking about their religion could be defensive behaviour but at this stage I could decide whether it was or was not.

After having a long conversation about their churches everyone started to draw and during the art-making time a few people told me that they found painting and drawing made them feel better although they had expressed anger in their images. Although they did not like the quality of their drawing it was productive and creative. E, H and J expressed their anger in their

drawings and said they felt better than before (see Figs. 4.E.2 and 4.H.2). B and K drew images about their religious life again and explained how they managed their anger and emotions by believing in God. They said “we do not need therapy because God always looks after us” (see Figs. 4.B.2 and 4.K.2). A totally agreed with these views, although her image was about an accident that she was angry about. The group was largely divided into two sub-groups, namely those who wanted to talk about their feelings and the religious clients.

Commentary

Six out of eleven participants came to the group. Perhaps the experience of the first session was different from their expectations. Most of them did not inform me except G. Although G had been here for 26 years, she was interested in learning English as English classes were also available at the same time in the centre.

In this session the issue of religion was evident again as it was a very important element in their life, although the conversation started from their feelings of anger. Christianity had become the way of managing their life, while B and K talked about how religion helped them to manage their anger. Perhaps there was an element of denial or feeling ashamed of being in therapy and by saying they did not need therapy the group members were trying to persuade me to go to church as if they were saying that they did not need me. Although they made a choice to come to the group, having therapy might have been shameful for them. I also wondered if their anger was in part about my refusal to answer questions which, given my and their ages and the usual deference to older people, would have been very counter to Korean culture.

I thought about what the art therapy meant to them. They talked to me in the session as if they were evangelists. I felt that I was almost excluded in the group and I felt extremely uncomfortable and it was almost unbearable. Perhaps they also felt that having me in the group was strange and uncomfortable. In addition there were the countertransference feelings of exclusion that I identified with in relation to being a migrant in Britain.

In terms of the artwork most of them continued to exhibit soft and bright qualities, although they engaged with issues of anger. Only H tried to use some strong watercolour paints and tough brushstrokes, which she said it represented her anger. J also tried to express her anger by using soft pastels although it looked as if her anger in her drawing was timid and controlled.



Figure 4.A.2



Figure 4.B.2



Figure 4.E.2



Figure 4.H.2



Figure 4.J.2



Figure 4.K.2

The third session/Issues between Korea and Britain

Eight members attended the next session including A, B, C, E, F, G, H and J. At the first session G had not wanted to continue attending the group because she thought that learning English was more important than art therapy. However, she came back and wanted to try being in the group. I welcomed her. Without me providing a theme, B started talking about her grandchild and how adorable the baby was when she saw her last week. She added that her grandchild's absent-minded smile made her feel crazy about her. H and J joined in the conversation and talked about their grandchildren while everyone started to make artwork. B said of her drawing that when people get older they tend to forget how they used to be and they became very greedy, and she wondered how people could stay pure-minded like a baby (see Fig. 4.B.3). Many people commented about the comparison with themselves. H was looking back and thought that she had great expectations for her children and did not care about their feelings, and now regretted it. She hoped her grandchild would feel more heard and cared for by her daughter.

While they were talking about this issue everyone started to draw. They seemed to allow enough time for their art; there was a little chat between members but mostly they were quiet while they were making artwork.

When H talked about her picture she said that although her English was poor, using English was much simpler and more straightforward for putting across meaning, whereas when using Korean she had to think about meaning all of the time. She drew her grandchild and wrote her grandchild's initial 'K' and 'NOW' in English as she felt that her grandchild looked just like that at the time (see Fig. 4.H.3). However A, E, G and J thought differently. They expressed that although they had been living in the UK for a long time, they still felt that using Korean was better for expressing their emotions and thoughts. E in particular responded strongly that for H using Korean must be much easier than English as she had been here only a few months. Her slightly aggressive manner almost ruined the atmosphere and no one replied. I guessed that perhaps E was not feeling great in the session or was stressed about learning a new language.

People also talked about food, whether they preferred to cook Korean or a 'mixture' (of Korean and English) at home. Some people said that cooking Korean food was too smelly so they preferred cooking simple fusion food which was neither Korean nor English. Perhaps it was

all about their acculturation to different degrees and perhaps they were also thinking about identity. G drew a woman who looked Western rather than Asian and I commented about it (see Fig. 4.G.3). She said that she just wanted to be cool and nice. A few people giggled.

Although G came back to the group A and E announced they were leaving the group due to attending the English class and drew about it in their picture (see Figs. 4.A.3 and 4.E.3). I became convinced that E was angry when H was talking about the English language earlier. C, E, H and J commented that they did not care and only B felt sorry about it. A and E were the youngest members who always forcefully told me that I must go to church. I was not sure how many people felt as I did but I felt relieved in a way about them leaving because the group dynamic might change for the better. J thought that K was not coming back because K had told J that she did not feel comfortable talking about her personal issues. J expressed herself as a tree and drew all her different emotions and thoughts with shapes and colours; she gave her own meanings for the different colours. I commented about the emptiness in her picture and she agreed that it was about her feeling of solitude (see Fig. 4.J.3).

Commentary

This session was mostly focused on the differences between Korea and the UK in relation to language and cooking, and the theme of acculturation and identity emerged. Although the conversation started with talk about their grandchildren it gradually flowed into their language and food preferences while living between two countries. Group members reacted to the issues differently and it seemed that this was because of the different degrees of their acculturation process. For example B, C, G and J had lived here longer than A, E and H. A and E focused on learning English as they felt it was much needed and wanted to leave in order to improve their English. H was a visitor and did not think about the difficulties of living in a different country. Compared to them, B, C and J were more able to engage with the group process.

There was a similarity in A, B and E as they drew many people. In particular E chose felt tip pens to draw and I felt that the strong colours represented her determination to leave the group. Most of them kept a soft and bright quality in their artwork but G expressed her happiness in making a decision to come back by painting with some strong watercolour paints and I felt that she showed her commitment to attend the group. Interestingly, only C drew her practice of

Christianity this week.

After the first three sessions three members had left and seven members committed themselves to regular attendance.



Figure 4.A.3

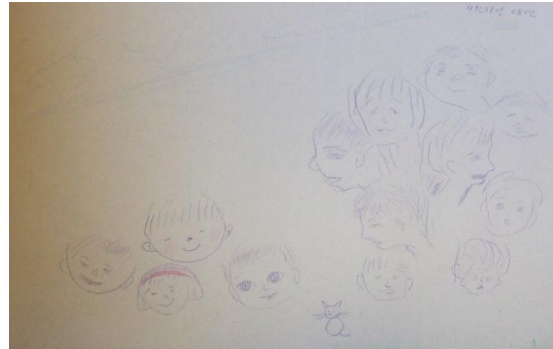


Figure 4.B.3



Figure 4.C.3



Figure 4.E.3



Figure 4.G.3



Figure 4.H.3



Figure 4.J.3

The fourth session/Korea

Seven people, B, C, D, F, G, H and J came to the next group. They did not want to have silence at the beginning of the group and demanded that I again provide them with a theme. With hindsight I think I should have let it happen as the last session naturally went well without a theme but I found it was hard to resist the pressure to give a theme for this session. I said perhaps we could think about the country, Korea, where we all came from, which came into my mind immediately. I did not know why it came to mind at the time but perhaps it was my unconscious desire, wanting to say that we all came from same place or I was one of them. Maybe working with Korean people consciously reminded me of Korea and everything I had left behind as well. It was also the theme which had emerged naturally in the last session.

Everyone sat down quietly and seemed to think for a while. J stood up and went to pick up some materials and said to the group, "Shall we just draw rather than talk?" No one objected. Everyone seemed to be enjoying making artwork more and more. B said that she had never had time to talk about her past life in Korea since she came over and really appreciated the opportunity. They talked about many episodes from their childhoods. H talked about the Korean War when she had sought shelter in South Korea with her mother and had never been able to go back to North Korea where her family used to live. She remembered the Korean War as a sad time in history. Even though she was young she remembered her mother's agony and deep sorrow because her mother missed her family in the North so much. B and J

identified with H about the Korean War. B cherished her mother's letters from her father that her mother kept for a long time.

Although she did not have memories of her father, after having seen the letters she realised how important it was to know about her father who died in the Korean War. She had longed for her father and came to believe that her father would always protect her. In her mind her father became God and she believed that God was protecting her.

D talked about her relationship with her mother when she was alive. She felt that her mother was everything. After her mother's death, she tried to commit suicide because she was in such pain and wanted to follow her mother. She became tearful and everyone was quiet for a while. Although it was nearly 20 years ago she still felt sad when she thought of her mother. She said that sometimes her children made her feel sad and alone as she depended on them a great deal; she said her husband was a good person but pointed out that he could not replace her mother. She could have explored her feelings further but she concluded that going to church and believing in God helped and supported her.

F agreed with what D had said about religious life and explained about worship in her drawing (see Fig. 4.F.4). F said to me "Go to church, teacher! God helps us." I felt as if she was telling me that I was not helpful and only God could do anything for them and I also might need some help from God. C and J drew about how wealthy their families were and they compared this to their present situation (see Figs. 4.C.4 and 4.J.4). J said that she used to have many servants to play with her when she was little. She always wanted to have a lot of people around her and she thought that it was because she had been used to it since childhood.

Commentary

It seemed that people preferred to talk about their pleasant memories compared to their contemporary situation and when they spoke about some painful story they always finished up talking about their belief in God. I also wondered about their careful speech and behaviour and whether it was to do with living in a small community very intimately, as this can become an issue in group therapy. They did not talk freely about their feelings in the group and there seemed to be a strong dynamic restricting the freedom of the group members. I felt that they were closely observing each other as if they should not feel sadness, weakness or any similar emotion because of their beliefs. I found it very difficult to describe the strange feeling it gave

me at that time. With hindsight it seemed that their behaviour was based on Confucianism in that people who are able to control their emotions are considered good, mature and wise. However, I felt that it inhibited them in a way, although I did understand their cultural background.

Another issue that I became aware of during the sessions was what they thought about Korean culture. Their ideas seemed fixed by the time they came over here, particularly when they talked about family structure, ideas of marriage, relationships with their daughters-in-law and between men and women, young and old, rich and poor and so on. Although they seemed to prefer the culture of their host country rather than their original culture, in many ways they seemed stuck to some fixed, old-fashioned ideas. They also seemed to choose some preferred elements of both cultures for their convenience.

Everyone seemed to cherish their thoughts about Korea during this session. With hindsight it seemed as if they were talking about things that they had lost. I did not realise during the session but this meant something for me as well. I had left behind many things in Korea when I came to the UK and I missed those I had lost, such as someone beloved and moments that I was happy with my previous career. The group members might have felt the same as me.

The style of artwork was a bit different from the previous session because the images were more descriptive and interpretive, as they wanted to explain their story with the artwork. Most of them drew images of Korea. The black colour in D's artwork was noticeable as it represented her mother's death. F's artwork had consistency as she kept drawing about her religious life for the last couple of sessions. There are some similarities between the images, such as grids and rows.



Figure 4.B.4



Figure 4.C.4



Figure 4.D.4



Figure 4.F.4



Figure 4.G.4



Figure 4.H.4



Figure 4.J.4

The fifth session/It is okay to experience and talk about bad feelings in the group.

Seven members attended the next session, including H who started to speak about having to go back to Korea at the weekend in order to move out of her house in Korea. She used to live in a house provided by the church where her husband had worked as a priest. After finishing

his term of work she and her husband came to visit their children and grandchildren in the UK. She said that she knew they needed to find a new place to move to but she received a call from the church who wanted them to move out soon in order to give the house to a new priest, without giving them enough notice. She said, "What an absurd suggestion!" She was very angry while she was explaining the situation. B and J said that they felt sorry for her. H was in tears as she spoke about her life as the wife of a priest, which was not easy, and sometimes she felt alone although she was near God. C, F and G responded that H needed to be strong. G said that she did not have enough belief in God. It felt punishing to H and everyone was silent for a while. I felt that it was really a statement instructing the other groups members that everyone had to be strong and not allow their weaknesses to show. I quickly interjected that it was perfectly acceptable to show their feelings and emotions in this group and pointed out that we were there to support rather than to blame each other. H nodded. She drew a house, bird and aeroplane symbolically, expressing her sadness. D commented that the bird seemed to be watching over her. The bird looked rather alarming, and as if it might peck the aeroplane; perhaps it represented the group members watching her and she felt scared (Fig. 4.H.5). She seemed to feel much freer to express her feelings after what had been said in the group. J was supportive of H and talked about her anger towards some attitudes of churches that could make people feel uncomfortable. Although she drew herself with a happy, smiley face she was holding different feelings in each hand in the picture (Fig. 4.J.5).

F and G did not seem to engage with the sad feelings and kept saying to H that all would be well by God's grace and C agreed. D drew a heart that was divided into two parts and explained about dualism between the human mind and behaviour (Fig. 4.D.5). Interestingly, B did not engage with what other people had said and talked instead about her husband. She missed him, as he was in Korea, although she sometimes felt she hated him due to her husband's conservative and traditional attitude towards her. D commented that the man in her drawing really looked like B's husband. G said that she was really depressed when she divorced a few years ago but that she was 'OK with God' as she had expressed in her artwork. She did not want to talk about the issue in detail.

At the end of the session everyone said goodbye to H. D said that she has been saying goodbye to a lot of people who stayed here for a short time so that saying goodbye did not give hold any emotion for her at all. This was a defensive reaction to multiple losses, like a carapace or becoming injured and insensitive to feelings due to repeated exposure.

Commentary

I wondered whether G's statement was to do with a fear of failure, as for her no one could fail in God's grace and she wanted to prove it by showing consistency between her and other people's religious natures (Fig. 4.G.5). I thought perhaps H had broken this rule and showed something G never expected in the group.

It would appear that it was the first time that group members realised that anyone in the group could speak freely about their issues and others would support them rather than blame them. H, in particular, seemed to engage with the therapeutic process well and received support from others in the group. However, it was her last session and I wondered whether H, knowing that she would not see the group members – including me – anymore after she went back to Korea, was able to take a risk. Overall I thought that it was a substantial development of the group's process although the members denied it.

While C, F and G kept talking about their religion and expressed their thoughts in their artwork, B was thinking of her husband and drew his face as if she wanted to be close to him. She wrote that hate and love are equal on the left side corner, expressing an awareness of both loving and hateful feelings in their relationship. Her drawing with coloured pencils seemed to have similar qualities to her previous artworks that were soft, faded and light along with D and F's artwork. D and J's artwork shared a similar theme of division.

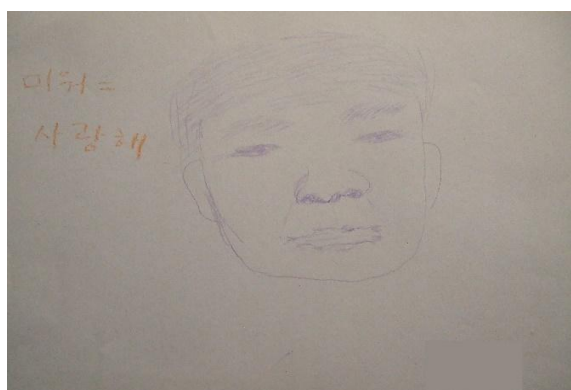


Figure 4.B.5



Figure 4.C.5



Figure 4.D.5



Figure 4.F.5



Figure 4.G.5



Figure 4.H.5

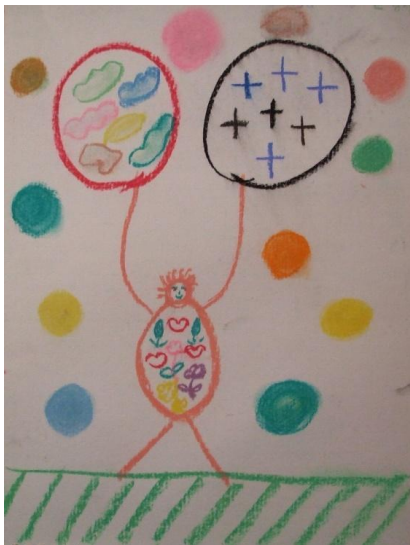


Figure 4-J-5

The sixth session/Looking back to 2008

Six people attended including B, C, D, F, G and J. Everyone talked about how time flies and how their life had been in 2008 (the year the group had begun). They wished that 2009 would be 'happy ever after', although some people reflected on what they had been through in 2008. D started to talk about Christmas and asked me what I was going to do. When I asked what she thought I would do, some people said that I would stay at home or go abroad somewhere and asked again whether I had a boyfriend to spend time with. J wanted me to come to her church so that I would not be lonely and would be well treated and fed. D talked about the importance of marriage and how a single old maid did not look great, especially in Korean culture. She seemed to be quite brave saying this and I was shocked that she called me a single old maid, as perhaps it is only in Korean culture that people identify women in their thirties who are not married in that way. I felt as if I was surrounded by a lot of mothers! J asked D whether her married life was satisfying. D could not answer the question. I felt that I was both attacked and then protected in a very short space of time but it was interesting to see how they thought about marriage. I also thought that although they had been in a Western country for many years their cultural ideas about marriage and women had remained traditionally Korean.

B drew a picture with a pencil and others chose soft pastels. F, D, G and C talked about their religious life in 2008. F and C felt that 2008 had been fulfilling for them, D wished her family well by God's grace in 2009. B said that she drew the two people that she was influenced by the most in 2008. She respected a female priest and me, because I had given her an experience of the group and helped her to think about her issues on both smaller and bigger scales. She thanked me and everyone smiled at me (see Fig. 4.B.6).

G drew two pictures about the changes in her life which became so rewarding due to her belief in God. She was not sure whether God would look after her when she became a Christian; she did not say how it had changed but becoming single must have been hard after her divorce from her English husband, as she explained in the first session. For her, religion was everything and gave her strength and hope. She put herself in the first picture and looked almost trapped in the whale's stomach and someone commented that she was using a story in the Bible that I did not know (Fig. 4.G.6). J immediately said "Teacher would not know about the story." I understood her feeling by looking at her picture and listening to her and said I could sense her feelings but I was interested in knowing the story in the Bible. Later I found

out that it was a story about Jonah in the Old Testament in which God told Jonah to go and tell people about him and Jonah tried to run away on a ship, but ended up inside a whale. Then he escaped out of the whale and did God's will. G's pictures were like before and after believing in God (Figs. 4.G.6 and 4.G.6.1). Everyone wished each other a very merry Christmas.

Commentary

Everyone in the group engaged in conversation reflecting on 2008 and the artwork was also about that. It was interesting when B said that I was one of the two most influential people for her, particularly as I thought most group members did not think of me as a therapist. It was interesting to think about, although members kept trying to avoid acknowledging the process of therapy, almost denying that they needed therapy since the beginning of the group, and I was often caught in a countertransference towards them as my mother in this session. They seemed to represent migrant mothers who came to a different country and tried hard to survive with their children; therefore they should have been strong enough for their child or children. Perhaps for them I was an unstable child who did not get married in time and, as such, was an unsuccessful child in their view. In this sense I understood how hard their experience of life in a different country must have been. On the other hand I considered whether art therapy was useful for them in terms of the therapeutic relationship if they thought of me as their daughter more strongly than as a therapist. The therapeutic relationship might not work if they continued their strong denial of the usefulness of therapy and seeing me as their daughter.

Group members' artwork in this session was much more colourful and also told more of their stories compared to previous artworks as they felt that the artworks represented their experience of 2008.

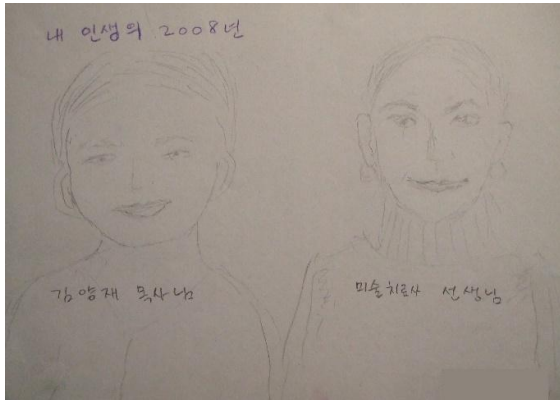


Figure 4.B.6

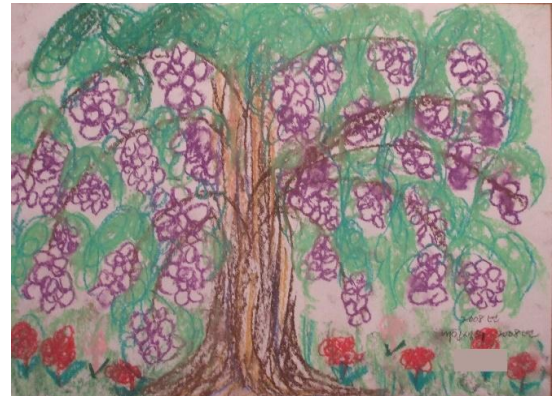


Figure 4.C.6



Figure 4.D.6



Figure 4.F.6



Figure 4.G.6



Figure 4.G.6.1



Figure 4.J.6

The seventh session/After the break

I was nearly 28 minutes late due to a signal failure at a train station on my way that morning; I did not have the multicultural day centre phone number with me due to changing my mobile phone so I could not let people know I would be late. What bad practice! I was so worried that people might have gone by the time I arrived, but four people including B, D, F and G were sitting and waiting for me when I got into the room. They said that they thought I had forgotten about the date and time so the manager was about to call me – they were glad I had come. It was an interesting assumption that they made and I wondered why they thought that I may have forgotten and whether it was to do with their own lack of commitment or belief to the group as they had not thought about it seriously. They had not taken out the materials but were having some tea and cake instead while they were waiting for me. When I had prepared everything they started to draw.

D did not want to do anything but other members encouraged her. After a while D talked about how horrible her mother-in-law was. She said that although she was always afraid of her mother-in-law she liked visiting her house because she used to cook really well. In her picture she drew a red scary hand on top of herself (see Fig. 4.D.7). G responded that her English mother-in-law was really good to her and said that although she divorced her husband she still saw her occasionally. They started to talk about cultural differences between Korea and England. They felt the relationship with mothers-in-law was terribly difficult in Korea as they almost had to obey them and they talked about many good things in English culture in terms

of relationships with mothers-in-law as they tended instead to treat them as individual human beings (see Figs. 4.D.7 and 4.G.7). I said that family structures and relationships in modern Korean culture had changed in many ways and a lot of Korean people in general were on good or friendly relationships with their mothers-in-law these days. They did not seem to believe that. G said perhaps they needed to see things more openly and adapt wisely to aspects of both cultures. B said that she never interfered with her daughter-in-law, so she lived alone and saw her son's family only on special occasions. She said it was an English approach and much more convenient for both of them; meanwhile she was making a lot of dots with various pretty colours on the paper (Fig. 4.B.7).

F said that she did not want to talk about it and wanted to go to an island in her picture as if saying she did not want to engage with the conversation. B agreed. I commented that her island seemed to have sunk in her picture. F said if she had money she would have travelled on a big ship but she was happy with God's grace right now.

Commentary

They talked about the cultural differences between Korea and England and discussed which was better in terms of their particular situation. It seemed that they were confused but selective about the way they acculturated between Korean and English contexts. I wondered where they thought they belonged.

Since the previous couple of sessions members seemed to feel much freer in talking about personal issues. In particular cultural differences in the relationship between a mother-in-law and daughter-in-law was the main issue. I felt that they seemed to be viewing me as an uncomfortable daughter-in-law in this session as they talked about their feelings. There was perhaps an issue of intergenerational difference in terms of views on the relationship between mothers- and daughters-in-law and it perhaps might have affected their relationship with me in the session.

Their artwork had a similar soft quality but D expressed her difficult feelings with a scary hand over her against a red background and black shapes, which seemed to represent anger and pain in the corner of the artwork.

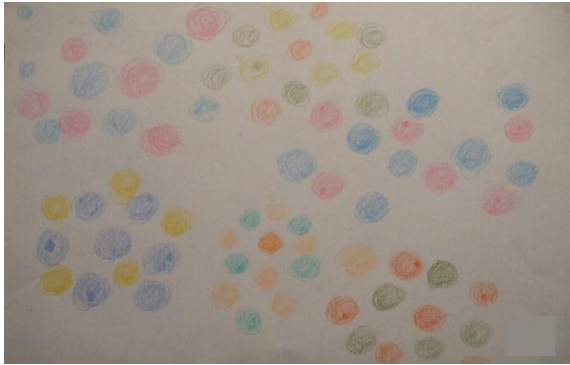


Figure 4.B.7



Figure 4.D.7



Figure 4.F.7



Figure 4.G.7

The eighth session/How rewarding the religious life is.

Six people (B, C, D, F, and G) came on time to the next session and J had not come back from Korea. The group wanted to have a theme again but I encouraged them to think about how their week had been, and discuss some concerns or any news they wanted to talk about. B asked what I did over the weekend. I asked her what she thought that I did over the weekend. She said I might have stayed at home with a lot of books without knowing about how rewarding coming to Church and believing in Jesus was. She said that she used to believe in Buddhism when she was in Korea; however, she had converted to Christianity in order to meet people but it had become important to her and now she could not live without it. Everyone agreed with her and wanted me to come to the church. F said that they were all treated or cured by God so that they did not need therapy, therefore reason they came here was to meet people and me. They also said that I would not understand them unless I knew about their belief system.

Commentary

Although the session was productive there was a lot of artwork which was all about love and peace in Christianity, but I was not comfortable, feeling almost bullied as an outsider. They did not seem to accept my being different. I wondered whether they thought about me as somebody who needed salvation from God rather than seeing me as their therapist or maybe they saw me as both. All of their pictures were about their religious life except F's. I wondered whether they had felt bullied or treated as outsiders when they came to live in the UK.

It was another session in which group members denied being in the process of therapy and that being in the group was useful. The artwork they made was all about the happy and bright side of Christianity: love and peace. In particular G's artwork represented the power of God that they were talking about. I wondered about this and realised that perhaps they did not want me to be powerful and maybe no one could be influential except God who had the absolute power they could believe in. I became curious as to whether they felt like art therapy was another religion and whether they felt some sort of power in the process of the experience of therapy.

As I mentioned earlier in the session, I also wondered what the relationships between the process of migration and religion were and how it was that they had become charismatic believers in the process of migration.

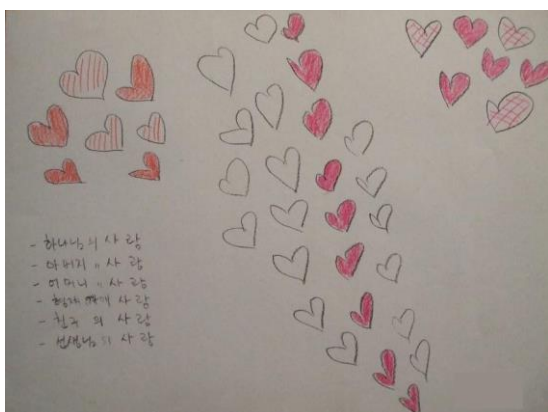


Figure 4.B.8



Figure 4.C.8



Figure 4.D.8



Figure 4.F.8

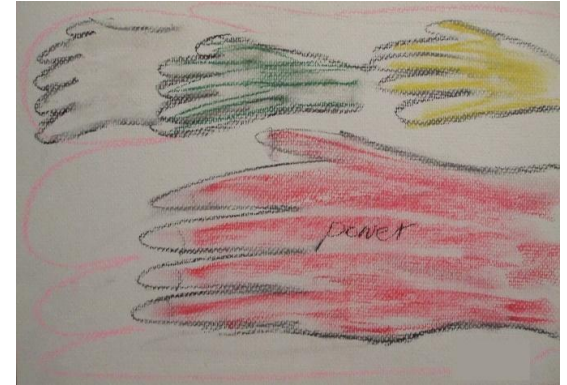


Figure 4.G.8

The ninth session/Chinese and Korean New Year's Day

J still had not come back from her holiday and D also missed the session. Four members attended including B, C, F, and G. B started to talk about New Year's Day in Korea. Other group members also talked about things they used to do, eat, wear, sing and play on that day. B talked about a magpie in her drawing as Korean people think that this particular bird brings good luck (Fig. 4.B.9). She guessed that people might have tried to think positively about getting old on that day by thinking about magpie luck. In fact that she was the oldest group member in the session. G talked about crows being a lucky bird in England, not magpies, but

she did not know why. C talked about how crows had nearly destroyed her lawn by digging for a month without any apparent reason so she bought a scarecrow to make them go away. She did not think that crows were lucky birds at all. B continued to talk about food that she used to have like *mandoo* (Korean dumplings), *tockook* (rice cake soup) and some vegetables. G showed her picture and talked about ancestor memorial services on New Year's Day and the food she shared with family and relatives. She also talked about how happy she was on that day because she was able to meet her cousins and play games, for example the Yut Game, seesawing, skating, top spinning, swing, play marbles (see Fig. 4.G.9). G said "Teacher, You must have tried some traditional games too when you were young," and wondered whether children and young people still play these games in Korea. The most important thing in her image was that she was wearing a traditional costume called a *hanbok* which was colourful and beautiful but it did not have her face in her drawing (see Fig. 4.G.9). Perhaps she was unsure whether she could wear the costume anymore due to confusion about her identity.

F said she did not have any feelings about the Korean New Year and just drew and said that she was longing for spring just like the plants in full bloom in her window in her picture (Fig. 4.F.9). She did not seem to engage with the memories or stories of New Year's Day in Korea. G said that since she had become older and got married to her husband it had become very difficult to see her brothers and sisters and they had ended up having a lot of work. They said that it was the happiest time when they were with their siblings when they were young. C said that she used to wear *hanbok* on the day just like in her drawing and used to go to her grandparents' house to attend ancestor memorial services and talked about how happy she was (Figure 4.C.9). However, she did not remember why her mother did not always go with them. Her mother always told her she was tired. F said not going to their parents-in-law's house would have been very rude and absurd behaviour in a society like Korea given traditional Confucian ideas. Everybody agreed with F. B asked, "Why did you not ask your mother about it?" C guessed, although she did not know exactly, that her mother could have given her parents-in-law a lot of money so that she might have the power to stay at home. B and F still did not get it. She did not want to say any more. A short silence hung over the room. C stood up and went out to the toilet without saying anything. I thought that she might have found it difficult to talk about this issue.

Interestingly B, C and G said they felt happy after the session finished.

Commentary

The session went relatively well as they cherished and shared their memories about New Year's Day in Korea and their opinions about the cultural differences between Korea and Britain. Although they had been here for a long time, they still did not feel confident about the culture and what people believed in their host country.

The session was full of their cultural memories in their stories and artwork and when the group talked about New Year's Day they seemed to appreciate it a great deal. Many memories were awakened that seemed to make them a little homesick. They missed their families, relatives, old friends back home who they had seen a lot of, and they also missed the activities they used to engage in.

By sharing their memories they said they felt happy after this session and, for the first time, without citing God and Christianity.



Figure 4.B.9



Figure 4.C.9



Figure 4.F.9



Figure 4.G.9

The tenth session/We are all healed by God

J came back and the other four group members (B, C, D, and F) wanted to know all about her visit to Korea. She brought some Korean half-dried fruits to share with everyone and talked about how happy she was with her family in Korea. Although she had stayed in Korea for a month she felt that it was not long enough, and everybody in the group agreed with her feelings. Then they started to draw. B and D said that they still did not know what to draw but most of them engaged with the art materials very quickly and were soon busy with their activities. The atmosphere was very calm and quiet. However, D did not make any artwork.

When they finished their artwork they started to talk about it. B suggested that J should talk first. J did not mind and talked about changes she had experienced, particularly in her relationships with her two daughters-in-law and her husband (Fig. 4.J.10). She said that she did not have a good relationship with them and had decided not to talk to them for a long time. However, when she went to church in Korea she heard God tell her it was all her fault and they (her two daughters-in-law and her husband) had been doing what they could while she was praying. She suddenly realised that she had been blaming them a lot rather than thinking about her own part in it. That was quite a realisation! So when she came back to the UK she visited their house with some food from Korea and said "Sorry and thank you".

A few people in the group said "Amen" indicating their agreement. When she did not have a good relationship with her daughters-in-law she also did not have a good relationship with her husband, which she said was because he did not trust her using money because he thought she was spending more than him; as they did not have any income it seemed that their finances were tight. After his business failed she got the right to control the finances in her family and she thought that he did not like that. However, after her realisation she felt that she had become very happy and comfortable with these relationships. A few people in the group said "Amen" again. D related to J's story in that she always blames everything on her husband but her husband always takes care of her without any conflict. She thought that her husband was her friend, family, and sometimes father. She shed a few tears and said how much she appreciated her husband and she would always pray for him. They were silent briefly and seemed to be thinking about their own lives. F said "we are all being healed by God and it is a very glorious moment."

Commentary

Again! It was another session that felt like a denial of my role, or the role of the group. In particular, F seemed resistant to the idea of the group whilst using it very well. I was wondering why this issue kept coming up in the group and thought that perhaps this was a reaction against the previous session when God had disappeared!

My supervisor commented that they were perhaps denying the power of Korean women – namely my power and theirs. I was thinking about whether I was also doing this. Although I was unsure whether I unconsciously denied the power of the Korean women in the group, it certainly reminded of a lack of my own power as a woman in Korea. Perhaps they tried to control what they could and took it from me at times without realising the impact on me. I wondered on the other hand whether, in not commenting on or accepting their religion, perhaps the group felt that I denied the power of religion constantly.

There seemed an important self-realisation for J – realising that she was at fault in family relationships and D and F related to J's realisation. I think that it was significant that J felt able to share in the group. I felt that J's artwork seemed to show her acceptance of differences and realisation by drawing two different islands.



Figure 4.B.10



Figure 4.C.10



Figure 4.F.10

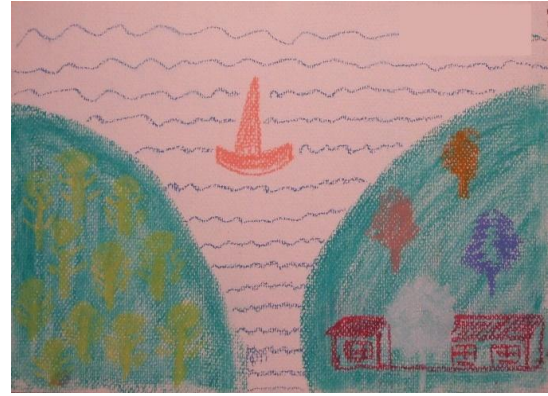


Figure 4.J.10

The eleventh session (cancelled)

I got a call from B on February 4th saying half of the group would miss the session due to business in their church so they collectively decided to cancel this session. I said that I should be there for the others. B rang me again to say that they all decided not to come either as a group or individually. I felt controlled by them and realised that I did not have any power to override their decision and this seemed to confirm that they certainly did not want me to be powerful.

Commentary

It reminded me of my supervisor's comment on the power of Korean women in the previous session. I felt that they perhaps expressed how strongly they wanted to have their own power and control in their lives by claiming their power and control (as Korean women) in cancelling the session and denying mine. The participants perhaps felt that I, as a younger Korean woman, was different from them and therefore they wanted to control my power as if telling me I was also a powerless Korean woman like them. On the other hand perhaps they all wanted to be there together rather than attending in smaller numbers, which suggests how much they valued the group

The eleventh session/Controlling issue

Only four members attended including B, D, F and J. Although we had not discussed finishing the group with this session people thought that it was the last one. I felt again that I was being

controlled by the group; I had not prepared for ending at that point.

F and J started drawing and gossiped about the KS, which had been closed but now they were trying to overcome their difficulties and start again. I also had received a call from the KS that I might start the art therapy service soon. The group talked about many issues within the KS, and were also saying that this session was the last session. I felt that I ought to make sure that the group was taken seriously and I said “We did not discuss that we were going to end today, therefore I would like to offer you one more final session to end this group nicely – I think that our ending is very important”. They were hesitant but everyone agreed with me and they were sorry for cancelling the session last week. There were two people absent and I thought that this was not the right way to finish the group.

Despite D not liking to make art she made a colourful picture about her feelings about having been in therapy, which were positive (Fig. 4.D.11). J drew a picture with soft pastels and talked about what was going on in her mind (Fig. 4.J.11). F’s drawing seemed very lonely but she said that she was enjoying herself (Fig 4.F.11). B talked about how beautiful the choir from Korea was at church last week (Fig. 4.B.11). She felt that it was glorious when she listened to the choir and invited others to listen to it too.

Commentary

The issue of control was the main theme of this session and it reminded me of my clinical supervisor's warning at the beginning of the group. Although the controlling issue was brought up by contributing money and I had not seen it in that way, it did become an issue at times. It also seems related to the issue of power and my sense that they did not want me to be powerful to any extent. On the other hand perhaps it was not so much about me, but about the issue of a lack of power in Korean women’s lives. The mother-in-law issue seems related to the power issue too: mothers-in-law could make you miserable by wielding power over you but English mother-in-laws do not seem to wield the same sort of power although some might do. However, when I strongly insisted that the ending was important everyone seemed to accept that.

J’s artwork about her mental state seemed related to that realisation about herself connected to the previous session, even though it came out in this session. The elements of dots, figures of people, and Christian symbols in the artwork seemed to be nicely captured in a few different shapes, as if she was saying that her complicated mind was well arranged after the realisation.



Figure 4.B.11



Figure 4.D.11



Figure 4.F.11



Figure 4.J.11

The last session

B, C, D, F, G, J came for the last session of the group. They seemed very happy. When they had settled down they started talking about what would happen after the group finished. B and F wanted to continue the group with me but others were saying that I would not be free for them anymore. D, G and J talked about their ideas of learning something practical such as make-up, massage, and cooking and G talked about the KS restarting and whether she could get free English lessons. However, I suggested thinking about our ending. D again expressed her feeling that she did not want to do any artwork and C followed suit. However the others wanted to draw something. There were a few conversations about not doing artwork and doing artwork, and the consensus almost went towards not doing art. With hindsight, I should have

let them do whatever they wanted but J suggested doing group work rather than not doing any artwork and I agreed they could if they wanted to. There were a few conversations among the group members and they decided to create a large sheet of paper that they could work on together. Although they did not know how to start, they discussed it and engaged with the art materials really well and co-operatively. While they were doing the group work there were many comments and conversations between them which were very interesting. B, G and J commented about each other's colours, shapes and so on. They seemed to enjoy the group work and although D had not wanted to do any art work she engaged well with the group work. There was a little conflict between members over having their own space on the paper but they were able to agree to make room for each other.

Group members said that they felt positive about having an experience of art therapy and B, G, F and J said they had enjoyed joining the group, thinking about their issues and sharing their experiences. They seemed to want to meet again at some point and they did not want to say goodbye.

Commentary

The group spent a lot of time making their collective artwork. When I encouraged them to think about our ending they said that they had enjoyed making artwork together and B, G, F and J had positive feelings about the group as represented in the artwork which featured bright and vibrant colours which I experienced as positive feedback. I found it interesting that everyone hoped that we would meet again and did not want to say goodbye and I wondered whether they accepted me as one of them now at the end of the therapy, although I was not sure about that.



Figure 4.12 Group work

Summary

The art therapy group went really well. Although they did not really know how art therapy would work, they tried it. There was high interest in the first session as eleven participants came and it became seven regular members until session six. The number fell to between four and six from session seven to the end as a few regular members attended on and off.

They all had a strong Christian faith which made me uncomfortable because my unconscious and conscious expectations were that there would be more similarities than differences between me and them. I experienced that as painful because they were not Buddhist in terms of reflecting the diversity of religion in Korea.

Their Christian faith had seemed to give them what they had needed in terms of support and a way of adjusting to their new lives in their host country, and perhaps they wanted to share that with me, although I sometimes felt excluded by their Christian faith. With hindsight perhaps that was not as sinister as I experienced it and it was all about how beneficial they felt their Christian way of life was for them. There was also some negative impact from their Christian lifestyles but they did not want to explore that – perhaps they did not want to bring disrepute to their religion, as they perceived it. As Christian faith was evident throughout the sessions I feel that I should pay attention to this issue in relation to the process of migration for these women.

Issues of power and control were evident in many of the sessions, perhaps reflecting the lack of power in women's lives in Korea and I was reminded of my own lack of power as a woman in Korea. As a newly qualified therapist it was difficult for me to adopt the role of the powerful therapist in the face of older women due to my cultural feelings about this dynamic, and the women themselves had many issues about power and control that they were working out in the group. As my supervisor also commented, the power struggle between me and the women was as much about age as anything else and their lack of power in relation to me as a therapist, when they – as older women, mothers-in-law etc – are powerless. They became powerful though when they cancelled a whole group and, in effect, took on my role!

As the only non-Christian I assumed they were taking my control away by bringing God into everything without understanding how crucial their religious life was for them. Perhaps it was more acceptable to them that God had such power, rather than acknowledging their own

powerlessness. However, my intervention in the fifth session when I told the group to support rather than blame one another seemed an important turning point in the process of the group, and I think it felt safer for them to share their issues after that. Therefore, perhaps I was not so powerless after all.

Another strong theme was acculturation, which was evident in many of their discussions about food, New Year's Day in Korea and their ways of living in the host country. There was also a lot of discussion about the relationships between husbands and wives, with their children as well as with in-laws and the tensions between traditional and modern ideas.

The group members benefited from the group in terms of their engagement with art materials, the process of their art making, their experience of the therapeutic process and of sharing their experience with other women through the sessions. There seemed to be an important moment of self-realisation for J, when she realised she was at fault in family relationships, though she considered it to be a revelation from God that J was humble enough to accept and then act on. Meanwhile it was significant that she felt able to share that in the group. The psychodynamic therapeutic process, in terms of transference and countertransference, operated within their exploration of issues in the sessions and it seemed helpful for them in relation to the process of migration. Although they did not like the quality of their artwork and wanted to have lessons, they managed to make expressive artworks during the sessions and enjoyed it very much. The most popular art materials were soft and oil pastels, crayons, watercolour paint, acrylics, colour pencils but they never used clay.

4.2. Art Activity Group at the Korean Society

The organisation

As I have already described the Korean Society (KS) in Chapter 1, 'Methods', I will only describe it briefly here. The KS worked alongside the Korean Embassy and organised exhibitions or publicity for activities such as Korean music, art and food events including fundraising events. The Korean Embassy dispatched official consuls to the Korean Society once a week for people's convenience to facilitate renewal of passports and the issuing of

work-related visas and documents. The KS tried to work closely with the local council to co-operate and discuss problems due to their different cultures.

Art therapy was advertised with leaflets at the KS and in Korean newspapers in the community three months after the art therapy group was held at the multicultural day centre (Figs. 4.1 and 4.2). I described art therapy in the leaflets in the same way as I had explained at the multicultural day centre; i.e. that art therapy is a different form of psychotherapy using the medium of art to express feelings or emotions in order to assist communication. Korean migrants might not have had opportunities to discuss and share their experience of being migrants so art therapy could give them a space to explore their experiences and, using art materials, they might be able to engage with a therapeutic process. In particular I explained how people could benefit from the creativity and flexibility offered within an art therapy group. I added that other benefits included that the art works could be culturally expressive and that the group could offer experiences of containment, dealing with problems of isolation, an opportunity to think about identity and to experience engaging in a productive process using their own language. However, no one expressed interest in art therapy for a few months.

While I was waiting for people to sign up for art therapy at the KS I was asked to run an art class, as I described in Chapter 1. It was not what I wanted to do, yet I thought an art class might be more attractive to Korean migrant people in the community as people might be frightened by the word 'therapy'.



Fig. 4.1 Art therapy leaflets at KS



Fig. 4.2 An advertisement in Korean newspapers

Previous experience

I decided to run the activity group combined with an educational lesson. The art activity group was advertised at the KS by word of mouth. My work experience in adult education in the UK

(see Chapter 3) was useful for this. Although for that work I was employed as an art tutor, I found myself tending to run the group using a loose therapeutic ethos. The participants tended to lack concentration and motivation so I often encouraged them to be creative and aimed for the session to be productive. I taught some skills when needed and when they were in the group people often talked about their artwork, and sometimes about themselves and their difficulties. It was successful with good outcomes as evidenced by exhibitions each year and was evaluated well from a public perspective. Some people went on to the next level at college. I sometimes met a few people from my group who had been having art therapy in their hospital for a long time and they often said that the group I ran was more therapeutic. I was always interested in finding out why but people seemed to find it difficult to articulate. I wondered whether they wanted to keep me happy by saying that or whether it was to do with their preferences. Perhaps there were numerous reasons.

Starting the art activity group

The art activity group was held five months after the reopening of the KS. I talked about the possibility of using the art activity group as my research material and people did not seem to mind. However, when I asked for permission to take photos of the artwork they only allowed me to take photos of completed artwork because people felt that framing the unfinished artwork was embarrassing because of the quality of the images. Another reason that I only have a few photos of the artwork from the group was that members tended to continue the artwork through a few sessions until it was complete and, compared to the art therapy group, attendance was not good with only a few people left at the end.

The first session/Introducing themselves and experiencing art materials

Although the art activity group was for anyone who was interested in joining with no age limit and without gender distinctions, eight women (aged 40-70) came to the first session. I wondered why there were only female clients and whether Korean men thought that art was only for women or if they were just not interested in it. The room was very large for eight people and it had a sink. After I introduced myself and explained about the group, I asked them to introduce themselves as well.

L said she did not know anything about art but was enthusiastic about learning. She was in her 70s and seemed to be the oldest member of the group. She said that she and her family lived in America for some years because her husband had worked in a Korean company in America and when he retired her family moved to England. They had been here for nearly 20 years.

M said that she had been in England for nearly 30 years and came for her husband's work. A lot of her family were living abroad so she said that she travelled a lot. She said that she was 60 years old.

N said that she was 55 years old and came here due to her children's education. She said that her children went to very good universities and she felt proud of them. However her husband was living in South Korea alone. I immediately felt that they had a relationship problem because of her gestures and the nuances of her speech when she was talking about him. She said that she does not see him.

O said that she came to learn art and did not want to say any more about herself.

P was keen on learning art because she had never learnt how to draw or paint when she was young. She was 62 years old and came here for economic reasons. However, she said that her husband had died a few years after they settled in England. She had been bringing up her children alone for nearly 20 years by doing a lot of different work. She said that she had become a strong Christian and went to church early each morning.

Q was the youngest member of the group and had a small child. She said that she was 45 years old and had been here for only a few years. She came to the group because of L's recommendation at church. However, she said that she might have to miss some lessons because of her child.

R came with Q from the church and seemed to be a similar age to Q and wanted to find out what the group was about.

S said that she came to the UK due to her husband's work. She was 69 years old and had been living in England for 28 years.

I encouraged them to discuss what they expected from the group; however, people had no idea what they wanted to do and some people had no experience of art. I asked people to choose any material and draw or paint to warm up a little. The materials that I was able to provide were of a better quality and greater quantity compared to the materials at the multicultural day centre because the KS supported their provision. There were some thick and thin white drawing papers, coloured paper, water colour paints, sugar paper, water colour paints, acrylic paints, brushes, soft and oil pastels, charcoals, coloured pencils, felt tip pens, glue, scissors, pencils, some sketch books, some clay, new papers, magazines, and artists' books.

L, M, P and S said that they had no experience of making artwork and wanted to learn the basic skills of drawing and to see how to do it. Compared to them, O, Q and R were younger and said that they had experience of using some art materials at school in Korea. As it was not an art therapy session I demonstrated drawing skills, which they wanted to see; this was at a few different levels as their learning capacities were different. Although the session progressed slowly, people had a lot of fun experiencing many different materials in a chaotic and playful way.

They talked about each other's practice of drawing and there were a lot of small conversations about many different topics. S and L commented that they felt as if they had become children and they wanted to have a higher level of study, although they wanted to learn basic drawing skills. Some people seemed to enjoy engaging with the art materials as it reminded them of their childhood but Q and P complained about the materials as they thought they did not look professional at all. Particularly P complained that there were no traditional ink and brushes as they were the only things that she had an experience of using when she was in Korea. Q seemed to have some experience of art making as she made an image without hesitation and said she enjoyed it.

The session was productive but L, P and S did not like what they had made because it was not well executed. A few people did not want to keep their drawings at the KS and took them away. As it was not an art therapy session I let them take their art work away if they wanted to. Although everyone was a bit nervous because it was the first meeting of the group, they said that they had enjoyed experiencing and using many different materials and wanted to come back to the next session.

Commentary

In this first session I realised that their preferences regarding materials and familiarity with art practices were closely connected to their ages and generation due to the art education they had experienced in Korea. The group almost divided into two different subgroups by age difference and whether they have experience of art or not as their attitude toward art materials was different. The sub-group including L, M, N, P and S (over 55) with no experience of art seemed to have high expectations of learning and did not like what they made due to what they perceived as its childlike quality. As P talked about not having traditional ink, paper and brushes, I realised that providing familiar traditional art materials could be an important issue for the older generation as it was culturally appropriate for them. The other group with O, Q and R (aged between 40 and 45) seemed to have experience of art education at school and did not struggle with using materials. Their perception of quality of art, providing familiar materials based on generational differences due to having no Western art education seemed to be the theme of the session as well as a future consideration.

The second session/Accepting a new culture

I received a message from Q about not attending the group any more. O did not come and did not say whether she would come back or not. S came but said that she had taken on a substantial role at church so that she would not be able to attend the group anymore. Perhaps these three people found the group different from their expectations. In particular, S had no experience of art materials at all prior to the group and perhaps it might have been difficult for her. For Q and O, perhaps the expectation of the level of learning was different as they had an experience of art education before.

As people were eager to see my demonstration, I showed and explained some colouring skills such as colour mixing, blending, broken colours, dry brush techniques, line and wash, monochrome techniques, mono printing, and texturing so that people could choose what they wanted to do. No one asked about using clay. A few people wanted to copy some masterpieces or paint images from the calendar in the room to practice colouring. They seemed to concentrate on their work better than in the last session and sometimes talked about their work. L copied a still life of food from a book and started to talk about her experience with her husband who never cooked or helped her with domestic work at home

and she started to compare with her friend who was married to an Englishman. L said that when she visited Korea she was surprised because she found a lot of Korean men seemed to help with the domestic work at home, just like Western people do. She said: "I envy young people who live differently from my generation, including my daughter-in-law." "My son does almost everything at home instead of his wife." I felt that L seemed to be complaining about her daughter-in-law who received a lot of help from her son, and I wondered whether she has a problem with her. Perhaps she wished she had a like her daughter-in-law.

N said that not all Englishmen are family men. She explained that one of her friends married an Englishman but he did not seem to be domestic. M said that although her family had been in England for more than 30 years her husband had not changed his attitudes and had stuck to their old traditions "My husband does not know how to cook. If I do not cook for him he would just die without doing anything." People giggled and agreed that their husbands needed to change their attitudes and accept the new culture and attitudes within their families.

P said that she was lucky to believe in God, as if she wanted to change the subject. People did not say anything for a while and concentrated on their work. I found out later on that perhaps she would have not wanted to talk about her husband who had died.

They seemed to enjoy colouring the images they were interested in but they were not happy with what they produced, and a few people threw their work away.

Commentary

What L pointed out was the main issue of the session. Like the art therapy group, it seemed that perhaps people abroad had stuck to their traditional or old habits more than people in their original country. Although it was related to a generation gap in a changing society, I wondered whether migrants felt that keeping tradition alive was one element of unconsciously maintaining their identity. Perhaps it was resistance to acculturation within the new culture in the host country. The teaching was challenging due to the different levels of study required although some of the people with no experience demanded that I provide what they asked for. They enjoyed their time, the session was productive and I felt that they could benefit from this group. It was a different feeling from the art therapy group at the multicultural day centre as there were no complaints at the art activity group.

The third session/Meaning of sharing food

Five people (M, N, P, R and S) came to the next session and they seemed to become regular members of the group. M brought a huge lunch for everyone although no one asked her to. She said that she wanted to share her homemade food with others in the session. I suggested that people could have some food after the session.

Some people continued their artwork from the last session but others started new ones. While they were making artwork they started to talk about how they made certain food and asked each other about ingredients. They discussed whether the Korean ingredients they bought in the UK were authentic or not and what kind of food was good for parties when they invited English people. M introduced her food as 'fusion food' because she combined a lot of new ingredients in her Korean food. She explained that when she came to the UK it was difficult to buy Asian food so she started to create a new style of food and she liked it. She said that she used to eat hot chili in Korea but could not eat it any more. A few people agreed that their tastes had changed since they came to the UK but they still missed authentic Korean food.

No one needed my demonstration or explanations but they wanted me to pay attention to their work, asking whether they were doing well by calling me to correct their work in a very competitive way. The parallel dynamic was interesting. They were enthusiastic in their learning about art while at the same time they were engaged in talking about very different issues. Only P talked about how she felt about her artwork. She said that her drawing looked sad and gloomy and did not like it because she was not an expert. She took her artwork home as she wanted to show her family.

Commentary

I noticed that the sharing food activity might be very important for people in the community as it had happened in the art therapy group earlier. I thought that food for them was perhaps more than just eating, and providing food seemed to invite people to talk and share their stories and experience. I felt that it was also very much in keeping with Korean traditional customs as it reminded me of the culture of sharing food in Korea, a tradition that provides a sense of community belonging. For example, when Korean people make a traditional side dish called *kimchi* together and share it we call it a culture of *kimjang*. Although this tradition is slowly

disappearing as the society changes, it still functions in many places in Korea. Korean migrants in the community were perhaps trying to find ways of keeping up a sense of belonging by sharing food when people gathered together.

It was another productive session and they seemed to enjoy it very much. However they did not talk about their artwork as they were focusing on talking about food in this session. Although P wanted to say something about her artwork it was difficult to explore on any deeper level. I felt that this was the significant difference between art therapy and the art class.

The fourth session/Religion helped bereavement and settlement in the host country

Only N and P came to the fourth session and told me that the others would not be there because they had an important event in their church. N and P went to different churches so they were not included in the event. They seemed to feel that it was obvious and the right thing to do. It was surprising that the importance of religion came up again in this group as it had in the art therapy group. Obviously religion was a very important part of their lives. At that time I almost came to believe that everyone in the Korean community was a churchgoer.

P said that she never missed any events at her church because it was important for her as it had assisted her settlement in the UK. She found settling in the host country very difficult because of the language and cultural differences. As her English was terrible, she did not have friends and did not know the school system for her children and so on. However, people at church helped her to deal with it and she strongly believed that when one of her family died she got over the bereavement quickly because of her religion. N agreed with P about how vital it was to have it in her life. The difference in this group was that the members did not ask whether I went to church unlike the members of the art therapy group.

N talked about how pleased she was with her artwork made with oil pastels and she wanted to hang it in her house. She said that she had never done any artwork like this in her life and she enjoyed it very much. Although she had demanded my help with her artwork she had managed to continue her work over a few sessions until it was complete (Figure N.1). While P was doodling and playing with soft and oil pastels, P constantly talked about what she did at her church; she said she went to church early in the morning, came back home to take care of her business and her family, and she seemed unable to think about herself in relation to it. At the end of the session P said that she enjoyed playing with materials. I asked whether she

wanted to keep her artwork at the KS but she folded the artwork in half and put it in her bag and said “No”. She wanted to make a proper artwork like N’s piece in the next session.

Commentary

As was the case in the art therapy group, religion was again a very important element of their life in this group as it was the dominant story in the session. It appeared that church was a great support for these migrants’ settlement in the host country, both practically and emotionally.

Attendance was not good but the process of making artwork gave N and P enjoyment and satisfaction and in particular N felt proud of her achievement.

The fifth session/North Koreans in the community

In the next session, P wanted to go out to do some sketches but it was raining. The group of five people (L, M, N, P, R and S) continued their own work quietly with my support. N and P started a new artwork and the rest of them continued with their work from the previous session they had attended. Interestingly no one wanted to use clay in this group either. I could have made something using clay during the group and that might have enabled people to see how they could use the material, however what they wanted to do was drawings or paintings in sessions. N did not know what she wanted to do and played with watercolour paints and P said that she wanted to draw something nice and wanted to be challenged. She found a painting of Turner from a book to copy (Fig. P.1).

S wondered about her Chinese housekeeper who insisted she was Korean due to her great grandfather being Korean and said that although she speaks Korean it does not mean she is Korean. S thought that her housekeeper was Chinese because she was born and brought up in China and spoke Chinese; N and P agreed with S. However M thought differently and said we would never know whether the housekeeper was a North Korean. Everyone including me was shocked because no-one had thought about it at all. M explained that some North Koreans she met were afraid of saying they were North Korean because they did not know what South Koreans would think about them, so they pretended to be Chinese-Korean in order to get a job. S said that if her housekeeper lied to her she would not feel great. R agreed. L

and N said that they understood them and if we put ourselves in their shoes we might think differently. Actually there were many Chinese-Korean people living and working for South Korean companies in the community but we do not know how many North Korean people live in the community.

M, R and S seemed to focus more on talking rather than making artwork as they did not make progress but N and P paid attention to their artwork (Fig. P.1). P started Figure P.1 in this session. I was only able to take a photo of P's artwork when the group finished as other group members did not allow me to take photos because they felt that their drawings were only for practice.

Commentary

I found the conversation about North Korean refugees was significant and it led me to think about the relationship between South and North Korea. Perhaps North Koreans were still traumatised from their escape journey and mistrusted people, therefore North Koreans preferred to say they came from China. It reminded me of what the manager at the Korean elderly day centre had said, namely that South Koreans needed to support and understand North Koreans without discrimination in order to enable them to live together harmoniously in the Korean community in the UK.

I thought that art therapy might, in the long run, be beneficial to the community when North Koreans felt that they could trust people and wanted to share their experiences or emotional disturbances with South Koreans, because South and North Koreans could understand each other a little by engaging in art therapy.

The sixth session/Experience of art in the generation and memory of Korea

L, M, N, P came to the next group session and started to continue with the work they had begun in session six without asking for a demonstration or instruction although I had prepared a lesson plan. However, I liked the natural engagement of this group and immediately decided I would give lessons and demonstrations when they wanted me to. Some people wanted to start their new drawings and a few did paintings.

P said that although she did not have an art education she used to do Korean brush paintings when she was in Korea and missed the smell of ink while she was copying one of the Dutch paintings in a book with acrylics. P said that she used to draw the scenery of Korea with traditional brushes and she loved the brush stroke very much. I asked what the feeling of the acrylic brush stroke was and she said that it was rough and not smooth. L agreed that traditional brushes, ink and special papers might be useful as she wanted to learn traditional painting when she was in Korea but never had a chance to do it: "I thought that art was only for special people who had talent." M said that, "if you like smooth textures use pastels instead. Although it gets your hands dirty, I love using this, it is so soft." M also did not have an art education in Korea and had never used traditional ink and brushes because she was not interested in it. N commented that she thought that she had no talent and art was only for her children. She said that having completed an art piece herself made her feel proud and satisfied. She seemed to be enjoying making art and talking with people in the group as she never missed a session.

N commented that M's artwork looked like the coast in Korea (Fig. M.1) and M responded that there were so many fantastic places in England which everyone needed to visit. However, P said that M did not know how beautiful autumn in Korea was. Everyone agreed that there were many beautiful places in Korea and it brought back a lot of their memories in the session.

L said that she was going to Korea soon so that she would not be coming back to the group because by the time she came back this group might be finished. Everyone wanted to go with her.

Commentary

It was a useful session in that it made me think about providing materials for Korean people. Although some of them said that they did not have an art education it did not mean that they had not had an experience of traditional painting or calligraphy. I also reminded myself that calligraphy was one of my first artistic experiences as well but I did not think that Korean people would ask for these materials as I was the one who was heavily influenced by Western approaches in art education. I also thought that for the older generation perhaps art education meant learning about Western style oil and watercolour paintings that they never had a chance to experience.

I found that people shared a lot of ideas but they did not seem to be talking about the artwork. They sometimes talked about the artwork when it was necessary or they wanted to but it was not the main focus and, in the case of N and P, they instead wanted to learn and complete the work in a competitive way and seemed to be enjoying doing it

From the seventh to eleventh sessions/Confusion between art activity and art therapy

For five sessions, in other words from the seventh session to the last session, only three people – M, N and P – came to the group. N said that she wanted to work hard to finish her artwork properly so that she could show it to people. She seemed to be confident about showing her artwork now but not the unfinished piece. P did not mind not completing her work because she came to the group to learn and experience art; interestingly she said that art making made her calm and relaxed, adding that “This group is art therapy, isn’t it?” Perhaps she found the group therapeutic and that it was difficult to know the boundaries between them, or perhaps she felt that way because I had been running the group quasi-therapeutically while giving lessons and demonstrations.

M said that she found this group enjoyable and it was not difficult to share her opinion. She also said that she had always wanted to learn how to paint and draw; she felt happy to be in the group and proud of herself that she was able to make artwork. These three people were very enthusiastic and positive about the activity group. N was the one demanding member of the group and always wanted to get help and support from me, but said that she felt that she had become a student who wanted to achieve a high score at school although no one was competing with her, and she wished to continue attending the group.

These three members concentrated on just one of their artworks through five sessions. N drew English scenery with oil pastels. Although she was distracted and the process was slow over a few sessions and while chatting with others, she managed to complete the artwork (Fig. N.2). During these sessions she said that she liked English scenery and was glad she drew it. P really liked N’s artwork and asked her to frame it and hang it at home. After copying one of the paintings from a book in the previous session P wanted to create her own picture and she continued it for a few sessions (Fig. P.2). She said that it felt like her mood, walking in the forest. M copied a city image in a magazine and drew two people in it and said it felt as if she was in France with her husband. Although I encouraged her to talk about it more she did not speak about it any further.

Commentary

Over the five sessions three members concentrated on their artwork more than before. They spent a lot of time making only one piece of work and they were being very careful because they wanted to show people. The beneficial effects of making art was the main issue and I witnessed their confusion between art therapy and art activity. This was probably because they saw art therapy leaflets at the KS or they felt that the sessions were therapeutic by the process of being productive, feelings of relaxation or sharing a lot of ideas with other people. However, it was rather interesting to think about what art therapy is and this reminded me of my experience working as an art tutor with out-patients and migrants from other countries in another community (Chapter 3). Although I thought that migrants can share and express their migration experience through making art in art therapy the assumption that I had in my mind unconsciously in establishing an art therapy service for Korean migrants was that migration can result in experiences of mental health issues. This issue occurred to me when no one came to the art therapy service after the reopening of the KS when I was asked run an art class instead. I wonder whether for Korean migrants this kind of art activity group might be a more acceptable way for them to gain access to therapeutic support.

Although members liked to copy some artwork in books and magazines, P in particular seemed to gradually want to create her own work based on her mood; Figure P.2 seemed to be freer in choosing colour forms and textures when compared with Figure P.1. M inserted herself and her husband in a copied city image and said it was in her imagination. I felt that these kind of elements made people feel that it was art therapy. We could have explored the artwork but they tended not to think about it any further. I felt that they engaged with artwork creatively and enjoyed the experience as they kept coming to the group.

The last session/Feedback

In the last session the same three people from the previous sessions came and engaged with the activity well until the end. As they all finished their artwork in the last session they did not know what to do and just played with colour pencils or crayons. When they felt that they finished their doodling they cleaned the table as they thought that if they started making a new image there would be not enough time to complete it. We decided to talk about the group and how they have felt about it and they could give me feedback.

They felt that the art activity group needed to continue because a lot of people did not know about this group. If I ran this group again many people would come to join. M thought that this group felt like an art therapy group to her as she felt that somehow that she experienced a healing process during the sessions through drawing and painting but she did not know how to explain what she felt. P and N said that although there were only three of them left at the end of the group and they had enjoyed coming.

Finally I asked whether I could take some photos of their work as data gathering for developing the system at the KS and my research as I had mentioned at the beginning of the group. They were positive about this but only wanted me to take photos of their completed works because the rest of the artwork was not perfect and they were not happy with its quality = although I explained that I was not going to evaluate their artwork. I made calls to other members to get permission to take pictures of images they had left at the KS but they were unwilling to allow me to do so.

Commentary

Only three people in the group were left at the end but they showed commitment and enthusiasm throughout the sessions. After they left the room I was thinking about how I felt about whole process of the art activity group. Although the group was not what I was expecting from the KS, and I was not sure whether this group would be helpful in terms of establishing an art therapy service at the KS at the beginning, it seemed that it had been helpful as a lot of people who visited had seen it during the period the group was actively running and there was the impact of advertising. It also had been useful to compare the art therapy group and art activity group and to consider their similarities and differences. As it was not an art therapy group the group boundaries were less strict, so keeping all their artwork at the KS was a choice they made themselves. The desire to discard unfinished pieces or practice pieces was so strong that I did not challenge the idea, and instead I would rather let the group flow as they wanted. Although there were no transference or countertransference feelings evident through the sessions, I felt more comfortable and accepted than in the art therapy group. Group members seemed to feel they wanted to come and maybe it was therapeutic to a degree, as they said. With this momentum evident in the art activity group I hoped that people in the community would gradually notice that an art therapy service existed at the KS.

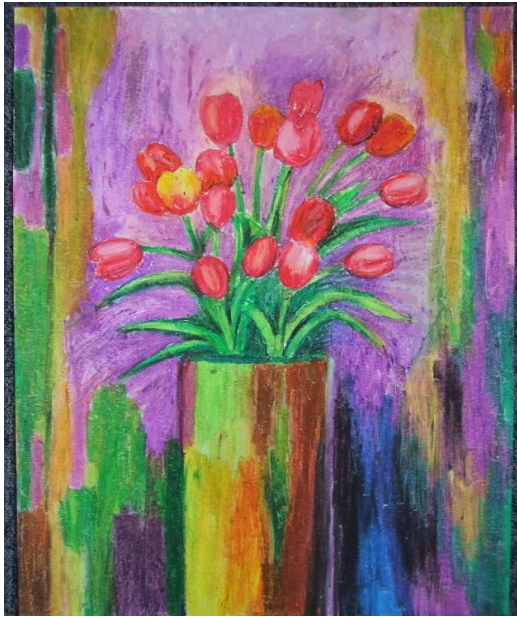


Figure 4.N.1



Figure 4.P.1



Figure 4.M.1



Figure 4.M.2



Figure 4.N.2



Figure 4.P.2

Summary

The art activity group was a good experience for me to see if Korean migrants might be more interested in an art activity group than art therapy. The art activity group was instantly attractive to people in the community but some members did not take it seriously as they left the group for a few different reasons such as childcare, church activity or other issues at the beginning of the group. However, the remaining members benefited from the group as they said they liked coming and enjoyed the sessions.

This group brought up a lot of significant issues and themes in relation to art, therapy and cultural experiences. There was an issue of providing traditional art materials for members of the older generation and this also tied in with the issue of art education in Korea: for the older generation art education meant a different experience compared to the younger generation. Attitudes toward artwork were limited as members only valued the completed quality of the artwork and had demands and high expectations in terms of learning which was reflected in the session.

Similar to the art therapy group, the main theme was acculturation, which was evident in many of their discussions about food and their ways of living in the host country and also regarding the roles of men and women in both countries. In particular using the sharing of food culture creatively featured significantly.

As the Christian faith was an important theme of the art therapy group, it was also shown to be a great support in terms of settlement in the host country in the art activity group. In this group I felt more accepted and did not feel excluded by their discussion about religion.

Another significant issue was living with North Korean refugees in the community and members expressed their feelings about this as they felt uneasy but realised that North Koreans needed more support without bias in order to live together pleasantly in the community.

Another interesting issue was that there was confusion about the difference between art therapy and an art activity group as they felt that this group was art therapy, particularly based on their feelings. The art activity group did not have a therapeutic process in terms of transference and countertransference but members received some benefit from engagement

with art materials and productivity through the sessions, and also profited from sharing experiences with each other. As I mentioned the artwork made in the group had a completely different quality to that made in art therapy, as they wanted to achieve very finished work. However choosing materials and the choice of colours were similar as they tended to use soft materials and colours in both groups and never used clay. The attendance was much better in the art therapy group than in the art activity group.

4.3. Individual art therapy at the Korean Society

Six months after reopening the KS and while the art activity group was progressing, I had one individual art therapy client who referred herself. I tried to offer 12 sessions but, due to her having to move house, her sessions finished prematurely and therefore I was only able to offer her six.

The first session/Loss and gain

When V came to the first session she looked nervous. She was small with short black bobbed hair. She had a lot of pimples on her face as if she was still a teenager, or perhaps they were because of stress. She saw art materials on the table and became excited about using them, and asked whether she could draw while she was talking about herself. She introduced herself while preparing drawing then she focused on her picture with oil pastels. V was 23 years old, a university student studying management who said that she had some concerns to talk about at the brief initial meeting. She came to study in the UK and had been here for a few years.

After a while V said that she was not sure whether she could come to art therapy because she was not good at art but she found it interesting that she did not need to be an artist. After she finished her work I asked that whether she wanted to talk about her picture. She was silent for a while and started to cry as if she was waiting for the moment for a long time. She said that she had broken up with her boyfriend and it was her fault. She regretted that she had come to the UK to study. I was reminded of my experience when I came here to study and remembered that it was not easy to leave everything behind.

V found surviving in a different country difficult and said she became very dependent on her male classmate. They became intimate as girlfriend and boyfriend but she felt guilty about her boyfriend in Korea, so she confessed to her ex-boyfriend what had happened. Her ex-boyfriend did not mind but wanted her to give up studying abroad to get married to him in Korea. However she did not want to give up her goal. Although she had made the decision she felt very bad and missed him very much. She kept crying. Although she used very bright colours her picture seemed very symbolic of her distressed feelings and revealed a lot of questions about herself.

She felt that she still loved him but she thought that it might be too late to go back to him; she had one more year to complete her course. She said that her ex-boyfriend did not know what it was like being in different country. It seemed that she had had a hard time since she came to the UK. I reminded myself of the great expectations I had when I came to the UK but I also found it difficult to be alone. However I managed to get enough support from friends and I asked whether she had friends in the UK. V said “No!” It might have been difficult without people around her and her English boyfriend must have been a huge support for her.

She said that she was desperate to find someone to talk with and was glad she found art therapy and could talk about it. She said that although she goes to church she did not want to talk about her personal issues with people in church. I wondered whether she found that religion did not give her enough strength, support and a social life in the host country. She talked about her English boyfriend who really fell in love with her and she worried about whether she could make a long-term relationship with him due to the different culture. An hour seemed to be too short for her and she wanted to come back soon. After she left the room I thought about my early life in the UK and felt sympathetic and hoped she would benefit from art therapy.

Commentary

Although it was the first session I felt the session became very intense given V’s story. Perhaps it was because I really felt for her as her experience reminded me of my early journey in the migration experience. I had thought about what would have happened if I had given up studying abroad. Would I be happier or regret that I made a wrong decision? She made me think a great deal in terms of my shared experience. A lot of the time V was in tears and talked about her relationship with her ex-boyfriend; I anticipated that her issue probably was

homesickness too as it was a real difficulty for me as well. Her issues were not only about the things that she lost but she also worried about what she encountered in the host country as she talked about the cultural difference between her English boyfriend and herself.

Although V was a bit shy she did not hesitate to use the art materials and to talk about her issues as she said that she desperately wanted to find someone to talk with and felt relieved. She was not even curious about me after the short introduction and fully focused on herself as if she had had therapy before. It was totally different from the art therapy group at the multicultural day centre. I wondered whether she had learnt about therapy in general through education or media, or whether she was more open to therapy simply because she was a lot younger.

V felt that going to church did not give any support, which was different from what people in the groups had said. I wondered whether it depended on their generation; whether perhaps young people might feel differently about their religion in the host culture or whether it was contingent on the purpose of staying in the host country.

Her artwork was symbolically confident in expressing her feelings and she enjoyed the process of drawing. It was a bit like a style of pattern in textiles that could be printed on cloth for summer shirts because the shapes were vibrant and lively, although question marks and hurting hearts represented her difficult feelings.



Figure 4.V.1

The second session/Painful feelings

V came on time to the next session and was eager to draw. She had chosen the same materials as the last time and some watercolours, and drew some shapes of water drops with a lot of blue colours. She did not talk about anything during the art activity. It was interesting to watch the process of her image-making. She allowed nearly 30 minutes for making art as if she was communicating with me silently with the art. V started to say that blue was her feeling today and was not sure about her picture. I commented that they looked like water drops and she said that they were all her pain and sadness. She was still feeling guilty concerning her ex-boyfriend. I said that water drops were not everlasting and perhaps her painful feelings would not last long either. This came out of my mouth unexpectedly and I thought that I may have said too much.

She thought about my comment and said that it was interesting. She said that she came here to make herself feel better and after crying she already felt better compared to the last session. V said that she did not sleep well as she was thinking about so many different issues in her life these days.

Although V was 23 years old I felt that she was mature because of her manner and gestures. She said her parents were always busy when she was young and she was always with her grandmother; she hated that they were always working while she was growing up, and said that she did not enjoy her childhood. She almost did not talk about her painful feelings in relation to her ex-boyfriend anymore and seemed to move on to a different issue. I thought that art therapy could definitely provide a space for her to talk about anything that she wanted to. Time was an issue and she complained that the session was too short but wanted to come back for the next meeting.

Commentary

V seemed to enjoy having my full attention when she was making her artwork and perhaps this reminded her of her absent mother when she was young. I was wondering about whether V had had insecure attachment to her parents and that it might have to be carefully explored through the therapeutic process.

In this session I unconsciously identified with and wanted to say that V would be okay; like me, she would survive this difficult time. She seemed to already realise that she felt better after the first session and finding someone to talk with was what she needed. The artwork in the

session had a similar style to the one in the previous session: repetitive shapes and colours, like playing with pattern, and every element was carefully filled with colour. I felt like she captured her negative feelings and emotions in the water drops and tried to let them disappear.



Figure 4.V.2

The third session/Unhappy childhood

In session three V talked about one of the Korean women who she saw with her child on her journey to the Korean community, and said the woman seemed very similar to her mother because she was demanding that her child read Korean in a shop when she was shopping for some Korean food. She said that her mother used to do the same as that woman and she did not like it. She felt that she was not good enough to make her mother happy. However she seemed happier than she had in the last couple of sessions. She wanted to use soft pastels and oil pastel. She tried some soft pastel on a separate sheet to see the effect. While she was making an artwork she said that she had sent some gifts which she had had for a long time to give to her ex-boyfriend in Korea. She felt that they belonged to her ex-boyfriend so she sent them. I asked her whether she was still unsure about her decision. She said that she sent it in order to finish the relationship clearly with him. She drew a happy picture and explained her

desire to have a family. She wanted to get married to have a proper family and would not want to make her children unhappy like her parents had with her.

Commentary

V's concern seemed to change as if she figured out the issues with her ex-boyfriend and was reminded of her mother and unhappy childhood in the session. She hoped to have a happy family when she married. Her artwork represented her hope with a smiley face that looked like a 'hello kitty' in flowery background, which had a bright and soft quality.

V tended to spend most of the time for making artwork, spending less time talking; she seemed to enjoy concentrating on the process during the session.



Figure 4.V.3

The fourth session/Bubbles and trap

V came a bit late to the next session and said that she might have to go back home due to having her period in the session. However she went to the shop and came back in ten minutes.

She said that she was embarrassed that she was not prepared for it and showed a sense of relief. She started collecting some pinkish colours and purple colours from soft, oil pastels and coloured pencils and drew from the edge of the paper. She made a strenuous effort to draw with many different colours and took the whole session. She said that these were her favourite colours and was so happy to have all of them. She said that the bubbles were trapped in the squares and the bubbles cannot move or disappear in the trap. It was interesting what she said about her picture and I wondered what the bubbles and trap meant. Perhaps she felt that she was trapped and did not know where to go. Bubbles perhaps represented her feeling of impatience. She did not say any more and carried on drawing until the end and then said she really liked coming to the sessions and felt listened to and cared for by me.

Commentary

This was another session that V said that she really enjoyed and I felt that it was not only because of the art-making process but also because of having my full attention. She seemed to enjoy me watching her all the way through the session and I wondered whether she was experiencing the relationship between mother and daughter that she had missed, as I felt as if she was a child demanding my full attention.

V's artwork reminded me of Kusama Yayoi's work, 'dots obsession' (Fig. 4.V.4.1 Kusama) due to the repetitive dots in her artwork, although the pastel colours and the background were different. I realised that Kusama's dots are like drops of blood, which I may have unconsciously picked up in relation to V having her period. Kusama had paranoid schizophrenia, which was different from V, but V seemed to enjoy the repetitive work of making dots and grids obsessively as she spent the whole session doing it. I wondered whether V felt catharsis by using a similar process.



Figure 4.V.4.1 Kusama



Figure 4.V.4

The fifth session/Notification of leaving

In session five V looked a bit sad. When I asked whether she was okay she said that she had bought a plane ticket to Korea for her mother's birthday. She wanted to give a surprise party for her although she did not understand her mother. V said that she missed her family so much. She also said that she would come to the next session as a final session due to her university commitments. V thought that she could move a bit later so that she could come to at least 12 sessions as we had discussed, but said she had found new accommodation earlier and decided to move there with her boyfriend. Interestingly she wanted to come back when she moved back to London. It felt too sudden and I did not say anything about her decision. I could have discussed it and what it meant but I did not because I was too upset and felt it as a rejection.

Her artwork seemed to have some sadness and emptiness. She was pleased about what she did and wanted to keep it. I wondered about the meaning of the black mark near the tree in her picture. She was not sure what it was but I guessed it was about herself.

After she left I felt an emptiness and a feeling of hurt. Perhaps her ex-boyfriend felt the same when she said that she had a new boyfriend or even when she was coming to the UK. However, there was nothing I could change and I felt that she perhaps needed to move on and take responsibility for her decision.

Commentary

This session made me think about my experiences once again because we shared a similar experience. Making a choice in life always has an element of risk and regret, and in particular migration seemed to be the extreme in terms of consequences because it involves loss and disconnection between two different places.

The style of artwork changed; there was no repetitive pattern and the image had a totally different quality from the artwork of previous sessions, which was enigmatic and dreamlike. The landscape image looked like a cloudy day and perhaps it represented her feeling of being sorry at ending so soon. Looking at the image again, the black mark looked like a baby in a crib and the two marks above as if it was crying.



Figure 4.V.5

The last session

In the final session she was 20 minutes late and apologised. I knew that she was coming as it was the last session. She again was eager to make a picture in a short time. She grabbed some materials and told me that she was going to have a proper time with her family when she visits Korea soon. She was a bit worried about seeing her ex-boyfriend. She was in a hurry to finish her picture as if she must finish her picture before time ran out. V drew some boxes which had some pretty colours. Her dot pattern came out again in the background as perhaps it was a comforting choice.

She did not know what it was about and did not talk much but thanked me and said she really enjoyed her experience of art therapy, which she would never forget and also regretted that the duration of her therapy was too short.

Commentary

Although art therapy finished prematurely I felt positive that she had benefited from the short period of therapy although it would have been better if V was able to stay longer to complete the sessions. She engaged with art material really well and managed to express her feelings and emotions, which made her feel better and listened to.

I felt that her artwork represented her twenties life in a different country; not knowing the future as she did not know what was inside the boxes that could make her worry about something or have something to hope for. On the other hand she might have felt that things have been put in boxes! Maybe she let too much of herself be seen and felt she had to retreat, end therapy and go home. I thought that she was strong enough to survive her feelings of guilt and could finish her studies in the UK.



Figure 4.V.6

Summary

Art therapy with V progressed well compared to the groups as V had focused on her own issues and explored them although it was a short period of therapy. Studying abroad and living in a different country were difficult for her and brought up a lot of issues and changes in her life and they reminded me of the beginning of my journey too.

There were some important issues and themes in terms of attitude about art therapy and personal issues in the process of therapy. V was excited about having various art materials and a Korean therapist and seemed immediately to have understood about the process of therapy as if she had a prior experience of having therapy. I anticipated that it was because she was of a younger generation and had learnt about and was open to therapy. She used art therapy to talk less and do more art which was different from the group.

Personal issues that she brought up were related to migration, such as feeling guilty and sad, difficulties and fear in learning and adopting a new language and culture respectively. She moved on to another issue of the relationship with her family but the sessions finished before she could explore this more. These issues and themes gradually came out through the sessions and V explored them within the therapeutic and art-making processes.

As I have explained about the artwork in the description of each session, V's art work had similar dot patterns all the way through the sessions except in the session before last when she talked about having to move. Most of the artwork was spontaneous, abstract and interpretive in expressing feelings and emotions.

She had benefited from the brief therapy, had felt heard and understood, and it had helped her resolve the issue with her ex-boyfriend. It has also shown that there were more issues that therapy would have helped.

Towards the next chapter

In this chapter I have discussed three case narratives of two groups that engaged in art therapy at the multicultural day centre and art activity at KS respectively, and a case of individual art therapy at KS. We have seen how the process of migration was a major influence in their lives, in the cultural relation between the two countries and the way clients had been living in the host country, as I summarised at the end of each case.

As I mentioned in Chapter 1, these case narratives were written before I reviewed arts and cross cultural therapy literature and specific theories on the process of migration in order not to bias the case material. In the first part of Chapter 5 I will now go on to explore art therapy and cross cultural therapy literature in order to position the relevance of my research interest. In the second part of Chapter 5 I review some of the diverse conceptualisations of migration in relation to the issues and themes identified in the case material. I will draw out my research questions again from the literature before I revisit the case material in Chapter 6.

Chapter 5. Literature on Art Therapy, Cross Cultural Therapy and Process of Migration

5.1. Art Therapy and Cross-cultural Therapy

The central interest that emerged in this study concerned working cross culturally in art therapy between West and East, particularly in terms of how art therapy, which has evolved in the West, might be received by Eastern clients. I wondered what effect this might have on the therapist's awareness and practice, and realised how important it is to have an understanding and awareness of particular cultural, social and political contexts when working with clients from different cultures, even when clients are from the same ethnicity as one's own. In this chapter I will examine the literature in relation to these questions.

Although awareness of cultural diversity and mental health issues in the migrant population in the UK and the body of art psychotherapy literature in general is growing, I found that it is still limited. In particular, when I initially wanted to focus on issues in cross-cultural therapy in relation to the significance of Korean migrants and their communities, I realised there was no UK art psychotherapy literature on the subject. Only Case (1998) and Liebmann (2002) have explored working with Asian cultures in any detail. I found more relevant literature on the relevant issues in cross-cultural therapy when I widened my research to include arts therapies (e.g. dance movement therapy), UK psychotherapy and intercultural therapy and – more significantly – Asian psychotherapy and counselling, Korean art therapy, American family therapy, and American psychology and psychiatry in relation to Korean migrants.

In the first part of the literature review I set out aspects of cross-cultural issues that have featured in previous studies in UK art therapy and identify the gaps, i.e. the areas that need further research. I follow this with a similar exploration of other therapies. I focus in particular on cross-cultural issues concerning the relationship between West and East as it is at the heart of this research. Some of the less relevant literatures will be treated more generally.

In the second part of the review I will focus on Asian counselling and psychotherapy and Korean art therapy and how these practices have dealt with cross-cultural issues when the Western approach meets its Eastern counterpart. I will briefly address the psychological issues of migrants in therapy and I will specifically look at American family therapy and American psychology in relation to Korean migrants because these are highly relevant to my research.

5.1.1. Cross-cultural Issues in UK Art Therapy

A key aspect to cross-cultural issues in relation to this research is whether the therapy takes place in or outside of the therapists' countries of origin or the countries where they trained as therapists. At the same time I will concentrate on issues arising in therapeutic relationships between the West and East. For the purpose of this review, I have structured cross-cultural issues into four different groups: firstly, the issues of art therapists (or researchers) who went abroad and set up art therapy workshops or training; secondly, issues from art therapists working in the UK with clients from other cultures; thirdly, issues from art therapists from other cultures who are working in the UK with clients who are also from other cultures; and fourthly, issues regarding art therapists from other cultures who are working in the UK with clients from the same culture as the therapist.

1) Issues raised by art therapists (or researchers) who went abroad and set up art therapy workshops or training

Although art therapists have drawn attention to issues in cross-cultural therapy since the 1980s, through my research I found that art therapists have tended to become more aware of intercultural and cross-cultural work when they travelled abroad to facilitate art therapy workshops or training. Dokter (1998) has mentioned that foreign students who trained as arts therapists outside their country of origin become more interested in considering certain issues. In the British art therapy literature, Waller (1983, 1989, 1992) was the first to raise the issue of working cross-culturally when she described some differences between working as an art therapist in Western countries (Britain and America) and Bulgaria and Italy, due to the different cultures and working conditions. She has emphasised the importance of addressing the given political, social and cultural contexts when art therapy was introduced in the Bulgarian and Italian contexts. Like Waller, some art therapists or researchers have felt that the cultural, social and political context was a prominent consideration in an art therapy intervention and wanted to be sensitive. The constant theme that I encountered was the importance of awareness. Kalmaniwitz and Lloyd (2005) experienced working with people affected by the Yugoslavian Wars in Bosnia, Croatia, Slovenia and Kosovo, while Gilroy (1998) developed an art therapy programme in Australia and used the phrase 'cultural congruence' to describe this awareness. Nabarro (2005) has worked with children in Sudan, and Solomon (2005), who explored the difficulties of working as an art therapist in South Africa, also emphasised the importance of this awareness.

While all the above authors were interested in the introduction of art therapy in different Western countries, Case (1990, 1998) has talked about some issues that had particular relevance to my research, including the different values of West and East. She explored the difference between individualism and collectivism in the West and East respectively, particularly the 'we' cultural values and expectations in the East when she facilitated some art therapy workshops in Hong Kong. She discussed the impossibility of working in the absence of a 'self-regarding ego' when a few group members presented their childhood and family as 'Harmony, Purity and Evergreen' from a Confucian perspective (1998: 244). From her Western point of view, Case was confused about whether it was a defensive presentation but she came to realise that this expression was to be expected in this particular cultural tradition. Case stated that some factors in the culture might work against Western therapy's expectations of clients, such as conformity with social values, pressure to be a 'model pupil' and a family structure that inhibits the expression of difficulties outside the family (1998: 258). In particular, she learned that family-orientated social structures were the basis of social life in Hong Kong. Case found that in Chinese psychotherapy, being culture-bound and class-bound are important considerations. She explained how in art therapy the possibility of not having to use words could enable people to sidestep the inhibitions that affect verbal psychotherapy. She drew this conclusion because the group members showed little difficulty in making images.

Interestingly, Case (1990) also witnessed the state of change between traditional values and the newer individualism, and was interested in one client's exploration of 'self' as 'I' in a Western manner. She wondered whether this was due to social and political change in Hong Kong at the time, which was a mix of East and West due to the amount of western immigrants in the area. Case explained that Hong Kong had a massive immigrant population and that many of these people had encountered problems getting jobs because companies only offered job opportunities to people from the West. This brought up questions regarding colonial politics and 'the discrepancy between the perceived ideal and the true self' because there were enormous gaps in income between the poor and the rich and whose living areas were so near each other geographically (1990: 255).

This seemed to be an important aspect of this research in terms of raising the question of the impact of Western migrants on the exchange of culture and ideas between West and East. Sadly the paper was limited in its exploration of this question.

Case expected that Chinese people would make traditional Chinese brush paintings that

emphasise techniques and discipline but quickly realised that people in the group readily used and experimented with various materials in the workshop. She thought this was because there was so much emphasis on academic achievement in Hong Kong and so she guessed that various art forms were rarely taught in school. For her, this demonstrated how important it is for the therapist to be able to reflect on their assumptions. Case reflected on how Westerners need to expand their views of working cross culturally. Her exploration showed the very different traditions and cultural values of the West and East and it was interesting that she revealed both her assumptions and awareness of the particularities of working with Asian people. This also concurs with the history of Korean art and my own personal experience of learning both traditional Korean and modern Western-influenced art practices.

2) Issues from art therapists working in the UK with clients from other cultures

There were a few therapists in the literature who talked about working with clients from different cultures in the UK. Cooper (1999) has described how her art therapy groups contained women from various backgrounds. Although her clients were not Asians, she highlighted the immigration experience of her clients, which was also relevant to me. She has commented on how the sense of loss and separation from the homeland emanated from an elderly Polish client's art work. Although the client's English language ability was limited, Cooper understood her client's feelings of desolation in the art work and explained how progress was often seen through changes in the art work rather than what might be said in the group.

Weston (1999) has written about issues that emerged when working in a community art therapy group with a small number of Asian men. She particularly emphasised the different belief systems and values between East and West as she pointed out the Eastern values of acceptance, harmony, and understanding of awareness, contemplation and body-mind-spirit unity that were predominantly expressed in the group. She discussed the importance of understanding the clients' culture, otherwise some beliefs and practices may seem incomprehensible to the therapist. She suggested that cultural, social and political issues are present for everyone in any art therapy group and realised that 'cultural differences were not only a source of misunderstanding or conflict but were often a source of insight and at times an agent of empowerment and change' (1999: 191).

Both Cooper and Weston reflected on issues arising from working with clients from different

cultures and on how dealing with differences can give therapists a particular awareness and rich understanding. Different values between cultures were highlighted, but Weston did not explore the migration issues of her Asian clients. Another important dynamic was that these therapists did not discuss their own cultural roots. I did not actually know what the culture of Cooper and Weston were or whether they are British or American. If they are American I wondered if there was an assumption that as a ('white') therapist from the host country they do not need to acknowledge their own values.

I will now move on to discuss issues arising from migrant therapists' experiences.

3) Issues from migrant therapists in the UK

Compared to Cooper (1999) and Weston (1999), Liebmann and Ward (1999) were more conscious of their own identity. They explored what it means to be both Jewish and working as art therapists as migrants in Britain. Through her experience of being a Jew in Britain, Ward explained the significance and damage (although they said that there was also some obvious gains) that were the result of the process of assimilation. As a result of that Ward became more "sensitive to pressures on people from other cultural groups to assimilate and to the impact on them of loss of meaning and confusion over identity and the sense of 'not belonging'" (p.238). Consequently she emphasised that her contact with other Jewish friends and therapists was very important in preserving her Jewish history and lived experience. Liebmann discusses how the invisible histories of oppression, such as the Holocaust, can still exist between Jews and non-Jews and the influence of these inter-generational oppressions, which seem to be hidden, should not be ignored and also need to be addressed within the therapeutic relationship.

In 2002 Liebmann presented her art therapy work with elderly Asian clients who were isolated, lonely, homeless, depressed or experiencing adverse family circumstances at an Asian day centre in Bristol. She described how the needs of elderly Asian people often remained unmet because many of them found existing services culturally alien to them. Art therapy was one of the services that was provided for people in the centre. She explored how religion in the East has been seen by her Asian clients as playing a similar role to psychotherapy in the West, as the members of the centre were much less inhibited or self-conscious about including religious symbolism in their pictures compared to western people. She suggested that the main function of an art therapy group might be to provide the space for contemplation using art materials

and there might be a need to talk about things and analyse them afterwards. She concluded that art therapy provided an opportunity to express Asian cultural values, especially in situations of isolation, as the emphasis is more on the doing of the artwork than its discussion (Liebmann, 2002).

I wondered what connections Liebmann could make between the awareness of her own cultural perspective and the clients' within the therapeutic relationship with Asian clients. Although Liebmann explored her own Jewish identity in a separate article it would have been interesting if she had explored more about her own cultural roots and how they affected the therapeutic relationship. It also occurred to me that the therapist and clients were both migrants and this could have been a rich source of exploration.

Migrant issues were also significant for Dokter (1998). She has explored her experience of being a migrant therapist and showed her awareness of working with migrant clients and how recognising her own identity and her response to this situation was important in building a relationship to the host society. She has pointed out the importance of tackling the issues of working with differences and commonalities regarding the migration experience and cultural value, biases such as racism and assumptions in the practice of arts therapies. She has focused on the intercultural application of the arts therapies and talked about how the use of arts therapies (art, music, dance movement and drama therapy) in the intercultural area can possibly be a therapy of choice because if migrant clients cannot express themselves fluently in English, non-verbal communication may help overcome language and cultural barriers.

Dokter (1998) has emphasised that to be culturally specific, non-verbal communication and considering the issues of embodiment are necessary, because underlying cultural aspects are easily exposed through non-verbal styles of expression such as using gestures, senses and movement, as Dosamantes-Beaudry (1997) has stated. She provides some examples of arts therapies such as non-verbal communication by traditional psychotherapists using psychodrama in working with Japanese clients as practised by a British therapist (Wolf and Hall, 1971). She also reflects on the importance of continuous learning by sharing ideas with other people, including clients and other therapists.

4) Issues from art therapists from other cultures who are working with clients that are from the same culture as the therapist

Many of the authors above have described the different cultures of their clients in art therapy from the viewpoint of outsiders. There is very little written about situations where both client and therapist are from the same culture, but live in a differently cultured country. It seemed there was a gap in this respect in the literature.

Art therapy dealing with race was often predominantly about black and white and there was no literature on Asian relationships at all. Campbell and Gaga (1997), and Campbell and Barber (1999) – who were black therapists – talked about the impact on the relationship when both therapists and clients are of the same ethnicity. They suggested that mutual and equal respect was beneficial in the relationship between black clients and black therapists. This can be another aspect to look at when we work with clients from the same ethnicity. There was no discussion about when Western and Eastern therapists and clients meet in art therapy in the race and culture literature at all. Clearly this is an absence that needs to be addressed that I hope my work with Korean migrants will go some way to filling.

The issue in the literature that was most relevant to my question regarded the different values between West and East (Case, 1990, 1998; Weston, 1999; Liebmann, 2002). In particular Case's confusions and difficulties in working with some of the issues related to Eastern culture, e.g. the impossibility of working with no 'self-regarding ego' and Confucian perspectives reminded me of the shock of my experiences as a migrant from the East. It seemed we were both experiencing a substantial difference between Eastern and Western expectations but from opposite perspectives. Case had travelled to the East from the West and I travelled to the West from the East. It seemed that Case's awareness came from exploring her questions in detail and that she tested out her assumptions about Eastern culture. Her approach and difficulties seem to support my research idea of wanting to find out the reason why establishing an art therapy service for Korean migrants was so difficult and to examine my assumptions and presuppositions about working with Korean migrants so that I can understand the needs of other Korean migrants more fully.

This literature review has revealed that many authors felt that in order to avoid potential errors and misunderstanding, cultural awareness is vital in engaging with clients from different cultural backgrounds and that it is important to be conscious of cultural, social and political difference. However, only some migrant arts therapists, Liebmann and Ward (1999) and Dokter (1998), are as interested in how their own cultural roots might affect their work and understanding as I was interested in how my own experience might affect my work and

understanding of Korean migrant clients.

As the UK art psychotherapy literature was so limited in its exploration of the issues I will look at the UK psychotherapy literature that explores cross-cultural issues in the next part of this review and examine psychotherapists' interests, challenges and awareness in their cross cultural practices.

5.1.2. Cross-cultural issues in Intercultural Therapy and Psychotherapy in the UK

Kareem and Littlewood (1992) and Bavinton (1992) discuss the value of understanding the complexity of integration, assimilation and cultural factors, emphasising that we are all different in terms of our diversity and difference of race, colour of skin, gender, religion or social and political features. The term 'intercultural therapy' seems to suggest that no matter our ethnicity or where an individual come from, as therapists we need to consider the degrees of difference and variation in the therapeutic relationship and context. These ideas are relevant to my research in terms of working cross-culturally with migrants, due to the transition people have experienced as a result of migration.

Although I did find intercultural therapy theory useful, particularly when Kareem and Littlewood discussed the difficulties of working with clients (mostly black people) from different cultures, there was no direct reference to Korean clients even when the authors referred to Asian clients. Intercultural therapy, involving working with migrants and minorities, was more focused on black people and the sensitive racial and class issues arising from the therapeutic experiences of this group, in a way that is similar to the art therapy literature on race and culture.

Over the last 10 years intercultural therapy has gradually shifted its focus away from the black ethnicity issue and there has been more written about working with various groups of people from different countries such as recent immigrants and refugees, but there seems not to have been very much development in this area since. A few therapists (Turkish and Greek) from different backgrounds tend to work with the same nationality locally in some intercultural centres and have reported the benefits of culturally sensitive therapy in a conference (internal conference at Nafsiyat, 2009) but this was limited. The work of Kareem, Littlewood and Bavinton dates back to 1992 and I initially wondered if the exclusion of an examination of other intercultural therapeutic encounters was a consequence of when it was written. However, it seems that there is still relatively little published about working with different cultural groups.

This seems inappropriate in multicultural 21st century Britain.

In recent UK psychotherapy there seems overall to have been some effort to make therapy culturally appropriate, following the ideas of intercultural therapy. Although some ideas from the intercultural therapy literature seem to be out of date, such as focusing on black and white issues and class, the fundamental ideas of interpersonal and intercultural relationships in the therapeutic relationship have been considered in current psychotherapy practice. Psychotherapists such as Bhugra and Gupta (2011) are interested in exploring and developing the practice of working with clients from different cultures. However a major problem reported in psychotherapy was the language barrier when working with people from different backgrounds. Both in individual talking therapy as well as a 'fast-flowing' group dialogue it can be difficult for people to follow the conversation. Salvendy (1999), a psychotherapist, has written that on this issue group psychotherapy presents significant challenges to patients from different cultural groups.

I felt that art therapy could perhaps be a better option for migrant and refugee clients as it would help to reduce the problem with language difficulties and cultural barriers. There is evidence that some therapists such as Wong-Valle (1981), Case (1990), Wengrower, (1994) Cooper (1999) and Liebmann (2002) have experienced how readily clients were able to engage with art materials when they were working with people from different cultures. This supports my own experience of experiential groups, supervision and personal therapy.

Additionally there seem to have been some difficult questions posed regarding whether it is more useful therapeutically for a group to be multicultural or composed mainly or specifically of members from one ethnic group. Silverstein (1995) has suggested that if someone is struggling with issues concerning acculturation, a multicultural group is likely to be more effective than a mono-cultural group because the latter can create sub-cultural norms and has the potential to reinforce ethnic stereotypes. However, interestingly, she also argued that believers of fundamentalist religions and politically or nationalistically fanatical groups and parties will be more effectively treated in homogeneous groups. Silverstein explained that because her Chassidic Jewish clients lead lives that are segregated from mainstream society, it was an obstacle for the Chassidic Jew to be in a heterogeneous group, so a group structured around a single issue would be less threatening and would avoid the disinclination toward casual public self-disclosure and care-free conversation. Silverstein explained that it is similar

to creating a group around people with the same symptom so that members with the same problems can share and support each other in the group. Silverstein (1995) finally pointed out that the group leader (therapist) must have a familiarity with the culture, be sensitive to the particular characteristics of the Chassidic Jew and be respectful of the limitations of treating them in the group setting.

5.1.3 Cross-cultural issues in Counselling and Psychotherapy in Asia

Cross-cultural issues have been extensively discussed in the *Asia Pacific Journal of Counselling and Psychotherapy* since 2010 and some counsellors and psychotherapists have talked about a reconceptualisation of the leading Western counselling theories in their own cultural contexts. Intriguingly – and in common with some of the UK art therapists' experiences – these counsellors and psychotherapists have also become more aware of cross-cultural work when they travelled abroad to facilitate therapy or run training courses. Indeed, some therapists who trained in Western countries went back to their country and practised, then experienced and wrote about cross-cultural issues (Moir-Bussy, 2010; Bowden, 2010; Kao, 2010; Yagi Kai-Ching Yu et al., 2010).

In this section I first review the issues from Western counsellors and psychotherapists who went to practice and run training courses in Asian countries. Secondly I examine the issues of counsellors and psychotherapists who trained in Western countries and went back to practice in their own countries.

1) The issues from western counsellors and psychotherapists who went to practice and run training course in Asian countries

A counsellor educator, Moir-Bussy (2010) has talked about her experience of working in Australia and Hong Kong. She found Western theory-based practice was not suitable for indigenous people in Australia because their way of life was very influenced by different values and philosophies compared to people living in the West. She also saw students in Hong Kong struggling to reconceptualise Western ideas into their own cultural context. These were explored (2006) through conversations with a group of counselling graduates that had trained under Western programmes for counselling, and revealed that they tended to reconceptualise the ideas they learnt by drawing on their own philosophical and cultural traditions. Moir-Bussy thought they seemed to be trying to reformulate their counselling theories into theories and

practices that better met their needs in Australia and Hong Kong. She reflected on how making theory relevant was a complex and ultimately intuitive process, emphasising the importance of gaining awareness and suggested there is a need for the East and West to inform each other and share their ideas and the embodied, lived experience of different cultural groups (2010).

Reconceptualising Western concepts to make them relevant for indigenous people in their own context was a key issue for Moir-Bussy; Bowden (2010) has also identified with these issues. He talked about the experience of working with Maori people in New Zealand and highlighted how it is crucial to examine the assumptions and beliefs that Western theories have brought to counselling practice when introduced to another culture. He also emphasised the need to focus on the complexities of a culturally-based understanding of human life rather than choosing therapy methods to approach therapeutic work with clients when he trained counsellors. From his experience in the South Pacific and New Zealand he realised that there were references to community values and spirituality and lessons from legends, not only in words but also in terms of music and gesture. He has suggested developing a new understanding within each setting where indigenous culture is present, rather than reinterpreting traditional counselling and psychotherapy methods. He also warns that when there is a lack of examination there will be a further colonising effect and this will be an obstacle to the growth of indigenisation.

Their ideas of working with indigenous people in their own context were appealing and highly relevant to my research in terms of paying attention to helping clients achieve wholeness. Through my experience of not being able to continue an art therapy service and having a limited number of cases and referrals while I was facilitating the art therapy service, I was also aware of how essential it is to know about Korean migrants' particular circumstances in order to avoid making assumptions and to understand them better. Bowden's realisation of the importance of considering the spiritual community values and lessons from myths for indigenous Maori people was inspiring because these things might easily be ignored in Western practice. These indigenous paradigms really reflected my own concerns, interest and questions with regard to how Korean migrants might access art therapy in their community. It made me think deeply about what can easily be ignored or misunderstood when providing art therapy for Korean migrants, what issues such clients might bring to art therapy and how therapists might work with these issues. It would, perhaps, be profitable to pay more attention to the Eastern values they might still hold deeply inside and to the Western values that they

might have adopted already through acculturation, assimilation and the adaptation process.

Indigenous psychology talks about how 'existing psychological theories are not necessarily universal' and seeks to 'discover how cultural views, theories, assumptions and classifications coupled with overarching social institutions influence psychological topics in each respective culture' (Garvey, 2007: 167). It might be key to consider these issues in terms of working with migrant people in host countries, in particular when considering how art therapy can fill the gap in terms of universality and how essential it is to find out about migrants' own cultural context in order to understand them better.

I will now explore whether indigenous paradigms were used by the counsellors and psychotherapists who returned to work in their own Asian countries

2) Issues from counsellors and psychotherapists trained in Western countries who went back to their own country and practised and experienced cross-cultural issues

Kao (2010) did his training and completed his PhD in America and was involved in a great deal of therapeutic work in America and Europe but eventually went back to Hong Kong to practice and teach. His description of his practice particularly interested me. Kao, unconventionally, used calligraphy as a therapeutic tool as he believed that it was a powerful tool in healing many psychological problems because the calligraphic writing activity involves one's bodily capacity as well as one's cognitive activities. He emphasised that the creation of the characters requires the integration of the mind and body as the characters are interwoven in a dynamic process. His elderly clients suffering from dementia and strokes, children with behavioural disorders and other clients with emotional and psychosomatic issues showed improvement when he used this method.

The use of calligraphy in Kao's practice fascinated me and I wondered whether calligraphy is as familiar an art form for people in Hong Kong people as it was for me in Korea where my personal experience of practicing calligraphy with my grandfather was not unusual. Although the cultures of Korea and Hong Kong are different they do have some similarities. Although Kao did not explain how he began using calligraphy in his psychotherapy practice, it seemed to me to be influenced by an indigenous paradigm. I was also reminded of the proposition I encountered earlier in my exploration of UK art psychotherapy literature: that arts are more

accessible in many cultures than talking therapy. Kao seemed to take an art form as a main tool in his psychotherapy and I wondered whether he had had any initial difficulties or resistance in his talking therapy practice before he found that what was offered needed to fit with the prevailing culture or defence mechanisms of the wider group.

Whereas Koa developed the model using calligraphy as a therapeutic tool in psychotherapy in their own cultural context, Japanese counsellor Yagi (2010) identified a lack of awareness of cross-cultural issues and a lack of resistance to the Western paradigm in counselling practice in Japan because there was a great influence from the USA in the counselling profession. Yogi reflected that there was a need for a different approach and method for the conditions and people in Japan. He discussed some of the challenges, such as working with no clear difference between clinical psychology and counselling psychology, and also between psychotherapy and counselling that resulted in confusion among counsellors, mental health workers and counselling students in Japan.

Kai-Ching Yu et al. (2010) undertook a survey of public understanding of counselling in Hong Kong and found that many people did not know a counsellor, had not experienced counselling and were not willing to engage in counselling. They found that there was a limited understanding of the nature and benefit of a counselling service. Seeking professional help for mental health issues is regarded as a stigma in Hong Kong society. They concluded people might prefer to ask family and friends or social workers for help with their problems and stresses.

Although this study was not fully developed in certain aspects it showed that Western-style counselling and psychotherapy were still in the early stages of introduction in Hong Kong, as is the case in other Asian countries. The survey seemed to be valuable when thinking about Korean migrants' perception of art therapy in Britain because these were also what I found from the experience of working with Korean migrants. Perhaps how to promote an understanding of mental health is essential.

3) Thinking about the issues

Psychotherapists and counsellors in Asian countries can be seen to be seriously considering the indigenous paradigm after many years of experience of working in Asian countries, and have spoken about the need for an increased awareness of cross-cultural issues in therapy

globally in order to avoid a colonising effect by the West. It is my impression that some therapists working in Asia have been thinking about cross-cultural issues for a long time in their practice but the issues have only been written about and acknowledged as significant very recently. Perhaps this trend is due to an increasing number of intercultural relationships in therapy, maybe in part due to globalisation and increased travel, more people studying abroad, and the easier and faster exchange of thought due to electronic communication. The indigenous paradigm seemed to be very relevant to my research question which was to identify the key issues to consider when working as an art therapist with Korean migrants in the community. This is because the indigenous paradigm focused on a particular culturally-based understanding of human life. My focus might be slightly different from authors such as Brown (1999) and Wilson and Appel (2013), who talked about using the indigenous paradigm for the Maori people of New Zealand, because the word 'indigenous' is perhaps inappropriate to use for my migrant clients and myself. However, migrants develop a distinct culture through the process of migration. I think that applications of the Western approach to art therapy when it is practised with Easterners are also important issues to consider.

5.1.4. Cross-cultural Issues in Art Therapy in Asian Countries (China, Cambodia, Singapore and Hong Kong)

1) Issues as described by Western art therapists who went to practice and run training course in Asian countries

Recently art therapists in Asia have explored and discussed their awareness of and practice with cross-cultural issues, as art therapy is being introduced to Asian countries more and more, many art therapists have realised the importance of investigating its application. Western art therapists, Kalmanowitz and Potash (2012) from the US and UK respectively have explored assumptions about art materials and processes of art-making between East and West while they provided training workshops for a group of teachers on how to use art as a form of expression in Sichuan in China, where the area had been affected by an earthquake. They reflected on how some teachers struggled with the style of learning due to the Confucian influence on the education system, and they have underlined how important it was to adjust it to the cultural context. They also witnessed that images that participants made were all in the style of black and white Chinese brush painting, which had the elements of landscapes, bamboo, blossoms, lotus flowers and animals, with no spontaneity on a traditional empty background, using traditional ink from the local area. They found that using the traditional

materials with participants enabled them to control the materials most effectively, but wondered if they had been able to offer acrylic paints, whether the use of the paint and emergent elements would have been different. I wondered whether the group of teachers in Sichuan had any experience of the Western style of art education. Kalmanowitz and Potash compared the different ways of looking at emotions in Chinese brush painting to the Western way of looking. As Westerners they thought that expressing emotions could be indicated clearly with colours and shapes, whereas for Chinese people expressing themselves using brushstrokes on the paper is an expression of feeling and spirit.

I agreed that providing traditional materials along with other materials is one of the considerations in working with Asian client groups, particularly with Korean migrants, as familiarity with the materials can enable them to engage more easily with the process of art-making, while also giving the clients a variety of choices of art materials of good quality to assist personal expression (Schaverien, 1992). However, we should not forget that using different and unfamiliar materials can trigger conscious or unconscious feelings and emotions in therapy.

In one of the art therapy programmes in Cambodia, a Western art therapist, Herbert (2012), has considered the particular context as Cambodia had been exposed to historical, social and political violence throughout history. She thought that using the power of art and traditional culture could restore Cambodians' identity as there seemed to be a significant conflict with generational difference. She cites a Cambodian art therapist who suggests that some Cambodian young people who were traumatised saw themselves as Western and were indifferent to and ignorant of traditional art. As the estimated number of young people (under the age of 30 years old) is more than half of the total population of Cambodia, Herbert believes that reclaiming lost traditions would be helpful when using the power of art in art therapy in order to help them to find their identity. It made me reflect on how generational issues are as significant as the cultural context in working with people with experience of rapid social change.

2) The issues from art therapists trained in Western countries who went back to their own country and practised and experienced cross-cultural issues

Asian values, such as differences between collectivism and individualism were explored in the context of art therapy in Singapore (Essame, 2012). As a Singaporean, Essame has explored how cultural values are relevant and different between Asia and the West in understanding and developing art therapy in Singapore. Among the characteristics of collective culture she

mentions was the challenge of dealing with the self-ego in the cross-cultural setting, which was highly relevant to my client group. As self is defined as fundamentally linked to the collective, and focuses on harmony in human relations in the Chinese concept, Essame thought that the self, which is totally assimilated with the group should be an important component to work with when working with people in Singapore. It is also linked with harmony in relationships, as in Confucianism sacrificing oneself to the group is expected culturally. What she did when working with this issue was interesting in that she used the hierarchical relationship between therapist and clients where the therapist was the authority and an expert. She used the squiggle game as an ice-breaker in the relationship in the first session to give the client permission to be more free and playful. Essame thought that this activity let her clients know that there was no expectation of there being a right or wrong way of making artwork in the context.

In understanding hierarchies, she seems to suggest a non-analytical and less verbal approach as the process of art-making can help in establishing the therapeutic alliance and a creative and safe space. I found it interesting to think about establishing the therapeutic alliance through the use of cultural hierarchies and the squiggle game at the initiation. I wondered whether using cultural hierarchies and playing a game as an ice-breaker would have worked for the group of Korean migrant women in the art therapy group, as their expectation of hierarchies was different because of their age, and their experience and duration of living in the host country were more important. Essame (2012) finally suggests that in using the power of art clients can potentially experience conscious and unconscious dynamics in the process of creativity.

Byrne (2012) grew up in Hong Kong. She trained as an art therapist in the US and came back to practice in Hong Kong. She worked with Hong Kong elderly people migrating from mainland China during the 1950s after the Nationalist-Communist Civil War, and understood that dealing with the loss of communal living and maintaining cultural values were important elements to consider in art therapy. During the three years of the project, she found that this generation of migrants from China was challenged by cross-cultural barriers, as their ways of self-expression were different, although Hong Kong and China share the same Chinese tradition. Byrne also found that most of these elderly people had no experience of art-making and found it difficult to express and share their feelings in words. What she did was to provide art-making time in the kitchen after sharing tea together and participants used art materials like ingredients for cooking at the table. Byrne did not say anything about their struggles with

interacting with different materials but said that they became active in making images.

Within the 'life garden' art therapy intervention Byrne sought to re-structure traditional communal support, as there was a lack of close connection to families. Social support and expected traditional Chinese values could be carried out within communal living as an art therapy intervention for that generation of Hong Kong Chinese elderly in order to improve their emotional health as they suffered from depression.

5.1.5. Cross-cultural Issues in Art Therapy in Korea

On conducting the review above I wondered what Korean art therapists' experience and perspectives were in working cross-culturally with Koreans, and how art therapy is practiced and developed in Korea itself. A few Korean art therapists and researchers have been creating pioneering art therapy programs and practice based grounded in Eastern philosophy, medicine and culture.

One Korean art therapist and educator, Kim S. H. (2009), trained and studied for her PhD in America, and pointed out the importance of exchanging knowledge and experience of art therapy practice and examining therapists or researchers' perceptions of cross-cultural dynamics in Korean art therapy. However, the exploration and reflection of the issues across cultures was limited. I wondered whether Kim S. H. felt any personal awareness of cross-cultural issues after she returned home.

Like Kim S. H., Lee (2012) also trained as an art therapist in America and has practised in Korea since she returned home. She emphasises the importance of working in a manner that was in accordance with Korean cultural values, in particular Confucian ideas and a family-orientated culture in order to understand Korean children with disabilities in art therapy. She highlighted the importance of the family structure because the family in Confucianism is a crucial element in the structure of Korean society and in this way is similar to Hong Kong, as discussed by Case (1998). Most Korean families consider managing and maintaining their homes to be a core value, otherwise the members of the family are easily faced with the risk of having various problems if the family is unstable. In particular children could have a high degree of risk in their lives.

Unlike Kim S. H. and Lee, Kim H. S. (2012) did not train abroad but instead became an art

therapy educator through her art degrees having being influenced by attending several workshops in countries such as Japan and Germany. She was particularly interested in art therapy as medicine. She explained that comparing the differences between the West and East in medicine and culture was behind her interest in researching clinical art therapy as an alternative medicine. She relays that clinical art therapy is a separate medical field and wanted to combine the concept of using art therapy as an alternative medicine in a hospital setting in Korea, and is still researching and promoting that idea in art therapy education. Kim H. S. believes that this model would help to promote art therapy to the public if the new concept becomes established.

According to her theory, medicine in the East and in the West are very different in many ways. Traditional medicine in the East applies philosophical and metaphysical ideas; for example the Yin-Yang and Five Element theory considers empirical experiences over a thousand years that allow doctors to make subjective judgements. Making unique herbal medicines depends on assessing an individual's need and on role taking – patients become the performer (as in the person performing tasks) and the doctor is seen as an instructor providing assignments and responsibilities to patients like a coach. By comparison, medicine in the West privileges ideas confirmed through experiences and verifications, emphasises objective experiments and clinical outcomes, prescribes mass-produced identical tablets and, in terms of role taking, positions patients as the beneficiaries and doctors as performers in a technique-dependent, medical practice.

Here also was a semantic barrier in terms of the provision of art therapy in Korea. I wondered whether the term has a different meaning from in England. It also reminded me to think about what the Japanese counsellor, Yagi (2010), had mentioned regarding the confusion about distinctions between clinical psychology and counselling psychology in the profession in Japan. I reflected on how the meaning of a word can be changed when it is transferred to another culture and how it can be used totally differently or be open to different interpretations.

The next part of the literature review is one of the most relevant sections in this chapter. The issues raised will help inform my research question regarding the key issues to consider in art therapy when working with Korean migrants in Britain. Although this literature focuses on American Korean migrants and family therapy, the literature echoes many of the concerns I found relevant to Korean migrant clients in Britain.

5.1.6. Korean Immigrants' Issues Arising from Family therapy, Psychology and Psychiatry in America

1) Korean Americans' understanding of mental health

A few psychologists and psychiatrists have discussed how Korean Americans rarely seek professional help from mental health workers because they define both the problems and the remedies so differently from Americans (Sue, 1977; Sue and McKinney, 1975; Tien and Olson, 2003). Kim and Coden (1975) wrote in their study of Asian Americans in Chicago that Koreans tend to seek help for emotional, psychological and relational problems from relatives, close friends, clergy and lawyers. Although the study was written almost forty years ago, it shows their perception of mental health issues at the time; perhaps it has not changed much. B.-L C Kim (1978) suggests that most Korean Americans are unaware of the available mental health services, and although they are willing to consider them there is a problem with the language and most do not meet cultural requisites of this population.

2) Some features of mental health problems

American family therapists Kim and Ryu (2005) have written in detail about Korean Americans in family therapy and support the idea that Koreans tend to consider some concerns caused by relational, financial, or health problems as '*pal-ja*' (immutable destiny), which must be put up without complaint. Similar to B.-L C. Kim (1978), Kim and Ryu have discussed a number of acculturation problems which include a low level of English proficiency, lack of job opportunities, high levels of unfamiliarity and functional discomfort with American social structures, all of which combined to provide a fertile ground for stress and conflict. According to a few studies about Korean Americans' mental health the most significant matter was limited English proficiency as has been mentioned earlier, because for 'appearance-conscious' Korean adults the difficulties in expressing oneself and not being understood are a major blow to self-esteem (Hurh and Kim, 1984; B.-L. C. Kim, 1978, 1980, 1988; Kim and Ryu, 2005). Kim and Ryu have explained that Korean immigrant adult men in particular tend to feel humiliated and exposed in the host country due to not being able to speak English proficiently. They also pointed out that underemployment and long working hours in unsafe neighbourhoods are highly stressful and constitute a major source of family conflict.

3) Maintaining traditional values

Another significant issue they presented was that Korean American family boundaries remain rigid within American society but the boundaries within the immigrant community are loosened because of the absence of an extended relationship network. The family boundaries they mentioned were from a family-orientated culture which identifies family membership and family standing and reputation within the community, as very important and determines what information needs to be kept within families and what can be shared. However, they also discuss how 'Koreans attach an unusually high level of shame to such a wide range of problems that they are highly selective about what is revealed', which perhaps makes engaging in therapy difficult (Kim and Ryu 2005: 352). They have suggested that therapists, who are working with Korean Americans must take into consideration the individual clients and/or family's experience of hierarchy based on Confucian ideas in order to ease client fears. They explain that when the clients' race, language and culture are the same as those of the clinician, even involuntarily, Korean clients may find it difficult to engage with the treatment because they tend to assume that the therapist will be critical, punitive, and authoritative. They also point out, however, that it cannot be assumed that every Korean will have picked up the same messages from their home culture and brought the entirety of their traditional culture with them to the US (Kim and Ryu, 2005).

4) Considerations

As family therapists they have emphasised that when working with Korean couples or families, therapists need to inquire about the clients' in-law relationships regardless of the presenting problem, because issues with mothers-in-law are common and can be quite intense. They wrote about the relationship between a husband and wife and how it is common to see an unemployed husband expect his wife to prepare family meals after returning from her job. They reported how reduced earning power and limited English proficiency extenuate an unemployed Korean American husband's marginalised feelings to the extent that the men try to control and dominate their wives with physical and verbal abuse. Such behaviour is often condoned by Korean communities and the victimised wife's pain and needs are totally ignored. Although gender equality has improved in Korean society it is still far from ideal.

Apart from finding out the client's levels of English proficiency and acculturation before the first appointment, Kim and Ryu suggest considering a few practical skills in therapy when working with Korean Americans. As assessment is an on-going process in all clinical settings,

postponing obtaining factual information and concentrating on the clients' immediate concerns is recommended because Korean-American clients tend to present their problems in a highly disorganised and inconsistent narrative. They emphasise the importance of appreciating clients' high anxiety and fear of being misunderstood and suggest that the therapist consider giving a clear explanation about the function and workings of the mental health system. They also mention that considering the role of the therapist as encompassing the dual position of being a teacher of American manners and a student of Korean ways would empower the client and bridge the distance between therapist and client. They suggest that this would allow trust to develop.

Additionally, they suggest that once Koreans express their feelings and opinions they will wait for something of the same from the therapist, such as information regarding the therapist's marital status, age, number of children and academic credentials. Kim and Ryu have discussed how western therapists might find it difficult to strike a good balance between being personal and detached and suggest that answering these questions factually without getting too personal might be difficult for a western therapist. Finally Kim and Ryu have suggested that 'problem-solving and psycho-educational approaches are the most effective' when working with Korean Americans (2005: 359).

5) Religion

Another important issue for Koreans in America was religion. McGoldrick et al. (2005) wrote that for many ethnic groups, their religion is the major force for transmitting their cultural heritage and that some ethnicities hide their ancestral beliefs in a new religion. For example, many Latino groups maintained their earlier gods hidden in the guise of Catholic saints (2005). McGoldrick et al. suggest that religion and cultural tradition have been largely intertwined; interestingly they mention that Korean cultural groups seem to practice various religions, even within the same family (Buddhism, Methodism, Catholicism and so on). The psychologists Hurh and Kim and family therapists Kim and Ryu have pointed out the role of the Korean ethnic church which not only helps with spiritual needs but, more importantly, also provides support and a sense of belonging, being 'both an acculturation agent and resource for preserving culture and ethnic identity' through the 70-80% of Korean American church membership in USA (Hurh and Kim, 1984; Kim and Ryu, 2005: 354). They suggest that the ethnic church is a resource for resolving stress because struggles are quietly understood and supported. Kim and Ryu conclude that the 'therapeutic mission must include working with

specialised ethnic resources as well as sensitising mainstream institutions to be responsive to the needs of new immigrants' (2005: 360).

6) Thinking about Korean Americans' issues relevant to my situation

From my review of the issues that family therapists Kim and Ryu wrote about, their discussion about Korean Americans was highly relevant and valuable to my story and my Korean migrant clients. It was particularly useful to understand the acculturation process and the problems of Korean Americans because they described the Koreans' transition between their home culture and the culture in the host country. Although Kim and Ryu did not present clinical cases there were some parallels between my work with a group of Korean people, for example the list of relevant acculturation problems of Korean Americans such as language issues and difficulties in adapting to new social structures.

They highlight some cultural considerations with Korean traditional Confucian ideas, the family-orientated culture, an appearance-focused culture, intense in-law relationships and particularly the role of the Korean ethnic church for Korean Americans, and all of these relate to my Korean participants. In particular the discussion of the ethnically-Korean church had a strong resonance because my participants were strongly attached to their church which seemed to mean everything to them.

The literature review suggests that working with Korean migrants in a western country might give rise to issues to do with shame and an unwillingness to seek professional help, clients preferring to consult family members and the church about any difficulties they may be experiencing. As Kim and Coden (1975) wrote, perhaps Korean migrants do not see their problems as mental health issues but rather as spiritual or other issues so they look to solve the problems in a different setting such as in church. It seemed to be important to consider the perception of mental health and therapy as an intervention in order to create possibilities of approaching people with appropriate interventions. This issue is particularly relevant to my research interest based on Korean migrant clients' understanding of mental health.

Kim and Ryu also wrote about Korean men's stress through acculturation problems but there was no exploration of Korean women and children's mental health difficulties, which I suspect would be less immediately visible and distinct from men's. I found their description of a Korean couple and family that included women and children very interesting in that Kim and Ryu's view seemed to be very much 'we' culture-orientated, looking at clients as a group and not as

individuals. However, it must also be true that they tend to work with couples and families rather than individuals as they are family therapists.

Although some issues were helpful in this literature there was no detailed description of therapeutic work or case studies with Korean Americans so I wondered whether Kim and Ryu put themselves in the same cultural bracket as their clients. Without any case examples I found it very difficult to contextualise Korean Americans' issues in therapy. From my experience of dealing with Korean migrants in a Korean community in Britain I realised that it was certainly different from my expectation. My assumption was that I might understand Korean migrants better because I am from the same culture but in practice I was considered an outsider. The members of the group felt and treated me as an outsider; likewise I also felt that they seemed different due to their strong Christian beliefs, as I discussed in the case study chapter.

I wondered why Kim and Ryu did not explore the communities of Korean Americans on a larger scale as this would seem very important in order to understand the people in a particular area, to promote awareness of mental health issues and to design an appropriate therapy service with culturally sensitive considerations. Another question I had was whether the considerations they mentioned for Korean Americans could be applied to Koreans in Britain. It made me wonder in what respect Koreans in Britain are acculturated differently, because certainly the culture that they need to adapt to and individual, family and community circumstances are different from those facing Korean Americans both socially and historically. As I have described in the chapter about Korea, the different reasons and circumstances for Koreans' movement to Britain from Korea seem to link up with understanding the nature of Koreans' acculturation processes. As a migrant therapist I became aware that there are a lot of factors that can influence cultural transition, adaptation, assimilation and acculturation that make migrants' culture unique. It is important to consider this variation when working with migrants. The majority of Korean migrants came to work in Korean companies or to study in Britain and they tend to stay together as groups in communities as I described in Chapters 3 and 4. In this way they may be maintaining a link to an Eastern "we" collectivism rather than adapting to the Western 'I' individualism although they are now living abroad.

5.1.7. Summary

Therapists and researchers' were in agreement that when providing a service 'one size doesn't

fit all' regarding working with cross-cultural issues (Bhugra and Gupta, 2011: 120). In terms of working with difference, the ideas around considering a complex environment seemed universal as many authors felt that the cultural, social and political context was a prominent consideration in a sensitively-conducted art therapy intervention.

Consequently the theme that I constantly encountered was the importance of an awareness of differences and consideration for an art therapy intervention and the effectiveness of therapy for clients from a different culture. Although the considerations authors mentioned did not necessarily always have to do with cross-cultural issues, there were various cultural elements such as collectivism and Confucianism in relation to working with Eastern clients seemed to be significant in thinking about providing and structuring therapy when establishing an appropriate art therapy service for Korean migrants in their community.

In thinking about the research question, these considerations can reversely inform why setting up an art therapy was difficult for Korean migrants in the particular community and how art therapy might be applicable to the particular characteristics of Koreans in the UK in the specific community I explored during the project.

The problem of language in psychotherapy was significant when working with migrants and refugees and it shows how communicating through arts in arts therapy is a great ways of engaging with migrants and refugees. However language is not the only issue. Psychotherapists and counsellors in Asian countries (Moir-Bussy, 2010; Bowden, 2010; Kao, 2010; Yagi Kai-Ching Yu et al., 2010) are more conscious that it is essential that therapists test out their own assumptions and presuppositions, particularly when they are applying western therapeutic approaches. These authors were disposed towards a serious examination of what it is they need to consider in therapy when working with people from different indigenous cultures.

Although therapists and researchers in Asia (Brown, 1999; Byrne, 2012; Kim S. H., 2009; Essame, 2012; Herbert, 2012; Kalmanowitz and Potash, 2012; Kim H. S. , 2012; Lee, 2012; Yagi, 2010; Wilson and Appel, 2013) were very consciously working with an indigenous paradigm in Asian countries attempting to reconceptualise a western idea into their own cultural context, none of the authors explored the issue of how relevant this sort of practice could be when working with Eastern clients in a Western country. As Korean American family

therapists Kim and Ryu presented their work with Korean immigrants within a Korean American cultural paradigm, I, as a Korean migrant therapist in the UK, felt it was important to be aware of the complexity of Korean migrants' everyday lives, because our culture is ever changing and the acculturation process is never complete but consists of an ongoing cultural dialogue between the individual's original culture and that of the host country.

I need to question about whether art therapy is truly relevant to their particular culture, namely Korean migrants in the community, and if so how art therapy can be appropriately used for them in their particular cultural paradigm. This would be clearer if I understood the process of migration as discussed in the next part of the literature.

5.2. Literature on the Process of Migration

In Chapter 4 I presented the narrative material from the art therapy group, the art activity group and individual art therapy. Concluding the chapter I acknowledged that the process of migration had a major impact on the life of Korean migrants and posed the question: 'How can art therapy be applicable to a Korean migrant community in the context of the cultural complexities and social change characterised by migration?' To approach this question it is necessary to examine the case material against the background of existing theories and ideas about how the process of migration is understood. In this chapter I review the literature dealing with key concepts of the process of migration as developed in migration studies, and when necessary from wider social science.

I found that many issues or categories have developed via the understanding of migratory process and no single theory of migration can explain the characteristics of migration found in the case material (Massey, Arango, Hug, Kouaouci, Pellerino and Taylor, 1998). This is because:

Migration is linked in complex ways to class, gender, generation, ethnicity and other social cleavages, which are embodied in hierarchies of power and social status, in positions in home and host communities, and in work and domestic relationships all of which may be transformed in the course of the migratory process (Van Hear, 2010: 1531).

I felt that I needed to review issues using a conceptual approach as the nature of migration has also changed in significant ways and the global political economy in migration has

changed substantially since the 1990s (Van Hear, 2010). I engage with concepts addressing the relationship between social change and the process of migration in terms of mental health, gender, religion, and the social adjustment of North Korean refugees in South Korea and other countries, as migration is linked in complicated ways. I have chosen what I feel are essential concepts that need to be theorised in order to understand the process of migration and the case material.

Migration is the process of movement from one country, region or place of residence to relocate in another but this research focuses on people who settle in a different country internationally, either in the short- or long-term or permanently. People migrate individually or with families for economic, educational and political reasons.

Britain has had a reputation as a multicultural society for a long time. According to the UK National Statistics (2001) the ethnic minority population grew by 53% from 1991 (3 million) to 2001 (4.6 million). Indians were the largest minority group, followed by Pakistanis, people of mixed ethnic backgrounds, black Caribbeans, black Africans and Bangladeshis. Currently, people from around the world migrate to the UK as well as other developed countries, both legally and illegally, for better opportunities in education, employment and life, escaping religious persecution and relocating after disastrous events such as terrorism, catastrophes and war, either voluntarily or involuntarily.

The process of migration has been explained as taking place in broadly three stages (Bhugra and Becker, 2005). The first stage is pre-migration, including the decision and preparation to move. The second stage, migration, is the individual's physical relocation from one place to another. The third stage, post-migration, is the 'absorption of the immigrant within the social and cultural framework of the new society' as the systems and rules of a new society are learned (Bhugra, 2001: 112-136). It is reported that the later stages may have higher rates of mental illness when there is a problem of acculturation and a gap between goals and actual achievement compared to the initial stage of migration (Bhugra, 2004a). The stages are very closely connected to one another. The issues of each stage will be discussed in terms of 'the relationship between culture and mental health' in the next section.

5.2.1 The relationship between culture and mental health in the process of migration

1) Cultural identity

Culture is taught or learned, passed through generations, establishing the value and belief system of a society. Culture is often described as shared and is said to bind people together into a community (Shah, 2004; Bhugra and Becker, 2005). Identity is how one as an individual views oneself as unique from others. Racial, cultural and ethnic identities also form part of one's identity. However, identity changes through development at both personal and social levels and through migration and acculturation (Bhugra, 2004a and 2004b). Identity at a social level can be thought of as culturally-defined personality characteristics such as social roles like being a parent, friend, employer and employee.

Bhugra and Becker (2005) have stated that ethnicity is one of the foundations of social identity; ethnic groups share common cultural features including history, values, beliefs, preferences, religions, language and food. Shah (2004) has concluded that ethnicity characteristically integrates race and culture, although race is built through biological constructs such as sharing certain physical aspects; these may or may not be the same social and political constructs. He gives examples of peoples from the West Indies, Africa and parts of North and South America; they may share the same race but have different beliefs, value systems, social norms and idioms of distress.

Religion, rites of passage, language, eating habits and leisure activities are also discussed as constituents of cultural identity by Bhugra. In particular he has pointed out that religious rituals and beliefs make up a key element of an individual's cultural identity; this is because religion can preserve values and a sense of belonging (Bhugra, 2004a and 2004b).

Migrants experience psychosocial changes in the process of assimilation and acculturation when cultural differences disappear as immigrant communities adjust to the majority or host culture and its value system. Cultural identity might be lost during the process voluntarily, or be forced as the process of assimilation and acculturation involves connection between culturally different groups of people, affecting the assimilation of and change in cultural values, customs, beliefs and language by a minority group within a majority community (Bhugra, 2004b). Changes of attitudes, family values, generational status and social affiliations can take place in both the majority and minority cultures as they interact with each other. Usually one culture dominates.

Bhugra (2004b) states that cultural changes in identity could be traumatic, resulting in low self-esteem and mental health problems, because they can lead to rejection or de-culturation due to a loss of cultural identity, alienation and acculturative stress.

Migration is very stressful and being different from one's own culture may well bring about a sense of isolation and affect an individual's sense of identity (Doktor, 1998). They go on to say that 'the planning of the migration and degree of difference between pre-migration and post-migration ethnic, cultural and socio-economic status are important, and the resultant experience can vary widely' (Bhugra and Gupta, 2011, p. 4). They add – rather significantly for this research – that socio-centric individual migrants from collectivistic (socio-centric societies) backgrounds moving into individualist or egocentric societies may experience feelings of isolation and mental distress, and experience consequent difficulties in settling into the new society in the post-migration stage. Therefore, Bhugra (2004a) has stated that social change, assimilation and cultural identity may be significant factors in the relationship between migration and mental illness.

Stresses in the post-migration stage can comprise culture shock and conflict which may lead to a sense of cultural confusion, feelings of alienation and isolation, and depression (Moorhouse, 1992; Bhugra, 2004b). The mental health of vulnerable individuals can be impacted by racism, attitudes from the host society, unemployment, a difference between achievement and expectations, financial difficulties, legal concerns, poor housing and a general lack of opportunities for development within the host society.

2) Cultural bereavement

It is acknowledged that migration has a very close relationship with mental health issues due to a number of social, economic, psychological, physical and cultural factors, particularly for vulnerable individuals among a migration population (Kareem and Littlewood, 1992; Doktor, 1998; Bhugra and Gupta, 2011). The impact of migration on an individual's mental health is affected by different aspects, particularly the loss of one's social structure and culture, which can cause a grief reaction (Eisenbruch, 1990 and 1991).

Bhugra and Gupta's (2004) three stages of migration each have specific challenges and stressors. Personal and sociocultural issues are important to investigate in the pre-migration stage because they can influence mental health at a later stage. A pre-existing tendency towards mental health issues, such as schizotypal personality, biological or socio-psychological issues, such as early childhood adversities, can lead to mental disorders at a later stage (Bhugra and Gupta, 2011: 2).

Migration inevitably results in loss of familiarity, for instance in attitudes, values, language,

social structure and support networks. Grief is a natural and healthy response to loss but if symptoms of significant distress and impairment continue for a long time, psychiatric or psychotherapeutic intervention may be necessary (Bhugra and Becker, 2005). Bhugra and Becker (2005) emphasised that expression in a different language is the biggest difficulty for migrants; this is backed up by the experience of other authors (Kareem and Littlewood, 1992; Doktor, 1998; Bhugra and Becker, 2011 and Turner and Bhugra, 2011).

Eisenbruch (1991) has described cultural bereavement as the experience of being displaced, of loss as a result of living in the past continuously, of feelings of guilt over leaving behind one's culture and home country, of feelings of pain when memories of the past disappear and of disturbed feelings such as anxieties, negative thoughts, and anger that inhibit the capacity to get on with daily life.

Spruyt (1999) explains that bereavement for migrant clients was influenced by recent migration, language barriers, different belief systems and financial issues, but the support of family and friends were important and helpful in the grieving process. On the other hand considering traditional healing and purification rituals seemed to be essential in mental health treatment; this is because the symptoms of cultural bereavement may be misjudged by the host culture due to language difficulties, being from a different culture and the use of Western diagnostic criteria for non-Western peoples (Schreiber, 1995).

In the process of dealing with bereavement, cultural norms are vital (Eisenbruch, 1990). In order to understand loss in relation to cultural bereavement, Bowlby's (2005) attachment theory with its four stages – mourning and numbing, yearning and anger, disorganisation and despair, and reorganisation – has been useful. However, Eisenbruch has pointed out the necessity of taking into account the language and cultural constructs of the bereaved individual when he was working with Southeast Asian refugees using his cultural bereavement interview. He explains that it contributed to the validity of the analytic interview in relation to the grief reaction (Eisenbruch, 1990). During the interview he addressed:

a) memories of family, based on the construct of thoughts and perceptions of the past; b) continuing experience of family and the past, including ghosts and spirits, based on the construct of communication with the past; c) dreams, guilt, clarity of recall of the past and structuring of the past in the homeland, based on the construct of survivor guilt; d) experiences of death, based on the construct of the violence of separation or death and the absence of leave-taking; and e) response to separation from homeland, based on the construct of anger

and ambivalence (1990: 715–735).

Cultural bereavement is an important aspect in understanding the migrant's experience, while Bhugra and Gupta (2011) have suggested that such an experience will be influenced by, and intermediated through, cultural identity, and it was necessary to understand this in order to work through the bereavement process as people were likely to be affected by individual concepts of identity.

On the other hand, Bhugra and Becker (2005) reported that acculturation may help the culturally bereaved individual and individuals who experience guilt over leaving their homeland to gain stability with a sense of belonging in their new homeland. The host culture gradually becomes familiar and more inviting for migrants as they become more confident with language, and their social life improves as they make friends, acquire jobs and a medical support system in the new culture. Feelings of loss and grief can be reduced by integrating and assimilating to the host culture. Interaction in acculturation is a lively and shared process that can effect changes between two cultural groups and it is particularly helpful for people in the host country to understand aspects of migrants' culture and be aware of the needs of migrants (Bhugra and Becker, 2004).

3) Cultural congruity

Bhugra and Becker (2005) discussed the concept of cultural congruity, when one culture, though different, nonetheless 'fits' with another. If an individual has different cultural and social features from those of the neighbouring population a sense of alienation may result; however, if both share similar cultural and social characteristics there will be a sense of belonging. Cultural congruity is dependent on how congruent or dissonant the individual's culture, beliefs and expectations are from the neighbouring population as they may have the same or different cultural backgrounds from the migrants (Bhugra, 2004b). Ethnic density can improve the system of social support or adjustment but at the same time can increase distress when there is a cultural struggle between the individual and their culture of origin (Bhugra and Jones, 2001).

In a review of several studies, Shah (2004) found that ethnic minority groups who lived in areas of low density of their own ethnic group tended to be susceptible to common mental health problems. She also found that depression was a common problem in Caribbean and African populations compared to the majority population, and that phobias were prevalent in

Asian groups. The common reasons for mental health issues included poverty, unemployment, migration at an early age, racism, a lack of social support, social isolation, and the absence of family and friends (Shah, 2004). The lack of a social support system and the difference between expectations and achievements may lead to low self-esteem when there is a conflict in culture between the individual and the surrounding population. Therefore an increase in ethnic density in a community may help decrease the distress of the individual in this situation, especially by providing a social support system and hence reducing feelings of isolation and alienation.

5.2.2. Gender in the process of migration

Importantly it has been found that understanding the cause and consequences of international migration based on a gender perspective is vital because hierarchical social relations related to gender shape the migration experience of migrants whether male or female (UN Dept. of Economic and Social Affairs, 2009). In this section I therefore explore how previous studies theorised gender as one of the migration categories and its relationship with female migration. I also investigate how this gender issue was developed and conceptualised in migration studies. It seems to be a vital concept to consider in understanding female migration processes as all my participants and I were women (Lutz, 2010).

1) Female migration as 'victim'

The importance of studying female migration was raised by Morokvasic (1987) in the 1980s because she thought that there was growing evidence of women's participation in migratory movements at the time. Various reasons for the long-term absence of women in typical, theoretical and empirical studies on migration were explained by Van Hear (2010). Firstly, there was no interest in comparing various data on the migration tendencies of women and men because the focus on men was considered natural within the prevailing gender order. Secondly, gender prejudice persisted because of the absence of female researchers in the field and in theory-making, as feminist researchers have suggested. Lutz (2010) pointed out that theory-building is never dissociated from the gender of the person collecting data and evidence. Thirdly, Carling (2005), in studies on mass migration, has written that 'women were not considered because they were seen as following men or behaving like men' (p. 4). The fourth reason is related to social inequality (such as class, gender and race), which was

identified as the fundamental characteristic of modernity (Haferkamp and Smelser, 1992).

However many researchers re-examined data and showed that almost half of migrants in the nineteenth century were women (Gabaccia, 1996; Harzig, 1997 and 2003; Moch, 1992). Women became more visible in migration research in the twentieth century but they were considered passive followers of their male partners; as Fielding has stated, '[C]hildren are carried along by their parents, willy-nilly, and wives accompany their husbands though it tears them away from environments they love' (Fielding, 1993:53). Thomass and Znaniecki's (1996) research into the migration of Polish peasants within Europe and to America also concluded that male migration was voluntary while female and child migration was involuntary; they therefore conceptualised the female migrant as a 'victim'. They thought that there was no need to analyse the role of women in mass migration and there were no family reunification schemes conceptualised for women at that time.

2) Changes and issues concerning female migration in the process of migration

Many authors (Curran, 1996, 1995; Datta, 1995; DeJong et al. 1995; Lauby and Stark, 1988) discuss the importance of positioning within a household. Lutz (2010) also highlights the importance of studying the care responsibility of the migrant in the household as a wife, mother, or head of household, and even child, in the process of identifying individual positions. She has also underlined that 'the age of starting migration (young adult or pensioner) is of great relevance as much as the migrants' social networks, skills abilities, economic resources plus their biographical experiences which may be piling up into biographical resources' (Lutz, 2010: 1658). In addition, in this sense language use in a household seems to be important in order to understand migrants. Although the main language of the host society carries the power and validity of the main linguistic vehicle of interaction, each generation has a unique linguistic history to maintain in each migrant household (Floka, 2013). It was discovered that each generation's mother tongue use is inter-related with specific social, historical, economic and political dimensions based on a study of different generations in three different Greek families (Floka, 2013).

3) Self-empowerment and individualisation in female migration

The accessibility of travel which is characteristic of mobility affects an individual's self-

empowerment, particularly for women. Kim (2010) has shown in a study of female individualisation that great numbers of women in South Korea and other Asian countries are taking advantage of newly available travel opportunities to experience life overseas and for touring or studying. This study reported that although large numbers of women received high level degrees in education as a result of progressive educational reforms in South Korea, it was difficult to gain satisfying jobs due to structural inequalities in the job market (Kim, 2005, 2010). The value of a university education had declined due to the rapid increase of education, and moreover education did not guarantee gaining a job or a higher standard of living in Korea (Abelmann, 2003).

Structural inequality in the gendered split of the South Korean labour market and the wage difference between men and women has affected women's economic security (Kim, 2010). Paradoxically, female individualisation falters in the gap between the growing expectations of education and the reality of inequality in work (Kim, 2005). Kim states that young Korean women's work identity was unstable and that feelings of hopelessness and ambivalence were the result of limited work opportunities, choices and security; they were further frustrated by feeling disempowered in social situations (Kim, 2010). Her analysis of the gendered socio-economic and cultural conditions of South Korea, focusing on the system of education and employment, showed that reasons for migrating were not only the lack of job opportunities and the inequality of the gendered labour market and social structure, but also due to an intensified awareness of the gap between cultural shifts and conventional social structures; this has led to increased female individualisation and empowerment through migration. Kim (2010) argues that female individualisation has become a new feature of the contemporary culture of female identity in South Korea, although women appear ambivalent in a society that does not take individualism into account. Making a choice freely is not simply an aspect of culture but is a part of becoming self-empowered and autonomous – when women are able to make lives for themselves. Relocation through migration therefore offers South Korean women' social opportunities to look for a favourable job environment, a social order more accepting of educated women and the vision of control over their own lives and careers (Kim, 2010).

5.2.3. Religion in the process of migration

According to the Institute for Public Policy Research (IPPR, 2009) traditional church-going has dropped in the UK over the past decade but Catholicism had increased as a result of the arrival

of almost 600,000 immigrants from Poland, Lithuania and Slovakia. The practice of less traditional forms of Christianity have also greatly increased. This population movement has profoundly changed the faith map of the UK. The most significant change had been the growth of Pentecostal and charismatic Christianity within migrant populations, particularly those from Africa and Latin America. The arrival of immigrants with an established faith organisation whose traditions and beliefs are different has motivated change. In particular, the report stated that immigrants possessing much more conservative perspectives on the role of women and homosexual clergy in Christian churches had resulted in Christianity becoming more charismatic and fundamental (IPPR, 2009). Wynne-Jones (2009) stated that

recent waves of inward migration have given a boost to some of the UK's established faith communities at a time when Britain's society and culture are generally more secular, and smaller numbers of the indigenous population are regularly attending churches (2009: 1).

1) The social role and function of religion in migrants' lives

Although this report gives a flavour of the relationship between migration and religion, it fails to explain how and why they are related in any detail. I therefore found these studies limited, particularly in relation to specific ethnic migrant groups. I widened my search and found a few more relevant studies in the American literature on religion in migration, as the US is one of the biggest multicultural societies as a result of migration. McGoldrick et al. (2005) stated that for many different ethnic groups religion has been a major force for transmitting their cultural heritage for African American, Haitians, Cubans, Puerto Ricans and others who had to hide their ancestral beliefs in a new religion, and for Latino groups who hid their early gods in the guise of Catholic saints. They stated, significantly in relation to this research, that religion and cultural tradition have been closely linked, religion having its origins and participants in the family and community, and therefore being embedded in migrants' own history and cultural tradition. However, Kim and Ryu (2005), discussed Korean Americans practising very different religious beliefs from their cultural tradition, even within the same family.

Similar to the United States, the Catholic Church in the UK is experiencing the impact of absorbing significant numbers of immigrants. It was reported by McGoldrick et al. (2005) that the Catholic Church in Britain almost entirely consists of African immigrant families and African Americans, Filipinos, Latinos and others. These groups are also increasingly attracted to the Pentecostal and Baptist faiths, creating new competition for the Catholic Church. Likewise,

'Koreans are changing the nature of both Protestant and Catholic Church communities, with their evangelical enthusiasm and religious traditionalism' (McGoldrick et al., 2005: 352).

Other evidence has also suggested that faith can serve as a protective factor and coping resource (Coruh, Ayele, Pugh, and Mulligan, 2005; Galanter, 2006; George, Ellison, and Larson, 2002; Koenig, McCullough, and Larson, 2001; Pargament, Magyar-Russell, and Murray-Swank, 2005; Powell, Shahabi, and Thoresen, 2003; Smith, McCullough, and Poll, 2003; Townsend, Kladder, Ayele, and Mulligan, 2002; Howson and Sallah, 2009; Morales and Giugni, 2011). However, these studies have been mainly directed at mainstream populations and Asian American migrants were excluded (Ai et al., 2013). More importantly, they acknowledged that religion is used for coping with stress or powerlessness, as well as for spiritual fulfilment and emotional support. They also stated that institutionalised religion met migrants' social needs. This is particularly related to the Korean participants in the art therapy and art activity groups and their social life was orientated by Christian institution, namely Korean churches.

In general, the religious participation of immigrants becomes more extensive and intensive in the new country than it was in the old. Religion becomes a dominant way of life in American immigrants' adjustment (Greeley, 1972; Smith, 1978; Pew Forum, 2009; Ai et al., 2013). The immigrants' pervasive participation in the church derives from their increased need for existential meaning, social belonging, and psychological comfort due to acculturation problems (Hurh and Kim, 1990; Cranney and Stephen, 2013). Some studies have stated that in migrants' home culture, the church used to be the central meaning of life and the symbol of community existence; thus, as soon as they arrived in a new country migrants re-established their church-going (Greeley, 1972; Handlin, 1973; Lee, 1987). On the other hand, some people, like North Korean refugees, felt the opposite as they had been disappointed by their church and had lost their faith when they settled in South Korea (Jun et al., 2010) although it was not clearly said whether they were religious in the first place or they felt that the support they got from church was different. As a result churches serve not only a religious need but also a social one (Greeley, 1972; Handlin, 1973; Barton, 1975). Early studies (Timothy, 1978; Barton, 1975) suggested that the ethnic church takes a role in promoting education, assimilation and mobility. However, Hurh and Kim (1990) have found that Korean American immigrants easily assimilated due to Americanisation, and had greater mobility due to their socio-economic status.

2) The relationship with mental health.

It is widely believed that church attendance is related to good mental health and participation in church is related to positive mental health, although these assertions were not based on research (Ross, 1990; Chamberlain and Zika, 1992; King and Walter, 1992; Levin and Sheldon, 1995). However there is a paucity of studies on these issues among immigrants. Veroff et al. (1981) showed that regular church goers think positively about their lives compared to those who do not attend church in their survey on the general population. Religion has a direct and an indirect impact on satisfaction in people's lives (McCready and Greeley, 1976; Han, 2002). Pruyser (1977) interestingly discusses the negative side of being religious because of being forced into absolute faith, resulting in suppression by rules and dependence on religion that can affect rational judgement. However these ideas are meta-theoretical perspectives, as they were not proven by empirical studies (Han, 2002) and this area of research needs to be studied further.

5.2.4. Social Adjustment of North Korean refugees in South Korea and other countries

As I have witnessed numbers of North Korean refugees living in the Korean community during the field work period I tried to investigate the associated socio-political issues and to see whether previous studies had explored issues of North Korean refugees adjusting to new societies such as South Korea and USA.

Most North Korean defectors tended to make the choice to go to South Korea as a final destination when they left North Korea. The population of North Korean refugees (defectors) to South Korea was 20,000 in 2007 (Yoon, 2006). Since then studies related to North Koreans in South Korea focused on physical and mental health issues in terms of trauma during the process of their journey and settlement in South Korea (Jun et al., 2003; Kim, 2006; Jo et al., 2009; Kim, H.K. 2009). There were also some studies addressing their cultural adjustment including cultural difference, cultural conflict, and culture shock. This is because, as I described in Chapter 1, South Korea and North Korea are very different in many ways although they also share a long history and culture (Kim, M.R., 2005; Yoo, S.E. et al., 2005; Yoo, Y.G., 2005; Kim, J.K., 2007; Kim, H.K., 2009). A few researchers (Kim, Y.H., 2009; Jun, 2011; Noh, 2012) have studied the effects of adjustment programmes such as learning language

(although North and South use the same language it has developed differently since the Korean War as I explained in Chapter 3), learning about a new culture and developing employment skills, all in order to help North Korean refugees' settlement in South Korea.

1) Influential Factors

There are a few recent studies into the adjustment of North Korean refugees (defectors) in South Korea which concentrated specifically on issues of invisible discrimination, maladjustment, feelings of loss, the hardship of life, unfamiliarity with a culture and system, and the burden of undergoing a new education (Jo, J.A. et al., 2006; Jeon, 2000; Suh, 2002; Lankov, 2004). These factors are reported to have caused North Korean refugees to decide to go to other countries instead of remaining in South Korea. According to Voice of America (2011) and Radio Free Asia, since 2007 many North Korean refugees have applied for asylum in Britain and the number had been growing. However, since 2010 Britain has rejected North Korean refugees' asylum applications because it was revealed that a considerable number had settled in South Korea, a factor which their asylum application camouflaged. On the other hand the US officially started to accept the application of North Korean asylum seekers and the number is growing slowly (Radio Free Asia, 2012).

2) North Koreans' Adjustment

North Koreans' lives in other countries apart from Korea has not been widely explored; there are only two studies on North Korean refugees' experience of belief in Christianity in the UK (Jun et al., 2010) and North Korean refugees' adjustment in the USA (Jun, 2012) respectively. Although the focus of the former study was the experience of the Christian church in the UK, they also address the reasons for North Korean refugees deciding to come to the UK. Participants in the study felt distant from, and disappointed by, Korean Christian church life as their expectation was different from their experience. Religion had been a great supportive mediation in the process of arriving in South Korea but they reported subsequently feeling an emptiness and a loss of purpose after they had arrived. Discrimination and prejudice towards them in Korean society had triggered their move to other countries (Jun et al., 2010). Another study of North Koreans' identity showed that they see themselves as a minority with little social capital and hence a tendency to become outsiders in South Korea; consequently they gave up on the acculturation process in South Korean society (Gwon, 2006). Importantly, this study noted that positive settlements could be made, depending on individuals' understanding of their destination, although it took time (Kim, H.K., 2009).

In the study of North Korean refugees' adjustment in the US (Jun, 2012), the author identified six concepts in order to understand the processes of settlement and adjustment in the new society of America:

2.1) The causal conditions. These factors were the quality of life in North Korea and the time, reason and motivation for escape. The core of the concept was why the escape was unavoidable.

2.2) The contextual conditions. The situation of North Korea when they left the country, issues of safety in the process of going to China and life in China (China is the first place these migrants went to when they left North Korea; then they subsequently decided to either stay in China or go the USA).

2.3) The central phenomenon of whether individuals were making a choice of destination voluntarily as refugees. Jun's participants had made the decision to go to America by themselves due to possible discrimination in South Korea and the anxiety of being sent back to North Korea due to South Korea's different ideology.

2.4) The mediated conditions of personal characteristics, family situation, stereotypes of group characteristics of North Koreans, and language and cultural characteristics. A good family situation can be a protective factor to assist becoming settled, otherwise people tend to be anxious and worry about their families in North Korea. This can be a risk factor.

2.5) Interaction with the host culture – this included culture shock, identity confusion, accepting reality, and continuously trying to survive. Almost every participant expressed these difficulties but also seemed to be patient in relation to adjusting and surviving.

2.6) The consequences. This included the attributed meaning of life, the degree of life adjustment, and potential understanding of cultural variety.

5.2.5. Brief Comment and Refining the Research Questions

The concepts that I reviewed were closely and inevitably related to one another. In order to engage with the paradigm of social change and cultural complexity I chose to adopt various concepts in the migration process, which were gender, religion, the relationship between culture and mental health, and the particular social and political issues faced by the relationship between South and North Korean in relation to my case material. These concepts

help us to understand the particular migrants and their migratory process as this complex phenomena of migration cannot be adequately explained by a single theory. The theories support each other like a jigsaw puzzle.

I wondered whether these ideas apply to any migrant group or individual? More specifically, can the reviewed conceptualisations of the migration process be detected in the particular migrant group of Korean people in a Korean community in Britain described in the previous chapters? Would the understanding gained about this particular Korean migrant group using these theories, within the context of the cultural complexities and social change characterised by migration, show how art therapy might be applicable to the Korean migrant community?

In the following chapter, I will revisit the case narratives, link between literature and the issues that arose in cases (see Chapters 3 and 4), and investigate them in relation to the conceptualisations and discuss the application of art therapy with reference to Korean migrants living in a Korean community in the UK.

Chapter 6. Findings and Discussion

In the previous chapter I reviewed the literature on the process of migration that related to the issues that arose in the cases. In this chapter I investigate what I found in the different sources of data in this research, namely the case narratives in Chapter 4, my autobiographical journey in Chapter 3, my original observation notes and clinical notes and my examination of the clients' artwork. I will therefore address the whole corpus of evidence with reference to my research question. I will also contextualise these findings within the reviewed literature on Korean history, art psychotherapy, cross-cultural therapy and the process of migration.

As a structural framework, this chapter addresses the five conceptualisations that I have discovered from the interrelationships between the overall themes. The overall themes were the result of the refinement of analysis from the presented data in Chapters 3 and 4 and sub-themes included within those. Via the findings I will discuss the sub-questions; this is in order to answer the main question and to address its implications. Throughout the discussion, I will offer ways of understanding similarities, variants and discrepancies that have arisen in this research.

The ethnographic findings from what happened at the specific Korean community at that time reveal aspects of the particular culture and life of Korean migrants that go beyond local contexts. In Chapter 1 I described the sociological case study method I used, and the findings in this chapter, including all the cases that represent a single case of a specific community, thereby incorporating whole chapters of the research.

6.1. A cultural transition?

Through my research journey, I have discovered that Korean migrants develop their own way of living, distinct from their original home culture; this is created by a process of acculturation and adaptation which occurs during migration. As culture between South Korea (East) and the UK (West) is completely different, it is obviously a give-and-take process in which Western cultural aspects influence acculturation in migrants' lives. For example, I found that my way of thinking and behaviour changed; this was also affected by becoming older since I came to the UK. However, throughout the data I found that Korean migrants' culture was very complex as individuals' acculturation and adaptation was very selective (Richerson and Boyd, 2008) vis-à-vis their choices of what to keep and what to adapt, whether consciously or unconsciously. For example, traditional Korean values, habits and thought might remain deeply ingrained,

even unchanged, although alongside this there might be adaptations such as learning a new language as well as new systems, customs and ways of thinking and behaving to a greater or lesser degree.

This was clear in the second session of the art activity group when L and M discussed how their husbands had not altered their traditional ways of thinking and attitudes about relationships between men and women; there was an uneven distribution of jobs and expectations of distinctive roles within their relationships. For example, in Sessions 1, 5, and 11 of the art therapy group at the multicultural centre and in Session 2 of the art activity group at the KS, participants (older generation women) discussed and explored a lack of control in their lives; this was also enacted in terms of their compliant behaviour in the dynamic of the art therapy group. In addition this was connected to their decision-making regarding migration as eight of the ten women in the art therapy group and five of the seven women in the art activity group said in the first sessions of the two groups that they came to the UK because of their husbands' work commitments and their children's education. As I explained earlier in this thesis, the ideal of Korean Confucianism regarding relationships within the family, such as maintaining distinct roles between husband and wife (see Chapter 2), is ill-suited to modern Korean society as the latter has gradually changed as a result of modernisation and westernisation. However, according to participants L and M in the second session of the art activity group, their family members continued to play out roles within Confucian ideas of traditional relationships in that generation although they had blended into Western society for years.

Traditional Confucian ideas about how people from different generations and of different status should relate to each other were also in evidence. For instance, when participants of the two groups were asked to introduce themselves in the first sessions of the two groups they mentioned their ages, as if telling me their hierarchical social order and status; this does not happen in Western society. Although generational issues can occur everywhere in modern society I found it striking from this particular group of Korean migrants that they revealed their age, and it really made visible the gap between them and me. It also seemed to me to demonstrate that maintaining traditional behaviour and ideas was related to "the age of starting migration" as the cultural norm at that time of migration remained and did not change (Lutz, 2010, p. 1658). For these participants their age at migration was between their late 20s and 30s; they left Korea from the late 1970s to the early 1990s when the society was still in a period of turbulence related to modernisation and Westernisation after the Korean War.

It also revealed a generational gap regarding social change in South Korean society. Perhaps watching Korean TV in the UK does not affect the older generation, unlike younger Korean migrants. Interestingly I was able to see in the artwork in Session 9 of the art therapy group that their cultural memory of Korean New Year's Day remained fixed at the time of their migration (from the late 1970s to the early 1990s), and that they had been keeping the Korean New Year traditions in their lives in the host country as if they did not want to lose them (although they had) and they tried to live as they had in South Korea.

This made me wonder whether Korean migrants were more 'traditional' than contemporary Koreans living in Korea. Expat (expatriate) syndrome seems to offer another way of understanding this phenomenon. Although the term 'expat' seems to be used for Western people abroad and who have some similarities to migrants or immigrants, the difference is that they are either tourists or living overseas temporarily. Expat syndrome (Hotfelder, 2007) suggests that expats tend to spend much of their time with other people from home, eating food from home and not truly experiencing or integrating into the host country because they will shortly return home, although expat communities might also have emigrated for good but still keep up the old home culture.

It became clear in this research that most participants in the art therapy group at the multicultural day centre and the art activity group at KS had arrived in the UK due to their husbands' work contracts or because of their children's education. Similarly V (from the individual art therapy) and I had both come to the UK to continue our education. Almost every participant (in the art therapy group, the art activity group and individual art therapy), including myself, originally intended to go back home after the work contract or termination of the course but seemed to stay longer than we had anticipated and had maintained certain expat habits. I feel that I do not keep any traditions consciously alive in my lifestyle in the UK but I would say that I keep Korean 'habits' when I meet Korean people here, as the behaviour emerges automatically, such as bowing when I greet older Korean people.

As I briefly mentioned above quite a few participants in both groups (see Sessions 4, 7 and 10 of the art therapy group and Session 2 of the art activity group) talked about struggles in their relationships with daughters-in-law. This relates to social changes as well as the generation gap between women within different age groups. Comparisons between the inequality that they experienced and the freedom that their daughters-in-law had made a few participants feel envious. The generational difference between the group members and me also made it difficult for me to understand this within the transference in Session 7 of the art

therapy group and Session 2 of the art activity group. It is fascinating to think about how intergenerational conflict manifested itself in the transference and how this links to social changes in South Korea, which may not be absorbed by South Korean migrants who have lived in the UK for some time.

The accounts of a younger woman in individual therapy (see Chapter 4) and my own journey (see Chapter 3) show that we both felt empowered by education, migration and social change and had sufficient control of our lives to make choices. Both my client and I had gone to university and gained a degree during the 1990s but Korean society became so competitive that it was difficult to gain coveted jobs, and studying abroad through migration was a breakthrough. These social issues were also evident in the literature reviewed in Chapter 5. The changing society itself almost promoted and demanded that we find a better method of educational uplift and of developing a new career, as well as different life opportunities.

The cultural complexity of Korean migrants' new social context in the UK included not only maintaining traditional values and then experiencing conflict as a result of social change, including the generation gap, but also embracing new systems of belief. I discovered that most (all 10 members of the art therapy group and five out of seven members of the art activity group) of the older generation in both groups depended on Korean churches. These were based within their community and had become another culture that the migrants had created. As became clear (in Sessions 1, 2, 5, 8, 10 and 11 of the art therapy group at the multicultural day centre, and Sessions 1 and 4 of the art activity group at the KS), church-going was central to these participants' lives. It seemed to me that this had enabled them to maintain their home community within the host country through church-going activity.

This lifestyle gave these Korean migrants a sense of continuity, particularly relating to the collectivistic culture of South Korea in the individualistic host country of Britain. As I explained in Chapter 2, Korean collectivistic culture stresses the importance of cohesion and balance within social groups and prioritises group goals over individual goals. As one of the characteristics of collectivism, harmony in relationships (Chapter 2 and 4) was evident when participants of the art therapy group contributed money to buy art materials in order to initiate the art therapy group at the multicultural day centre, as there were no funds available. However, in Session 4 of the art therapy group and as outlined in Chapter 4, I described my strange feelings about participants' behaviour, as I felt that they were reading each other's faces and were sacrificing themselves to the group to maintain harmony within it (Chapter 2). In Session 5 of the art therapy group, when H was talking about her difficult feelings C, F and

G were almost punishing H rather than being understanding. I felt in a way that it was also related to and based on the Confucian way of thought and behaviour, as in Confucian society putting up with their discomfort and emotions reflected maturity, wisdom and respect, and C, F and G perhaps expected that maturity (Essame, 2012). These examples showed how the individual ego in Eastern culture is strongly linked to the group. On the other hand, the new competitiveness that I spoke about previously challenges this – now individual achievement is what is rewarded (Chapters 3 and 5). So, again, there is a generational issue as well.

The case studies showed that all participants (ten members of the art therapy group and seven members of the art activity group) in the groups were committed to church-going and conscious of their collectivistic attitude towards caring for each other. There were many Korean Catholic and Christian churches available with Korean ministers, using the space of Catholic and Protestant churches run by English ministers, as I described when I visited a North Korean group of people in a Korean church in Chapter 3. It made me wonder if Korean migrants would have derived the same kind of collectivistic comfort from Catholic and Christian churches with English ministers.

According to the literature on migration (see Chapter 5), churches tend to provide a bridge to acculturation for migrants by offering them social belonging in the host country. However, the culture of the Korean church actively supports keeping up Korean customs rather than promoting assimilation into the society of the host country by maintaining the collectivistic attitude in church activities, celebrating the Korean National holiday in church, and speaking Korean. In particular the speaking of Korean in church was essential as in the art therapy group, the art activity group and individual art therapy. As I described in my autobiographical journey (see Chapter 3), I witnessed this when I regularly visited the Korean community while I was doing my project. I found that I could easily mix with people in the community without speaking English as there were a lot of services and shops run by Korean migrants. It seemed that unless we engage with the English system or have English friends we can live speaking only Korean in the community. Although I believe that non-verbal arts therapy can reduce the language difficulties of migrants (Wolf and Hall, 1971; Wong-Valle, 1981), when the Korean language was spoken in the groups and in the individual therapy it seemed to be a great opportunity or benefit for the participants to engage with the process of the groups or individual art therapy without encountering the problem of language. I wondered whether participants would have come to those groups and individual art therapy if they were conducted in English during the project in this community.

6.2. The relationship between migration experience and mental health

The narrative from the individual art therapy client as well as my autobiographical journey illustrated examples of some particular stresses and concerns in relation to transition to the host country. These can be explained using the three stages of migration identified by Bhugra and Gupta (2011): pre-migration, migration and post-migration as I explained in Chapter 5.

Issues of the pre-migration stage from my autobiographical journey centred around inner conflict and decision-making, as I considered whether I was doing the right thing and felt fear in terms of taking responsibility for decisions, because it involved many risks such as leaving behind family, friends and my career, all that I had achieved so far, and dealing with all the uncertainties of surviving in a different country. My interest in learning art psychotherapy and the socio-cultural issues in South Korea, such as gender inequality between men and women in Korean society in general, as well as in the job market, influenced me to study abroad in the pre-migration stage. Similarly decision-making was not easy for V either, the individual art therapy client, because she also had difficulty leaving her boyfriend and both his and her family behind; she expressed feelings of guilt in Sessions 1 and 2, these personal issues affecting her mental health while she was studying in the UK. Interestingly I do not know about the pre-migration experiences of the older women in the two groups. I can however speculate, given their ages and what they said in the groups – were they as described in the migration literature i.e. largely absent and not a part of the decision-making process?

In the migration stage there was also culture shock, confusion and difficulties with learning a new language and adopting a new system in both V's and my story; both of us felt alienated and isolated. Although Bhugra and Gupta's concept of the stage only focuses on the stresses encountered because of the difficulties that migrants encounter, I found that we both encountered many new things in a new country and therefore had many difficulties, but both of us had a tendency to find particular ways of dealing with difficulties, such as getting support from friends, from the Korean church and from art therapy. For example, in Session 1, V went to church but she did not feel like sharing her personal issues with people in the church and came to art therapy instead. Likewise, participants of the two groups (B and C in Session 1 of the art therapy group and P in Session 2 of the art activity group) went to church as soon as they arrived to help them deal with difficulties. It seemed that turning to the church was almost an automatic response within the Korean community, both when the older women migrated and when the individual client did. I assume that other group members/older women also experienced some difficulties when they migrated, as the literature leads me to believe so,

and as the others agreed in the group with those who did speak of their difficulties early on in their migration process.

As Bhugra (2004a) has stated, situations become more complicated in the post-migration stage as the stresses of cultural shock and confusion when engaging with a new individualistic Western culture, and feelings of alienation during the period of settling, doubled. V expressed her emotional difficulties of being in a different country and her guilt about leaving her ex-boyfriend in South Korea. She had feelings of confusion and fear about cultural differences between English and Korea because she sometimes found it difficult to understand and communicate with her new English boyfriend during her time settling in the host country. The particular mixture of V's feelings of guilt, depression, isolation, loneliness and homesickness were rooted in and affected by migration experiences through the process of acculturation and adaptation in the host country. When V was in art therapy she was immediately engaged with art materials and spoke about her concerns as if she was longing to talk about her feelings in Korean as well as through art-making. As I talked about the significance of speaking Korean in Korean churches and in the community, V was also expecting to speak in Korean and she seemed to feel relieved to be able to do so.

In contrast I found that the older generation of Korean migrants from the two groups presented different issues and denied the value of art therapy in the art therapy group in particular, as they felt that they already had a way of dealing with difficulties in the community. They had mostly been living in the host country much longer and had been developing their own systems of social adjustment, such as meeting Korean people and gaining support from them in a Korean church in the community. It was not only one of the cultural aspects explained earlier but also seemed to relate to their mental health. This was evidenced in Session 1 of the art therapy group when B and C described how they had converted to Christianity as they found it difficult to survive in a different country; in Session 2, B and K talked about the lack of necessity for having therapy because they could manage their emotional difficulties by believing in God; and in Sessions 8 and 10, F said – and everyone agreed – that they had all been cured by God so that they did not need therapy.

Despite the fact that their church-going activity had helped, participants in the art therapy group unconsciously or consciously revealed some of their ongoing difficulties decades after they originally migrated. For example, in Sessions 8 and 11 of the art therapy group and Session 2 of the art activity group, participants discussed a lack of power and control experienced by the older generation of Korean migrant women in comparison to the younger

generation, such as my status in particular; this was also apparent in the transference to me. Personal conflict between family members regarding socio-cultural issues between East and West as well as religious experiences were also evident in Session 5 of the art therapy group and Session 2 of the art activity group. Sharing their memories of Korea and difficult experiences of being in a different country emerged during the process of therapy throughout Sessions 3, 4, 6, 7 and 9 of the art therapy group and Sessions 2, 3, 5 and 6 of the art activity group. Their artwork unconsciously and consciously exposed difficult feelings which had not been talked about before, for example in J's artwork about difficult feelings in the first session, D's artwork about her mother's death in Session 4 and H's artwork about feelings of fear in Session 5 of the art therapy group.

6.3. The influence of religion on migrants' mental health

As I briefly mentioned in the previous paragraph, religion seems to have a very close relationship with mental health for these Korean migrants. Almost every Korean I met during the research journey – including the participants in the two groups, the individual client and staff at the KS – were practising Christians. It seemed that that the initial purpose of going to church was to meet Korean friends and gain support in order to survive, the church providing comfort and a familiar environment that was like being in Korea, including speaking in Korean, sharing Korean food and receiving practical support from church members.

Korean churches operate by Korean people renting out English churches for certain lengths of time and have a Korean priest, as I described in Chapter 5. I found that there were more than 100 Korean churches in the UK and around 50 Korean churches with different approaches to Christianity. It was therefore not surprising that there were many church-going people, as the number of churches already made it evident that there were many Korean Christians in proportion to the population in the community. Although no official record exists to prove the exact proportion, all the Korean people I met – including participants in the groups and my individual client, staff at the different organisations, and people who gave me any information during the research period – were committed Christians.

It seemed to me that going to church was almost an initiation to the acculturation process for these Korean migrants, particularly for B and C who in the first session of the art therapy group, talked about how they used to be Buddhists in South Korea but felt that it was necessary to

go to a Christian church when they arrived in the UK. Through going to church they gained a sense of belonging to a continuing collectivistic culture and found a way of keeping up their Korean cultural identity through speaking Korean, maintaining traditional values in the churches and celebrating Korean national holidays together. All this seemed to give Korean migrants a communal bond in their new community in the UK. Conversely, it could also indicate that their stress levels were high and that they felt vulnerable when they came to the UK, as it was evident that a few people in the art therapy group who had been in the UK for a short time showed their difficulties and vulnerability and were therefore attracted to the belief system, and also felt that their primary need was to learn English rather than experience art therapy.

Although they initially became Christians due to its convenience as a migration survival process for B and C, as time went by and due to the support they gained Christianity became the key activity of their lives; it was a way of life that provided meaning. Other participants also agreed with B and C about the benefit of going to church in Session 1 and continually talked about becoming strong Christians in Sessions 2, 8 and 10.

Many participants of the art therapy group made artwork about the positive aspects of being Christians, using very bright colours and positive elements such as flowers, as can be seen in Sessions 1, 3, 6, 8 and 12 of the art therapy group although I felt that the flowers and positive imagery were defensive.

Church-going activity seemed to explain why there was no record of Korean clients in mental health hospitals in the community. The patient survey report of the NHS in the area in 2009 stated that five per cent of Chinese and other ethnicities received mental health treatment but did not state that any Koreans used mental health services in the area (National Centre for Social Research, 2009, p.13). It was not only that treating mental health is taboo in Korean society and there is a lack of understanding of mental health issues, but also perhaps to do with their religious activity, as the participants of the two groups insisted.

On the other hand there were negative feelings about emotional support from the Korean church. For example, J in the first session and H in the fifth described difficulties in being religious in their artwork and V from individual art therapy mentioned that she did not want to share her personal issues with other people in the church; this contradicted the feelings about the church that the majority of participants in the two groups expressed. Religion was a central factor, but other issues were revealed in the process of art therapy. Participants seemed unable to talk about their personal issues freely without consciousness of other people, which

I considered was related to the negative side of collectivism in the Korean church.

6.4. The relationship between Korean art education and art therapy

Participants' experience of art materials in both groups and individual art therapy was very closely related to Korean art education throughout the data. The findings can be explained by familiarity with art and art materials, making art and culturally-based assumptions about making art.

Due to the historical, political and cultural upheavals in Korea, such as the Korean War in South Korea in 1950, the people who were children (B and H in the art therapy group; M and P in the art activity group) and adolescents (J and K in the art therapy group; L in the art activity group) at the time of the Korean War, or even people who were born after the war (A, C, D, E, F, and G in the art therapy group; M and P in the art activity group), were not able to get a proper education as many people were in poverty in postwar South Korea. In Session 6 of the art activity group L, for example, even spoke about being an artist as only for special people.

Participants from the two different groups were reluctant and hesitant to use art materials as most of them did not have an experience of art and therefore they kept asking for lessons throughout the sessions. This was also related to their understanding of art therapy, which they confused with an art class offering lessons. However, they engaged moderately when they were encouraged to play with or experience some chosen materials.

In particular P, in the same session of the art activity group, talked about traditional ink, brush and special papers as familiar traditional art materials and said that they would have been useful for her. It reminded me of my calligraphy lessons with my grandfather in my childhood; the traditional materials that I used were the popular art materials for public use at the time. I developed my creativity from calligraphy lessons although Western art was already influencing South Korean education after the Korean War, as I explained in Chapter 3.

In the data, it seemed to me that it was not only that the group members, on average aged in their 60s or 70s, who asked for traditional Korean art materials, but the request for traditional materials indicated that their primary association, connection or memory of art was Eastern (Korean), and not the art and art practices of the West.

Interestingly, although group members talked about traditional materials, what they made, drew or copied in the art activity group were within the Western style of art, and they loved it

(see Figures N.1, N.2, M.1, M.2, P.1 and P.2). It reminded me of the denial of art therapy by participants of the art therapy group; perhaps they unconsciously denied the Western style of art although they enjoyed it. In addition, maintaining traditional ideas was perhaps a denial of acculturation although they were already assimilated in the host society. In comparison V from individual art therapy studied Western-influenced art at school in South Korea, and found the materials I provided in sessions were familiar and she was excited about using them without feeling hesitant.

Another element was that participants throughout the sessions of the art activity group saw and treated their artwork as 'art' only when it was perfectly completed; they did not like unfinished work or artwork with mistakes or which had a childish quality. In the last session of the art activity group in particular they allowed me to take photos only of completed works. My view is that this reflects how Korean people view 'art' and this accounted for their demand for art lessons in the two groups. This tendency to value only completed works was also evident in V's individual art therapy; she always ensured that her artwork was completed in her own style, even when she was late in the last session.

Throughout the art therapy group, participants were gradually able to accept the process of art making and, in particular, the quality of their artwork in order to express their story or issues according to the themes. However, they continued to find it difficult to work freely at the beginning of the group and did not like the artwork they made. Although these might be common issues with clients who come to art therapy, it made me think about whether it was to do with the different style of learning between East and West. I had also found it difficult to understand at the beginning of training, so perhaps participants wanted to be led by me as a teacher would do.

In terms of artworks produced in most of the art therapy group sessions, participants tried to be more realistic and interpretative about what they wanted to say in their artwork according to the themes. Interestingly they gradually and occasionally revealed unconscious material about difficulties and emotional issues, conflicts, awareness, and realisation quite unwittingly. For example this can be seen in J's artwork in Session 1, H's artwork in Session 5, G's artwork in Sessions 3 and 9, D and F's artwork in Session 7 of the art therapy group. For example, J did not intend to draw a stone-like shape but it came out looking like a stone with silver glitter colour and she realised her agony and confusion about her religion through another member's comment. H also consciously expressed her fear by drawing a giant bird. G's artwork in Sessions 3 and 9 particularly related to her unconscious confusion of identity, between British

and Korean. D did not realise that she expressed fear about her mother-in-law and me as a daughter-in-law by drawing a hanging upside down hand on top of a figure of a human, either consciously or unconsciously. F also did not realise her negative feeling but she recognised it when I pointed out that the island seemed to be sinking.

They did so by such means as movement and the arrangement of lines, colours, strange shapes, sizes of objects and a childish quality in the process of the group, as sometimes their artwork triggered disclosure of difficult issues.

V tended to express her feelings in an abstract style with colourful visualisation in most of her individual art therapy sessions; they were spontaneous, mysterious, obsessive and 'sweet' images with a 'Hello Kitty' quality. V also spoke openly of her feelings and emotions in most sessions of individual art therapy and treated her artwork very carefully, as if the drawings were precious. She took them all home when therapy ended.

6.5. The influence of socio-political issues in the Korean migrant community

I was surprised to find that there were many North Korean refugees living in the Korean community in outer London. Due to the particular history of Korea and ongoing political tensions, the reasons for migration differ between South and North Koreans (see Chapter 2), the movement of North Korean refugees to different countries having only started recently (see Chapter 5), and living together in a community was a new experience for both North and South Koreans.

This issue was discussed by participants (L, M, N, P, R and S) in Session 5 of the art activity group; they discussed their mixed feelings towards the North Koreans in their community. While M, P, R, and S expressed uncertainty relating to and living next door to North Koreans in the community as they thought that North Koreans did not trust people, L and N showed compassion for them.

I encountered North Koreans for the first time when I visited the Korean day centre for the elderly and a Korean church (see Chapters 1 and 3). Although my suggestion of including North Korean refugees in the art therapy group was rejected by the KS participants at the beginning of the research journey, I observed that South Korean migrants had unofficially been including North Korean refugees in their community-based celebrations of Korean

national festivals e.g. Korean New Year's Day, *Chuseok* (Korean Harvest festival) and Independence Day (see Chapters 1 and 3). I heard from the South Korean people in the festivals that this had been going on for several years. It seemed to me that the common issue of being migrants living in a different country made both North and South Koreans feel a sense of kinship. There seemed on the surface to be few problems in their relationships, yet since they had started to live together, South Koreans tended to be those who provided jobs and support. However, I was aware that North Korean refugees who settled in South Korea had many issues and difficulties with discrimination, different cultural identities, prejudice towards them and feelings of being outsiders (see Chapter 5), so these issues would need to be considered when working with North Korean refugees. Sensitivity around this issue was evident in the Session 5 of the art activity group where the participants discussed the tendency to hide their identity by saying they were Chinese Koreans.

My experience of North Korean refugees when I met them during a visit to a Korean Church (see Chapter 3) was that they were very friendly and wanted to talk with me; this was a different attitude from that which South Korean participants discussed regarding North Koreans in the groups. However, I knew that North Korean refugees might have wanted to seek help, including art therapy, from me, as the Korean priest said.

6.6. Discussion

In this section I will discuss the research sub-questions in order to answer the main question: how might art therapy be applicable to a Korean migrant community? The research sub-questions are: why was establishing an art therapy service for Korean migrants so difficult? Is art therapy inappropriate for Korean migrants in the community? Is art therapy relevant to the issues Korean migrants face when they come to the UK? What are the key issues to consider when providing art therapy for Korean migrants in this particular community in outer London? The sub-questions will be discussed in relation to the findings in the context of the cultural complexities and social change characterised by migration.

6.6.1. Why was establishing an art therapy service for Korean migrants so difficult?

In the previous sections of this chapter I have described the findings that were revealed in the data. By deliberating on the findings my assumptions have been challenged, the primary

assumption being that art therapy could be successfully used with a particular social group of Korean migrants living in a Korean community in Britain. As a Korean migrant, I thought that I would have a better understanding of the culture of Korean migrants in the UK than other, non-Korean therapists might have. I also thought that Korean migrants to the UK might have a better understanding of mental health issues and the availability of therapy than people in Korea, not least because they may have been exposed to systems and support for those with mental health issues in a Western country and were assimilated within the culture of the host country. Art therapy is becoming better known in South Korea through media and education and I was aware that many Korean migrants were accessing Korean TV and other media through the internet; consequently I assumed that my clients would be well-connected to contemporary Korean society. However these assumptions proved to be incorrect and establishing the art therapy service was problematic due to my lack of understanding of the local context of Korean migrants' community culture. In addition, the Korean migrants lacked understanding about mental health issues as well as of art therapy, and the lack of support from the society and community was a result of insufficient time to establish the service.

The narrative of the art therapy group and the art activity group described how the maintaining of conventional Korean cultural values was strongly embedded in the culture of the Korean migrant group. It showed how group participants experienced a great deal of confusion when they were engaged with different generations, represented by me, who had experienced rapid social changes in South Korea. This was in addition to art therapy being part of a new Western culture, which they found difficult to accept. Cultural aspects influenced establishing the art therapy service as well, such as the issue of Korean migrants generally feeling shame about having mental health issues based on Confucianism, which negatively affected the referral system. It had a connection with what Kim and Ryu (2005) explained about Korean Americans' reluctance to seeking professional help for mental health issues. This has implications for how the awareness of mental health in the cultural context is understood by Koreans in general and it might prove a fundamental challenge to working with them in a therapeutic setting.

In the process of the art therapy group participants saw themselves as a group, therefore exploring issues as an individual with a developed self-ego in the group seemed to be hard, as it might have not have been harmonious in terms of the group relationships, which was a different attitude from 'ego' dominated Western thought. The cultural norm of age superiority was also significant for the Korean migrants' group and it created a substantial gap between the participants and me.

These findings not only made establishing art therapy challenging, but also raised questions as to whether it was even applicable. It really made me think that the fundamental assumptions that I had about what art therapy was and how it was applicable were incorrect in this context. I will tackle the assumptions in the discussions of the next sub-questions.

6.6.2. Is art therapy inappropriate for Korean migrants in the community?

I said early on that becoming an art therapist meant that I had to take on 'a new belief system', and I found that the church-going activity in the community was a part of group members' new culture and belief system as their lives were orientated towards events and business conducted at their church. Most participants of the art therapy group insisted that they were strong Christians and that their mental wellbeing was maintained by belief in God. The Korean church provided a collectivistic, cultural comfort, which gave these Korean migrants a sense of belonging and kinship and brought meaning to their lives. As the literature suggests that church attendance is related to good mental health (Ross, 1990; Chamberlain and Zika, 1992; King and Walter, 1992; Levin and Sheldon, 1995), and that Christianity had provided the group members with a lot of support, the majority of the group members believed Christianity to be helpful.

In examining the findings regarding the conceptualisation of the influence of religion on migrants' mental health in particular, there seems to be polarisation between collectivism and mental health. In collectivism, individuals' negative feelings must not be acknowledged as the self is closely related to the collective based on Confucian ideas; not expressing their negative emotions is ideal, as it is considered mature and harmonious in relationships with other people. In this sense it is not surprising that Korean people generally think that having mental health issues is shameful because these ideas are deeply incorporated with the group. However, in terms of mental health, everything must be related to something negative in the individual, based on the idea of focusing on ego-strength in individualism in the Western view (Freud, 1923). How can this particular characteristic of Korean migrants be understood and how can art therapy be made applicable for this feature?

I thought that the Korean migrants' dependence on their Christian faith and the church could be understood as culturally appropriate, as well as part of their assimilation. This is because Confucianism as a philosophy, and Buddhism as a 'faith', has underpinned Korean culture, although there is a large Christian population in contemporary Korean society. Hence turning

towards 'religion' for guidance, instruction and support would be culturally appropriate. Furthermore, turning towards the dominant religion in the West, Christianity, for support once they were in Britain, could be considered appropriate to their assimilation, albeit that their faith was exercised within a Korean Christian church and community. Hence, the participants in the two groups managed to maintain their identity (and be separate) whilst assimilating in a way that was comfortable.

Participants of the art therapy group dismissed the value of therapy at the beginning but I witnessed gradual changes over time. They spoke more when they became familiar with making artwork in the process of art therapy and shared similar experiences in relation to migration experiences and personal issues in the group, which was beneficial for the Korean migrants, as did the individual art therapy client. Their good attendance was also testimony to their engagement in the process, for instance compared to the art activity group. Their difficulties and emotional issues, conflicts, awareness, and realisations were gradually revealed through their engagement with the group process and in their art.

However, all the bright colours and positive elements, such as flowers and positive imagery evident in the art therapy group, made me wonder if the emergence of unconscious material and the beginnings of an acknowledgement of their difficulties as migrants, led them to take control towards the end and put a premature stop to the art therapy group! Perhaps it was just too fearful and dangerous to continue as years – nay decades – of unhappiness and dissatisfaction might emerge, including feelings that the church had been unable to address. More specifically, as powerful God might be, the church is made up of people who themselves may be fearful of opening the floodgates.

Participants in the art therapy group complained continuously about not having lessons as they felt that they did not know what to do, but it was also do with the style of learning in Korean education where teachers tend to tell the students what to do. It took me a long time to understand the style of learning in my experience of training, and it is also evident in the literature that some Chinese participants struggled with the style of teaching in their training in using art to help children (Kalmaniwiz and Potash, 2012).

I think that all this is related to the assumption that I briefly mentioned earlier: what was understood by the term 'applicable' in the main question. It should have meant finding its relevance and appropriateness rather than just applying it to the differences and encountering the difficulties as a result of understanding of the term 'applicable'. This made me think that perhaps a more direct engagement with art-making might be 'appropriate' such as providing

demonstrations, lessons and support and inviting people to play with art materials when necessary and maybe taking the stance of an 'expert' somewhere between a teacher and therapist, in the way I did in the art activity group.

The use of traditional art materials (such as traditional paper, ink and brushes) might be also appropriate for Korean migrants as they were more familiar materials for the older generation. Kalmanowiz and Potash (2012) have also discussed how participants' use of the traditional materials with their cultural value were used more familiarly and in a controlled way when they offering training workshops in China. I now think that an 'appropriately supported' art therapy group might be the best approach. This idea is supported by the literature in relation to the important role and function of indigenous practice in terms of a Western approach to psychotherapy and counselling (Moir-Bussy, 2010; Bowden, 2010; Kao, 2010). In particular, Kao's use of calligraphy in psychotherapy and counselling practice in Hong Kong showed how calligraphy was used appropriately with their clients rather than pursuing talking therapy based on an indigenous paradigm (Kao, 2010). Based on this paradigm, considering Korean migrants' own cultural context and particular circumstances are crucial in order to make art therapy more appropriate.

Working appropriately is key to adjusting the approach to the specific client population, perhaps approaching the group in a way that is informed by group analysis¹ might be more appropriate due to participants' cultural expectations and habits, such as revealing ages, status, religion and so on. It is because using the classic 'blank screen' approach does not fit with the cultural expectation as it discloses very little information about themselves in order that the client can use the space in the relationship to work on their unconsciousness without interference from outside. In addition, Kim and Ryu (2005) have suggested that when they worked with Korean Americans, they concluded that perhaps the therapist also needed to provide some information concerning herself or himself that clients desired, which is different from the classic approach. This is because culturally Korean people want to know some information about the therapist such as personal information like their marital status, qualifications etc in order to develop a trust relationship.

¹ the relationship between the individual group member and the rest of the group resulting in a strengthening of both, and a better integration of the individual with his or her community, family and social network

In exploring this research question it strikes me that what is crucial is how the therapist establishes the 'therapeutic alliance' and adjusts the approach accordingly. As I reviewed in the literature what Kim and Ryu (2005) and Essame (2012) did to begin the therapeutic alliance, namely attending to cultural hierarchies and playing ice-breaker games, seemed to be very helpful. With hindsight, establishing an adequate therapeutic alliance, relationship or sense of trust was absolutely necessary in the art therapy group in order to ease client fears. I think that the relationship between the participants and me was sufficient, as it was evident that B, one of participants in Session 6, drew me and the minister in her church as respectable and influential people; although it was only one person's opinion, no one disagreed with it. However, I felt that not giving them what they wanted in the sessions had the biggest impact on shaping the trust relationship.

Therefore clients and the therapist need to agree on the therapeutic goal together in order to accomplish it and develop faith in the process of therapy (Adler, 1988; Horvath and Greenberg, 1989; Horvath and Luborsky, 1993). As there was a lack of understanding of art therapy and participants' expectations of art therapy were different, it might have been better if I had set a therapeutic goal with the participants in art therapy group. This may have enabled them to feel more supportive and helpful by working and sharing the accountabilities in order to reach the goal together that can give a sense of "we-ness" (Luborsky, 1976, p.94). Perhaps this sense of "we-ness" within particular collectivist cultural contexts might be key to establishing the therapeutic alliance within the Korean migrant group, as they kept asking me to come to their church and become one of them; this is similar to Byrne's (2012) approach, who focused on providing feelings of collective community for Chinese elderly in art therapy. Again, this is linked with the adjustment according to my findings.

In contrast to the majority who believed that religion was helpful, for two group members their church-going activity was not entirely beneficial as the church support did not meet individual's needs, but rather focused on group needs based on collectivist culture. In the first session of individual art therapy, V said that she was desperate to find someone to talk to and found sharing her personal issues with me in art therapy a relief, compared to her experience of discomfort talking about personal matters with people at her church. This experience was supported by North Korean refugees' stories, who did not feel that religion supported their needs. Jun et al. (2010) describe how some North Korean refugees lost their motivation to go to church after they arrived in South Korea, although it had mediated in the process of migration. In this sense, therefore, I think that art therapy can provide that missing support for individuals which the Korean church does not offer. However I should not forget that V's

individual art therapy finished prematurely. Perhaps if I had a therapeutic contract with her that she would give a few weeks' notice on withdrawing from sessions, would arrive on time, let me know if she was going to be late, etc. Therefore, establishing the 'therapeutic alliance' in order to make a clear goal and time-frame, and to share the responsibility or commitment of the therapy between the individual and therapist was necessary in relation to appropriately conducting the art therapy paradigm.

6.6.3. Is art therapy relevant to the issues Korean migrants face when they come to the UK?

Participants' visible and invisible behaviours, feelings, thoughts and discussions about God in many sessions of the art therapy and art activity groups, were rooted in and affected by their migration experiences and acculturation, and the adaptations they had made in order to survive in the UK, according to my findings detailed in the Chapter 4 cases. This psychodynamic, theory-based assumption is centred on our behaviour being determined by unconscious forces of which we are unaware, and suggests that there are many hidden causes and intentions in our thoughts and behaviours (Bargh and Morsella, 2008).

Although the participants in the art therapy group wanted to end the group early and the individual art therapy ended prematurely due to uncomfortable encounters with unconscious material as they were at the beginning of an acknowledgement of their problems as migrants, participants in the art therapy group and the individual client used the process of therapy by bringing their issues and concerns about migration into the sessions – both consciously and unconsciously – in verbal conversations and in their artwork. Perhaps I could run the group or individual art therapy on a rolling programme of twelve week blocks as participants did not seem to stay long term.

Participants in the art therapy group at the multicultural day centre shared difficult feelings, such as relationships with family members, doubts about Christianity and the church's ability to address their individual needs whilst also relying on it; cultural differences between East and West were evident, as were socio-cultural differences between traditional and modern attitudes towards men and women, and generational differences between old and young (particularly concerning their daughters-in-law) in the process of therapy. The group dynamic, and transference and counter transference feelings in the narratives and artworks, and the process of the group dynamic in the art therapy group, were essential in assisting participants

to become aware of their issues and in their ability to relate to and support each other. Their artwork helped both them and me to see their world in many ways, including understanding what it was like to live as migrants.

V from individual art therapy expressed a lot of issues related to the migration experience and dealt with them in the process of art therapy, which surprised me as they were similar issues to those I had experienced as a migrant. As Bhugra and Gupta (2011) have discussed in relation to cultural bereavement, V was suffering from feelings of guilt over leaving behind her ex-boyfriend and family, and I also experienced feelings of being displaced and disconnected from family, close friends (ex-boyfriend), career, and familiar surroundings. In particular for V, issues such as the language difficulty, isolation and the issue of cultural difference between her and her English boyfriend, intensified her stress and she wanted to talk about it in the process of art therapy. She came to art therapy at a good time to deal with the issues as she had one more year to study in the UK, otherwise the experience could have been traumatic, resulting in a deterioration in her mental health, as the literature has shown (Bhugra and Gupta, 2011). This example suggests that art therapy is relevant to some younger Korean migrants based on the evidence of V's individual art therapy, as the mental health issues of some vulnerable individuals are likely to be influenced by their migratory circumstances while they are still in the process of acculturation and adaptation in the host country.

The art activity group still had a therapeutic process (albeit an underlying one which was not addressed or worked with directly) as they talked about cultural differences, sharing their memories of Korea, as well as church experiences, which they would not otherwise have done. The art activity group also benefited from the focus on enjoyment of the art experience and being creative. However attendance at the art activity group, as I mentioned before, was lower than the art therapy group as they did not take it as seriously. Interestingly participants in the last session of the art activity group said that the group was therapeutic, as they certainly felt some feelings of satisfaction, achievement and also relaxation through the art activity. I felt that it maybe also have been due to confusion with the art therapy advertisement in Korean newspapers and leaflets distributed at the KS (see Figs 4.1 and 4.2 in Chapter 4) or the fact that the facilitator was an art therapist.

On the other hand, their therapeutic feeling about the art activity group made me think about the unconscious assumption I had of what art therapy is for Korean migrants with mental health difficulties when establishing an art therapy service, as the assumption supported the idea of a close relationship between migrants and mental health by some authors (Kareem

and Littlewood, 1992; Doktor, 1998; Bhugra and Gupta, 2011). However, it strikes me that there are processes involved in art therapy that are valuable in other ways as well. Skaife (2001) has suggested that art-making reflects intersubjectivity, which includes interpersonal relationships and group identity, and not only does art provoke memories, ideas, emotions, and responses in relationship to people in art therapy, but also reflects particular social issues, value and identity. Kalmanowitz and Potash (2012) explore the assumption on this issue with regard to Chinese culture and have concluded that collective experience in art-making process was vital to engage with intersubjectivity, while I have considered this issue in relation to Korean migrants' culture. It made me think of how Korean artists in the 1980s focused on social and political issues in Korea, delivering a message as a reaction to the modernisation and cultural changes of the 1970s, with which they found a connection. In thinking about current Korean migrants' issues, for example the art in art therapy can be used for counteracting the pressures of individual competitiveness brought about by capitalism, by reflecting on it in a process of making art and talking. From my perspective, what the Korean younger generation confront is significant and controversial, as it has a huge impact on current Korean society.

In relation to issues of the relationship between South Korean migrants and North Korean refugees in the community, the art in art therapy can be used for mediation in terms of sharing and understanding in the group by reflecting on differences, as their migration experiences were different. South Korean participants in the groups and individual art therapy, and also people I met during the project, came to the UK voluntarily for their own benefit (see Chapter 4) but North Korean refugees were often fleeing from poverty and famine, and some had experienced political persecution or hostility towards North Korean communists (see Chapters 3 and 5). I described my personal feelings about meeting North Koreans (Chapter 3), and some South Koreans might feel strange, afraid of and even do not know how to relate to North Koreans in the community, as was evident in the art activity group. I felt that there was a necessity to develop understanding of each other by providing a space to talk about these issues, and art therapy can support and improve the relationship between the two groups in the community.

In terms of my assumptions and awareness, I was also reminded of my experiences of working with different client groups in a school setting, such as working with children with disabilities, and students, in my studio and in university in Korea, before training as an art therapist. I also thought about my experience of working with clients, including migrants from different countries, with mental health issues in art classes in a different community after becoming an

art therapist in the UK. The common issue of the educational setting was that people had a tendency to feel that the classes provided a therapeutic experience and a healing process (Chapter 3 and 4). These experiences made me reflect on what I thought art therapy was at those times and how it changed or developed. I knew the process of art-making itself has a healing power and provides a valuable therapeutic process, and that was a motivation for becoming an art therapist. However, since becoming an art therapist – more specifically since I started to work with the migrant population – I found myself unconsciously and consciously focusing on art therapy for people with mental health issues and migrants who have the same issues, particularly when establishing an art therapy service in a Korean community. However, in working with other clients' group such as people with learning disabilities it often starts with the therapeutic art and works outward to the issues the client brings, which are not necessarily about mental health, but concern relationships, for instance.

Again, as discussed in the previous question, depending on the clients' needs, perhaps focusing more directly on art-making might be the key in working with this group of people in art therapy, as an appropriately conducted process of activity offers satisfaction, achievement and relaxation. This direct engagement with art-making might also be suitable due to the style of learning between East and West too, as I discussed in the second sub-question. I think that the participants in the art therapy group perhaps wanted to be led more directly by the therapist.

6.6.4. What are the key issues to consider when providing art therapy for Korean migrants in this particular community in outer London?

I strongly believe that if KS was tolerant of introducing people to art therapy the service would not have come to an end, as I may have continued the service through the process of the action research cycle: evaluating what had happened and making a plan to change and try again. As there was no direct evidence of the establishment of art therapy services for Korean migrants in the UK, and also I was a newly qualified art therapist, I felt that this process was essential to establish that the art therapy service was appropriately conducted for the particular Korean migrants in the community.

Especially given that the enterprise was strained at the outset, it is necessary to think about what would have worked better in terms of the project and cases. If I was to re-establish an art therapy service for Korean migrants in the community I would search for an organisation that had a better understanding and more sustained interest in art therapy, and could therefore

tolerate the process of establishing the service. An organisation with a good working relationship with the local council and other organisations – such as Korean churches for South and North Koreans, and schools to gain further support – would be needed, as I realised that working closely with other organisations was important to gain sufficient support. I chose KS because it was a well-known organisation among Korean people in the community, and thought that support and funding would be forthcoming, without realising the reality of the relationship between KS staff and other organisations. Perhaps the churches themselves might work as suitable organisations. If such a situation or organisation does not exist it would be necessary to gain support in some other way.

After the search I would enter the organisation with an open mind and identify key gatekeepers and influential people, as their understanding and support were essential in the organisation. I would seek various ways of accessing funding and negotiating boundaries between the art therapy service and the organisation, within the bounds of the policy of the organisation. This is based on my experience of relying on only limited means of getting fund for the service because of the relationship between this KS and other organisations at the time.

I would recruit the group and individuals by promoting mental health awareness and art therapy via Korean newspapers alongside advertisements for art therapy, as I had done previously. In the long run, I think it would be better to give talks about the awareness of mental health issues and the benefits of art therapy in Korean churches, Korean companies and afterschool academies for children and parents in the community on a regular basis. Giving a talk to members of staff in an organisation would also be essential in order to deliver a clear message and an idea of what art therapy is and what it can offer, as there seemed to be misunderstandings during the project although I explained to them art therapy's purpose several times during the project.

As I found in the cases, in order to understand Korean migrants it is necessary to understand their historical, collectivistic and Confucian cultural characteristics. The characteristics of collectivism and the Confucian way of thinking and living were significant issues, although they were living in a western country. As I said before, culturally speaking the Korean self is not individualistic as in the Western view and individuals are expected to assimilated into the group, so it is vital to consider how individuals relate to the group, because their feelings are very closely linked with how she or he feels about the group (Essame, 2012).

I would also be more aware of socio-cultural issues, such as generational differences as a key element between older and younger Korean migrants, as their needs of the older generation

differ from those of the younger in many areas, such as the need to be provided with familiar materials as well as traditional cultural respect, as the way they perceived and dealt with art was different. Lee, a Korean art therapist (2012), has also pointed out the importance of the cultural approach in the therapist's relationship with Korean clients in Korea. For example, for elderly Korean migrants providing them with traditional brushes, special papers and ink and traditional craft materials such as Korean red clay, special paper for origami, and fabrics with sewing materials and so on, might be interesting as this would chime with their cultural memory of art in Korea. Of course I should also provide other materials because some older people might have wider experience than others. I would also be aware of older Korean migrants' cultural expectations such as respecting their age, their life experiences as well as their religion.

Although non-verbal communication is one of the benefits of art therapy as discussed in the literature (Wolf and Hall, 1971; Dosamantes-Beaudry, 1997; Doktor, 1998), speaking the Korean language was essential in creating a relationship with the Korean migrants during the project in the community. Although using the Korean language in the midst of a larger community of English speakers can also be a way of bringing the subject of difference into the group – thus enabling discussion/expression of the experience of migration and being an immigrant – the availability of a Korean-speaking therapist might be a priority when establishing art therapy for clients in terms of the local and socio-cultural context in the community.

With regard to the 'therapeutic alliance', I could foster a good alliance with group members and individuals. As I stated already I would address in the culturally-expected manner for older generation. I would give a clear explanation of the therapist's expertise to the group or individual so that members could have a clear idea of what they could expect from the group. I would negotiate a group or individual goal together in order to share the responsibility, as well as giving a sense of "we-ness" (Luborsky, 1976, p.94). This is particularly the case when the cultural norm of age superiority was significant, negotiating goals together within the relationship between therapist and clients where the therapist was an authority and an expert would be highly appropriate. I would therefore establish trust with them in order to prevent a premature ending and to have a successful and appropriately conducted therapeutic outcome. Finally it would be suitable to introduce an ice-breaker activity in the first session to establish that there was no expectation of high quality art work in order to create trusting relationships in a safe space.

My art therapy ethos has not changed but I learnt that focusing more on working with similarity and difference in the context of cultural complexities, and engaging with flexibility and considering the local socio-cultural context are necessary additions to my practice. These considerations would make art therapy more appropriate for Korean migrants in the community.

6.7. Implications

In this research it has been valuable to explore many aspects in order to adjust the art therapy approach so that it is appropriately conducted. What, therefore, are the implications of these ideas about the findings of the application of art therapy for Korean migrant groups in the community, and also of its impact around the globe?

6.7.1. The theoretical implications of the findings

What the findings showed was that my assumptions were partially in error when I was working with Korean migrants due to a presupposition of an understanding of Korean migrants in the community. Although I shared much common knowledge, I had not expected the participants to be maintaining certain tradition so strongly in the host country, and I had missed an important element, which was the socio-cultural context of this population in the area, such as the religiously-orientated culture, as well as the presence of North Koreans. Although art therapy progressed well, continuation of the service needed to be supported by the Korean migrants, the organisation and the community within the socio-cultural context. The significant implication was how important it is to be aware of working with similarity and difference between client and therapist even if the clients are of the same nationality and share the same cultural heritage and migration experiences in the host country. Although as therapists we already know that this process is endless in terms of human individuation, I found that it is always worth exploring this process anew as there will always be new things to learn and understand about each other (McNiff, 2010).

These findings and awareness would be helpful for art therapists from Korea before they begin to work or try to set up a service for Korean migrants and refugees in the community in the UK or elsewhere. Art therapists who were born and bred in the UK would also find it helpful to know – before working with Korean migrants and refugees or trying to set up an art therapy service – not only the socio-cultural local context discussed above but also (and more

importantly) the differences between East and West in terms of social and cultural context, as well as the characteristics of the process of migration for the particular migrant group, as many issues appeared from the context. Originating from different cultural origins, one would assume that the Korean and the Briton would need different kinds of knowledge. The idea of migrants' culture, particularly Korean migrants' culture, was much more complex within the contemporary migration trend of globalisation, due to the mixture of cultures and social changes within a society located between East and West, old and new culture and generations, changed and unchanged cultures and ideas. When a given culture must be addressed, understanding its historical, cultural and social origins, and traditional values, seems to be important, as it can assist in understanding the consequences in the present day.

My examination of the ethnographic account to uncover the lived experiences of Korean migrants' lives in the community in the UK has helped me to understand the complexities of culture upon their specific socio-cultural contexts, as well as to attempt to understand how art therapy can best be provided for Korean migrants in the community. This study has implications for Korean migration issues in the UK as there was no research in the field of art therapy about Koreans in the UK.

In this research it is particularly significant that an Eastern art therapist who trained in the West, explored Eastern people in an Eastern community in a Western country, as this had never been explored before and this research certainly fills a gap. As a result this research will be useful to art therapy trainees from Eastern countries, of which there is a growing population, and to art therapists working with migration populations, to bring awareness of how complex the migrants' culture in the host country is and to help develop their practice and the concept of art therapy. The importance of gaining awareness suggests that there is a need for East and West to inform each other and share their ideas and the embodied, lived experience of different cultural groups.

6.7.2. Implications for art therapy practices

Art therapy is predominantly a Western practice; therefore, it was also worth undertaking a critical exploration of how art therapy might be applicable to different cultures, particularly as art therapy has started to spread into many cultures profoundly different to those in the West, in particular Eastern cultures. What emerges from the findings suggests a notion of considerations and ways of working in art therapy that is relevant, significant and pertinent to

particular social groups of Korean migrants in the community in the UK, as well as across the globe.

Considering cultural values

As the evidence showed that traditional cultural values (collectivism and Confucian ideas) were almost at the forefront when working with Korean migrants in art therapy, who, although they were exposed to Western society for a long time and had developed a mixture of cultural contexts in the host country, made me think that Korean migrants were more traditional than people in Korea. Their expectation of cultural respect by revealing their age in the relationships was linked with the generational difference, and there was a great deal of confusion between the old (traditional) and the new (modernisation) as well as the generation gap that was so significant when compared to the individual client. As I discussed earlier in this chapter, Korean migrants' dependence on their Christian faith and church-going activities might be culturally appropriate as well as part of their assimilation, because the cultural aspect of having 'faith' throughout history was deeply engrained. It would have been difficult to know if there was no historical, cultural and social understanding of Korean migrants' lives in the UK. The younger generation of Korean migrants was also affected by cultural aspects of the conflicts between traditional and modern ideas in Korean society, which were still predominant. The issue of Korean migrants generally feeling shame about having mental health issues based on Confucianism and the difficulties of exploring the self-ego as an individual in a group needs to be taken into consideration as an important aspect of Korean migrants' cultural values.

Considering current socio-cultural contexts

I discussed the indigenous paradigm, which emphasises the need to focus on the complexities of culturally-based understandings of human life, and it seemed to be very relevant to my research question, which was to identify the key issues to consider when working as an art therapist with Korean migrants in the community (Bowden, 2010; Kao, 2010; Moir-Bussy, 2010; Kim, 2012). I said my focus might be slightly different from using the indigenous paradigm for the Maori people of New Zealand, and the word 'indigenous' is perhaps inappropriate to use in relation to my migrant clients and myself because the word indigenous means originating from and characteristic of a particular region or country, namely meaning native. However, while migrants were maintaining their tradition they developed a distinct culture through the

process of migration, such as developing a Christian, church-going life, while being faced with a North Korean population in the community. I think that the particular cultural aspects of Korean migrants' experience in the community within the indigenous paradigm need to be taken into account in a culturally appropriate approach, in particular when considering how art therapy can fill the gap in terms of universality and how essential it is to find out about migrants' own cultural context in order to understand them better.

Considering art history in Korea and art education

The influence of art history and art education on art therapy, and also the experience and memory of using traditional materials were significant features to consider. Due to the tragic historical context, many participants who were of the war generation as I described in the findings, did not have a proper education in Korea that included art, and never had an experience of using locally available Western materials in their life in the UK. Although participants struggled using Western art materials, gradually they were able to use them moderately well. However, a few people in the art activity group stated that they had an experience of Korean brush painting and calligraphy in black and white and wanted to have them in the group because the materials were popular when they were young. On the other hand, the individual client who had a Western style of education found using the materials familiar and did not need traditional materials at all. This indicates how important it is to recognise art in historical and educational contexts, as it is closely linked with their experience and need of materials in art therapy.

Considering what constitutes an 'appropriately conducted' art therapy

In exploring the research questions above, how the therapist appropriately conducted art therapy was one of the biggest considerations. It means that, depending on the client group and their culture, therapists need to adjust their art therapy approach. For example, establishing the therapeutic alliance was one of processes that had to be adjusted accordingly. As I discussed previously, a good therapeutic alliance needs the therapist's involvement to take into account the context; the therapist can make clients feel welcome by using a culturally appropriate manner, and by giving them a clear explanation of what they can expect from the group by negotiating the group goal together. If possible, it would be appropriate to establish the hierarchical relationship between therapist and clients where therapist was an authority

and an expert; and doing an ice-breaker activity at the first session to establish that there was no expectation of high quality art work as Kim and Ryu (2005) and Essame (2012) have suggested. This is in order to create trusting relationships in a safe space. Direct engagement with art-making perhaps is more appropriate as there were cultural demands of wanting to be led, and it can lead to slow engagement in the therapeutic process.

These examples are possibilities that I would consider when I re-establish an art therapy service, but due to the wide range of circumstances and a multitude of contexts in therapy, discussing each separate therapy technique seems to be difficult (Butler and Strupp, 1986). This indicates that as long as we take into consideration and are informed about the particular cultural, historical and social context of the client group, the therapist can adjust the approach accordingly. It means that art therapy for an Asian population in the UK does need to find a way of providing an appropriately conducted art therapy prudently within the Western framework of art therapy to keep its connection to the relationship between art, health and culture.

Chapter 7. Further Reflections

In the previous chapter I discussed the findings in relation to my research questions and made suggestions to be considered when working with Korean migrant women in a Korean community in the UK. In this final chapter I critically reflect on my internal frame of reference. This has an heuristic emphasis as introduced in Chapter 3, 'An autobiographical journey', where I explained the heuristic phases of research, i.e. engagement, immersion, incubation, illumination, explication and creative synthesis. This chapter explicates my reflections within the creative synthesis as the final stage of the heuristic cycle; this is in order to discover additional angles and features in relation to what has already been explained while highlighting missed opportunities on my research journey.

7.1. My integration between East and West

As a migrant I experienced the differences, challenges, difficulties and changes involved in learning new things and making adjustments to the host country as did the participants who shared their experiences with me. However, I learnt much through the challenges. The most significant experience I had was art therapy training and becoming an art therapist in the UK as the culture was completely different from my country of origin. Although I did not have a strong expectation of what it would be like, apart from information from friends about the difference in systems between the US and the UK, there were also differences based on my original culture, experience of education, and previous profession in Korea: although I knew that it would be different, the differences confused me and made me doubt what I was learning (Fig. 3.19). There were several elements that I found particularly onerous (see Chapter 3).

First, there was a cultural difference between Western individualism and Eastern collectivism in terms of the relationship with people, in particular with classmates and tutors on the course. During the training I noticed that for some Western trainees, the Eastern attitude of being close to each other could be seen as intrusive and too clinging in nature compared to the attitude in Western individualistic culture, and I remembered that it was a difficult balance between learning boundaries and having a close relationship with other trainees. While the training itself promoted the learning of distinct boundaries, as a migrant trainee I realised that it also had an impact on my relationships with classmates and tutors and my cultural attitude in engaging with other people. It also influenced my learning and the process of assimilation into the new culture as it made me feel 'cut off' from peers. Although I was in a good relationship

with a few classmates on the art therapy course, I found the Korean group I was part of in the hall of residence was much more helpful because together we shared and moaned about our difficulties and helped each other.

There seems to be less hierarchy in the relationship between tutors and students and among trainees (students) of different ages, but there are strong individualistic boundaries involved in training relationships in the UK, and whereas hierarchy is a strong dynamic in the relationship between tutors and students, the boundaries could be flexible in an educational setting in South Korea. Although I grasped that learning strong boundaries in therapy education takes a different approach, one that mirrors therapy itself, I believe that having a supportive learning experience was crucial for me in any learning setting. When I talked with my South Korean friends who were studying on other programmes outside the course, their relationships and experiences with classmates, and even tutors, seemed to be better, but I was unsure whether it was because of the different learning style of a different course, or personality, or whether they had classmates of the same age who shared certain understandings.

Second, there was the language difficulty. Although I passed the test for the required level of English before entering the course, I found the speedy, discipline-specific language, special jargon and vocabulary, the use of many acronyms, and complexities of understanding difficult. Despite having spent more than two years in language school, and receiving support from the language centre at the university before and during the course, it was not enough to enable me to understand the course sufficiently. As learning to understand a language like a native speaker takes a long time and may not be possible for everyone, perhaps a preparation course for learning the appropriate vocabulary for the art therapy course might have been helpful in order to follow the course efficiently. If the university promoted the benefits of such a preparation course, and encouraged international students to take it by offering it at a reasonable price, they might consider taking it as it would be easier than entering the course straight away without such support.

Thirdly, there were academic difficulties due to the different type of study and different style of teaching and learning on my course. At the beginning of the course I did not know how the supervision group worked and its purpose as I was not used to studying like this before. I remember I questioned the supervisor about its meaning and purpose. I had the same issues with the experiential group because there was no explanation of what I was supposed to learn from it. I questioned the role of the conductor: why she was sitting in the group without apparently doing anything, the role of being a trainee, classmate and therapist in the

experiential group, as well as the meaning of the group, namely what I needed to learn from the group and so on. Although I shared these difficulties with home students when I talked with them, as a migrant trainee these difficulties seemed to be much harder as they were combined with all the other difficulties. If the structure of the course was more transparent, for instance by providing an idea of what to expect, a course overview, and explanations of each learning component such as the supervision and experiential groups, it would probably have been much easier to cope with the confusion.

Fourthly, there were professional issues as I changed my profession from being an artist to becoming an art therapist. Having been educated and trained as an artist for a long time prior to my art therapy training, changing my profession into that of a therapist inevitably impacted me in terms of the way I saw, felt, thought, treated and presented artwork and dealt with art materials, as I explained in Chapter 3. For example I used to seek perfection in my art when I was practising as an artist, as I thought that the artist's art should show not only the feelings and meaning of what one has created, what you have studied and are interested in through the artwork, but also the skills that you have learnt and developed over time. Although it was difficult to change, this kind of idea gradually diminished and I accepted the spontaneous and immediate responses in terms of understanding meanings and emotions and my understanding of art as a vehicle for communication in the therapeutic intervention emerged as I became a therapist.

Finally, there were acculturation issues as I changed my cultural orientation between East and West. A major difficulty for me was living without the support of family and friends, and the lack of relationships and psychological stability in the early stage of the post-migration period (Bhugra and Becker, 2005), as these changes disrupted the routines that would usually keep me going (Figs. 3.22 and 3.23). As Eastern culture emphasises relationships with others in a collectivist ethos, perhaps the lack of certain relationships was very influential at this difficult time. Had I gone to Korean churches to find support like the Korean migrant women participants did in the early post-migration stage I wonder if that would have helped while I was training. For me, art therapy felt like a new belief, equivalent to my participants' religious faith that is influencing a way of life, although therapy and religion are very different. The difference between the participants and me was that they had a familiar environment in the Korean church during their process of assimilation, and they were living with their families. Having familiarity in my life during the process of assimilation and acculturation in the host country could have promoted my psychological stability during the training, although it could also mean that I would not have assimilated as quickly. As I said earlier, if I had had

collectivistic cultural support and mentoring in an interdisciplinary group with people from the same culture or country outside the university course, it would have been helpful. However, I am aware that some Asian trainees might feel differently about the extra support as they perhaps might not want to be treated as different.

7.2. The relationship between South and North Koreans in the community

Not knowing each other well enough was not only an issue between East and West for me, it also applied among South Korean migrants, and between North Korean refugees and South Korean migrants, as I discovered when I attempted to establish an art therapy service which included North Korean refugees in a Korean community as discussed in Chapter 1. When I was unsuccessful in attempting to include North Korean refugees in art therapy I thought that it was a pity, as I felt that they needed greater support due to their horrible and extreme experiences of fleeing from their own country due to famine and political oppression, and also harsh interrogation, punishment and facing death when they were caught in China and sent back to North Korea.

Unwittingly many North Koreans engaged with South Koreans in many areas of employment and Korean churches in the community, and they seemed to be only the areas that accepted and included them (Chapter 1). As a Korean I felt some responsibility for supporting them as we used to be one country, and now we live in the same community in a different country. I felt that not only employment and religious engagement were needed, but also an emotional, cultural and social engagement in order to understand each other, as we are both victims of history. As a Korean, as well as a Korean migrant art therapist, I thought that art therapy should be able to make a social and cultural space that included them and provided their emotional needs based on the premise of non-political and non-religious art therapy, so at least we could understand how to relate to each other in the community.

However my feelings were not shared by the staff at the KS who worried about including North Koreans officially, as they felt it was a sensitive issue (see Chapter 1); this is particularly the case because South and North Korea are still in armistice, still living with the possibility of war, as North Korea often provokes conflicts and threatens South Korea. Perhaps the staff at the KS felt uncomfortable and did not know how to engage with North Korean refugees, which was similar to how I felt about meeting North Koreans for the first time in a Korean church. Perhaps it was not only their emotions towards them that were relevant, but possibly the KS

needed to have permission from the South Korean embassy to allow North Korean refugees into the KS, as they receive some financial support from the embassy. It certainly reflects how the current political situation between South and North Korea could still significantly impact the life and relationships between South Korean migrants and North Korean refugees in the community in the host country. It also reflects how important it is to understand what the organization is seeking to do for Korean migrants in the community.

I never thought my view of North Koreans would be sympathetic before, as it is uncommon to engage with North Koreans. I also realised that it was possible that the strong political ideas of the KS staff was part of maintaining the Korean cultural tradition in the host country, which I had not considered before. I felt fear about meeting North Koreans for the first time in a Korean church, and this kind of reaction was as a result of not knowing what it would be like and how to be culturally appropriate. The attempt to include North Korean refugees in art therapy has hopefully positively influenced the KS and their relationships with North Korean refugees in the community. By improving understanding, North Korean refugees would not need to disguise or introduce themselves as Chinese Koreans to South Korean migrants in the community any longer (see Session 5 of the art activity group as described in Chapter 4).

7.3. Comparisons between the art therapy group, art activity group and individual art therapy

I discussed the similarities and differences between art therapy, both group and individual, and art activity while I was exploring the research question in the previous discussion chapter. The similarities I explained were that both groups strongly maintained traditional values, presented their religious identity in a sustained manner, showed a lack of understanding of art therapy and had an expectation of my role as a teacher. The differences were that participants in the art therapy group were dismissive about the value of art therapy, whereas participants in the art activity group were confused about whether the activity group was art therapy. They complained of not having art instruction in the art therapy group, but there was the therapeutic process of revealing painful feelings, reflection and realisation. There was a difference in familiarity with Western art materials between different generations due to experience of art and art education. However, it was not necessarily to do with different level of acculturation as V in the individual art therapy was at early stage of acculturation between the second stage of migration and early stage of post-migration, but she was familiar with Western art materials whereas participants in the two groups were in the UK for a long time, acculturated in their

own way while maintaining the tradition. Attendance in the art therapy group was reasonably good whereas there was attrition of attendance in the art activity group. Finally the artworks they made in both groups were different in terms of style and approach.

However, I found that there was more to discover in detail, particularly between V individual therapy and participants in both group. The similar characteristics between V in the individual art therapy sessions and other participants in the two groups were nationality, language and religion; differences were in terms of the clients' ages, generation, experience of Western art and art education, reasons for migration, migration stage, whether or not participants were being supported by Korean churches in the community, and their understanding of art therapy. In additionally there were similar or different transference and counter-transference feelings between the art therapy group and the art activity group.

The relationship between these features seems to be important to consider closely, as they can lead to engagement and disengagement in therapy for Korean migrant women. The comparisons are highly related to the issues raised by Bohart and Wade (2014) who discussed how clients' characteristics influence the effectiveness of therapy outcomes. They found some replicated patterns between clients' characteristics and therapy outcomes, although these were not always consistent. The related clients' characteristics included age, gender, a client's education level, race and ethnicity, cultural diversity, expectation of therapy and the therapist's role. I reflect on what the participants said about these relationships and their characteristics, and how they relate to my findings in the following sections.

7.4. Client and therapist matches in terms of language, nationality and ethnicity

Although participants did not directly express their feelings and preferences for having a Korean-speaking therapist during the art therapy projects, I felt certain that the capacity to speak Korean was one of the reasons they had chosen to come to the art therapy and art activity groups. Speaking the Korean language in that particular Korean community meant a great deal for these Korean migrants, as I described regarding my experience of meeting them during the project in Chapter 3. Participants in the art therapy group at the multicultural centre knew that I was Korean before joining the group, as there was a contribution activity to buy art materials at the beginning of the art therapy group, as described in Chapter 4. Recruitment for the art activity group was communicated by word-of-mouth via the KS staff members, as well as through Korean newspapers, and participants also knew that I was a Korean-speaking

teacher or therapist. In the individual art therapy sessions, V specifically expressed how she felt safe and relieved to be able to speak about her issues freely in Korean and to make art, as she felt desperate. This affirmed my assumption that an art therapy service run by a Korean therapist might be useful because the capacity to speak Korean was essential in that particular community. What if the therapist was of a different nationality or ethnicity but still a Korean speaker – would they be still interested in coming to therapy? Although there might be less opportunity to find a therapist of a different nationality or ethnicity who could speak Korean, perhaps the answer would be both yes and no, as it would depend on clients' preferences (Bohart and Wade, 2014), and if the choice is made by client preference there is a possibility that they would achieve better outcomes (Farsi-maden, Draghi-Lorenze, and Ellis, 2007).

I thought that perhaps I would have chosen to see a Korean therapist. This is not to suggest that I would prefer engaging with someone of the same nationality but I would have preferred someone who was familiar with Korean culture and the process of migration. As Cabral and Smith (2011) have stated, migrant clients tend to prefer to work with the same ethnicity and it can lead to better outcomes, although their results were not consistent. Perhaps having a Korean interpreter with a good understanding of therapy would be the alternative if there is no Korean-speaking therapist available.

Recently I had experience of being an interpreter for Korean clients in a psychotherapy setting. Although I felt that the client's English was good enough to express her emotions in psychotherapy, the client said that she felt safe and relieved with me in the room as a Korean interpreter (the client was informed that I was also a therapist), and also being able to speak in Korean. I think that this lends further support for how important being able to speak in one's native language is in therapy setting. One thing I noticed was that depth in the process of therapy was hindered as the client seemed to find it hard to think and talk throughout the whole session, although I was there as interpreter. She also seemed to need much practical support, as she was between the second stage of migration and the early post-migration stages.

Bohart and Wade (2014) have found that 'interventions designed for specific cultural groups were more effective than interventions delivered to mixed groups' (p. 226); this included providing therapy in culturally-appropriate languages and metaphors. Their study was a meta-analysis of 65 experimental studies of therapy for the treatment of distress, mental illness, particular family problems and behaviour problems (Smith, Rodriguez and Bernal, 2011). In this sense, the possibility to speak one's mother tongue within cultural interventions for clients from a different culture was appropriate.

Speaking one's mother tongue and sharing cultural roots (regardless of different nationality and ethnicity) might be highly influential factors that enable clients to engage with a therapist in art therapy. As I described in Chapter 3, there are so many Korean migrants who do not need to speak English and engage with Western people, as they have their own systems of maintaining Korean traditions within the Korean community. However, this cannot be generalised, because speaking the same language may not be significant for some Korean migrants, and for other migrants as long as they felt that the therapist empathised with them and they could connect and share their difficulties through the experience of making art that might be sufficient.

Interestingly, as a therapist speaking our mother tongue in therapy made me feel tense and more conscious of the detail in conversations and the meanings of cultural nuances in the group dynamic. Perhaps this was because it was the first time I had worked with Koreans in Korean, so I had some mixed feelings. I immediately noticed their cultural behaviour and gestures, and my counter-transference feelings of being surrounded by my mother evoked by the dynamic of the group were also culturally orientated (see Session 6 of the art therapy group described in Chapter 4). Although I said that there were no counter-transference feelings in the art activity group, there perhaps might have been transference feelings like those I had in the art therapy group but I think that I unconsciously ignored them and did not experience them at that time. Perhaps it was to do with my confidence in teaching experiences in art and running the art activity group, as I knew what to do and what people would like in the group.

Since my training, the possibility of misunderstanding my clients' culture was my major concern when clients came from a different culture, because of my own experience of being a client in therapy. As described in Chapter 3, as a client I thought that the difficulties I experienced in my own therapy were due to language but, as a therapist, I could now suggest that this was also about my therapist's lack of knowledge of Eastern culture, and awareness of the impact of my individual journey and circumstances, made it difficult to understand for her. Although I believe that the arts are a major medium in communicating with clients in arts therapy, I felt that considering clients' cultural background and their circumstances was also significant at the same level of importance of communicating through art, because we as therapists need to be able to understand what our clients are really dealing with, saying, their behaviours, their art and the dynamics in therapy, and all in a holistic manner. The report by Cardinal and Battle (2003) supports the idea that clients from different cultural backgrounds seemed to have better experiences when their therapist recognised their clients' cultural

differences and unique circumstances within their culture, and demonstrates awareness about the impact of ethnic differences within the therapeutic relationship.

7.5. Client and therapist gender matches

Notwithstanding the advertisement of the art therapy service and the art activity group in the multicultural day centre, the KS and Korean newspapers that invited anyone interested in experiencing art therapy and art activity to participate, only women joined. I realised that although I thought and wondered about whether Korean migrant men have felt indifferent towards art therapy and art, as no men had arrived for the first session of the art activity group, I dismissed thinking about this in Chapters 3 and 4. Korean men in particular would have felt much shame about presenting any issues relating to mental health problems, based on the attitudes present in Korean culture as Kim and Ryu (2005) have discussed in relation to Korean-American male clients. For this reason having Korean migrant men in therapy might have been difficult, as would a mixed group. Practically, the group was held during the day and perhaps some Korean migrant men who possibly were interested in art therapy or art activity would not be able to come due to their work. They could have joined in individual art therapy but no male clients requested or asked about art therapy during the project at all. I wondered whether it would have been better if I had created a group or 1:1 for Korean men in the evening. On the other hand, if they had made a choice of not trying art therapy knowing the therapist was a woman at the KS, perhaps some Korean migrant men would have come if the therapist was a man. On the contrary, I wonder if the art therapist was male whether Korean women participants would have come to therapy either.

As Bogart and Wade (2014) have noted, gender matching of client and therapist can play a role and makes a difference to the outcome. However a gender matching study with 17,000 students in a university counselling centre in the US found female clients were more likely to experience better therapy outcomes with gender matches (Pertab, Nielsen and Lambert, unpublished article) although they found little difference in overall outcomes between gender matching and mismatching with therapists. They also stated that men were helped more by interpretive short-term psychodynamic therapy, whereas women benefited from supportive short-term psychodynamic therapy, citing Ogrodniczuk's study (2006).

As the literature exemplifies, perhaps the reason that there were no male Korean clients during the project was due to clients' personal preferences, and also Korean male clients would not

know what model of therapy they could expect because art therapy was being introduced into the community for the first time. I felt that it would take a long time to engage Korean migrant male clients in art therapy unless they were educated to understand that it could help their mental wellbeing and they are protected in terms of confidentiality, as discussed in the previous chapter. Although there was not enough evidence of this, the preference regarding a therapist's gender may have been an overriding factor, notwithstanding being of the same nationality, sharing the same culture and speaking the same language, which could have affected the outcome (Zane et al., 2004).

7.6. Client and therapist age matches

Korean culture seemed to be naturally expected in the art therapy and art activity groups, although I was unsure whether it was because I speak Korean or because we were all the same nationality, or both. In a way it was obvious, as they had been maintaining Korean tradition strongly in the community. At the start of the group participants automatically (so it seemed to me) introduced their age, in order to position themselves within a hierarchy when they introduced themselves, as in Korean culture revealing age in order to clarify respect for older people is important. Koreans tend to call people who are older 'sister' and 'brother', and use occupational titles such as 'teacher' and 'doctor' rather than real names, except in business and work relationships (see Chapter 2).

Due to the age superiority in Korean culture, all participants in both groups had high expectations of receiving respect from me with regard to their age and long-term experiences of being in the host country. The older participants' behaviour in relation to the hierarchy of age did not match my expectation of seeing some degree of Westernisation and therefore living within a less hierarchical culture, and surprised me. When I witnessed less hierarchy and more individualistic orientation in terms of relationships in Western culture I immediately felt a difference in terms of the culture I came from, and it took a long time to adjust to this custom. However, I also felt a difference and distance in relation to the participants' behaviour, although it was Korean culture. I think that it was me who had changed through the process of acculturation; I allowed myself to be assimilated into the new society (and a less hierarchical culture) but the participants did not. Perhaps the participants felt that I was different, bringing a strange Western art therapy and they wanted to show how the relationship between old and new should reflect Korean culture.

Interestingly Bohart and Wade (2014) sense that the relationship between the age of the client and that of the therapist might be key to establishing the therapeutic alliance; however their exploration was limited as there were no explanation of age difference between client and therapist and no case example. My findings can provide evidence for Bohart and Wade's hypothesis, as it seems to me that age can influence the development of the therapeutic alliance. This was evident in the case of working with Korean migrant women participants in Chapter 4. Particularly with older Korean migrants, therapists need to consider the age match, as older clients could have felt embarrassed about sharing shameful feelings with a younger therapist. They actually talked about it outside of the therapy room after one of the sessions of art therapy group and I overheard. Instead they kept wanting to give me, as a younger person, something they thought was good for me, such as inviting me to join their religion and treating me as their daughter. As a younger therapist, engaging with a group of older clients seemed to be harder than engaging with young clients, due to their strong cultural expectations. However my age was a better fit with my younger, individual client, as she seemed to find it easier to talk about her issues with an older therapist, as she might have anticipated me to have more life experience than her.

I wondered whether the rate of attendance in the art activity group was related to age and generational differences as O, Q and R were considerably younger than other members: O and Q left immediately after the first session and R attended the group on and off until the fifth session. There was perhaps some kind of inter-generational difference between the two sub-groups (divided not only by their experiences of art but also by age), which they found difficult and which I did not realise at the time (see Session 1-5 of the art activity group).

Kim and Ryu (2005) have recommended that the therapeutic relationship can be enhanced by therapists revealing some personal information, such as marital status and qualifications, and showing confidence in dealing with clients' issues. However, as a newly qualified therapist I found that developing the therapeutic relationship was difficult when the cultural expectation of therapy did not change despite explanations, and age seniority was so strongly adhered to by the participants.

Perhaps I needed to be more flexible to ensure the clients felt happy to engage in therapy. I could have: 1) given some art lessons; 2) shown specific respect for their life experiences, perhaps by saying I was learning from their life experiences; 3) explained as much as they wanted to know; and 4) considered their invitation of going to church by saying I would think about it, without diminishing my role as a therapist role. Maybe any or all of these adjustments

to my therapeutic approach might have helped with engaging older Korean migrant women in art therapy.

Another perspective on age matching was that I felt that my Korean clients' expectation of me as a professional did not match with my younger age; consequently they had transference feelings towards me as their daughter or daughter-in-law during the group. They may have needed someone who was charismatic and powerful as a therapist and teacher who could tell them what to do in the group, therefore God's absolute power was significant as they had been taught that relying on God was better. The implication of this is that I should have addressed this difference in culture with the group to enable us to think about it together, and for me to understand their transference to me.

Interestingly, I recently read a Korean article (Choi, 2015) about how some Korean judges try to increase their dignity by making their appearance stern and serious, wearing glasses and leaving their hair gray with no hair dye, alongside wearing judges' robes when dealing with defendants who are older, as they found it helped when talking to them in court. Although it was nothing to do with art therapy, it indicates that perhaps even in Korea they found dealing with the age superiority of Korean culture was not easy. It actually made me feel relieved that I was not the only Korean having this difficulty.

7.7. Client and therapist match in terms of religion

After I discovered that every Korean migrant I encountered was a Christian, I became very conscious about how their attitudes, thoughts and behaviours were influenced by their faith and church-going activity in most sessions of the art therapy and art activity groups. The participants in the art therapy group seemed to keep trying to avoid acknowledging the process of therapy, and almost denied that they needed therapy. For example, participants B and K in Session 2 of the art therapy group said, "We do not need therapy because God always looks after us". The issue of religion therefore came up continuously in sessions and the Christian symbol, the cross, was presented in the art works in each session, as if Christianity could not be separated from the individuals, except in the ninth session where the theme of the Korean New Year's Day was explored (see Chapter 4).

I consciously tried to understand and accept their differences, and came to understand this as part of their acculturation process which had hugely influenced their lives within a new culture, whilst maintaining the boundaries of their traditional Korean culture. Matching between client

and therapist holding the same religious belief is a possible scenario, as the therapist can draw upon their religious sources (Tan and Dong, 2014). However my religion was different from my clients, as I explained in Chapter 3, and I had never worked with people with a strong Christian beliefs before. With hindsight, as I had support from a Korean minister in a Korean church in meeting North Korean refugees, and working cooperatively with their church leaders would have been better had I known about their strong religiously-orientated lives before the group started (Tan and Dong, 2014). Then I could have encouraged participants to bring their beliefs into therapy but I had a strong sense at the time that therapy should be separated from religion.

I wondered whether they would have been better able to talk freely or express their real feelings and emotions, such as doubt and negative feelings about their religion, in a strongly Christian collectivistic group. My view is that some Christian people might have found a separation between religion and therapy to be helpful. I say this because there were a few people in the art therapy group who wanted to talk about difficult feelings involving their religion in sessions one and five of the art therapy group. It also seemed that there was no boundary between religion and therapy for them. Their belief seemed to be that therapy should be guided by God (see for example Sessions 1, 2, 4, 5, 7, 8 and 10 in the art therapy group). I subsequently learnt that Christian teaching is that the worship of God should be at the centre of Christian life, so the group members' behaviour was consistent with that teaching. In this sense their confusion about the difference between art therapy and an art class was reasonable.

When thinking about their strong Christianity in the community I was also wondering about other religions such as Buddhism that existed in South Korea (see Chapter 2), and why other religions were not practised as Christianity was in the community. It can probably be explained based on the collectivistic culture where Korean migrants as a group could have a sense of containment and belonging in a Korean Christian church where people gain a lot practical support by making friends. This is especially the case when migrants have arrived in a host country where they did not know the systems, language, where to buy things and so on. This particular kind of cultural and social support in the Christian church may have attracted Korean migrants to engage with the Korean Christian church at the beginning of their settlement in the UK. In this sense Buddhism, which emphasises the individual and personal value of practice would not have the same appeal for them. Although in Buddhism everyone has their own temple in their mind and can practice anywhere they feel comfortable, I was surprised when I found out that there was only one Korean Buddhist temple in the community, i.e. in

terms of thinking about the diversity of religious beliefs in Korea. It also perhaps reflects that these Korean migrants' needs were met with what the Korean Christian church provided.

However, I am aware that as a few of them, namely by what B and C said in Session 1, that they were not Christians in Korea. For them a collectivist model of social support would be attractive but although the others in the group agreed with B and C in the session (about the benefit of converting to Christianity), if they had been Christians while they were in Korea it would be a different story. Perhaps they have developed a faith since coming to Britain and are in a relationship with God now, which previously they did not know they could, as I did not.

Another thing was that although participants may have gone to the Korean church due to the positive aspect of collectivism as described above, participants did not realise the downside of collectivism: i.e. that the individual is sacrificed for the group goal. In my view, this could affect their behaviour and mental health as they can easily repress difficult feelings. A few people, such as J and H in Sessions 1 and 5 respectively in the art therapy group, tried to talk about negative feelings but their opinions were not shared by the whole group and they were criticised by some individuals. Perhaps the participants in the art therapy group would have been better in individual art therapy and felt more able to express their emotions. It could be that the collectivistic dynamic prevented them from being themselves and made it difficult to express unpopular opinions (see Sessions 1 and 5 in the art therapy group, Chapter 4). With hindsight if I had brought this issue out into the open, the dynamic would have been really interesting and useful for them to think about their migration experience.

Participants in the early stages of post-migration may be better suited to a group to share their similar experiences and difficulties in the process of acculturation. In this research, a few people who were between the second migration stage and the early stage of post-migration left the group in order to learn English. Learning the language would seem to be the most basic form of acculturation (see Session 3 in the art therapy group and Session 2 in the art activity group in Chapter 4).

In addition, depending on the age of the client and their experience of art education, an art therapy group could be appropriately combined with theme-based art instruction, as the dynamic in the art activity group was less intense due to having a looser boundary than the art therapy group. (I will return to discuss theme-based therapy in the next section.) This suggests how important it is to recognise the migration stage of migrants, as well as their religion, as it can direct the therapist to offer appropriate group and individual art therapy sessions in the context of a collectivist ethos.

With hindsight, my view is that therapists should be able to address any issues that clients bring to the therapy, including clients' religion, which also needs to be addressed in culturally appropriate ways. I regret that I was not flexible enough to ensure that the clients felt safe and had developed sufficient trust to be able to do this, although at the time this was outside of my frame of reference. I did not understand my clients and they did not understand art therapy. This reflects the importance of monitoring clients' characteristics and preferences, especially when clients struggle with engaging with therapy. Clients' beliefs should be checked in the assessment period; this would have created a suitable group in terms of its structure and appropriateness (Bogart and Wade, 2014).

As it was, I felt their strongly expressed Christian ideas were expressed in unexpected and even forceful ways; I felt attacked although it was probably an unconscious attack! On reflection if I had known about their strong belief in Christianity I could have accessed support or worked collaboratively with a local religious leader, or possibly held a group in a church (Tan and Dong, 2014), or perhaps if not actively supporting group members' beliefs, I could have approached the group in a way that acknowledged their Christianity.

7.8. Session structure

Although I have already briefly explained the dynamics and structure in the art therapy and art activity groups in the context of a collectivist ethos, when I engaged with religion in the previous paragraph there are more issues in the structure of the art therapy group, art activity group and individual art therapy.

As art therapy was introduced to Korean migrants for the first time at the multicultural day centre, I encouraged participants in the group to focus on having experiences of the group dynamic, containment, art making and sharing experiences of being in a different country. This was because I was informed that they came to the centre because of their isolation (see Chapter 4) but these issues were not shared as much as I expected. Perhaps isolation was the manager's assumption at the multicultural centre, but I realised that the reason for referral is not always what the client needs and should be always checked carefully and clearly. When the participants in the art therapy group discovered that they shared the same religion with each other (see Session 1, Chapter 4) it became a group norm; when a group norm is established in a group with collectivistic-minded people, someone within the group who holds a different belief, or who is not part of the norm, can find that problematic and the individual

can feel excluded (Silverstein, 1995). This was what happened in the art therapy group (Christians) and to me (non-Christian) and I was problematic for them. Moreover, every participant had been maintaining the Korean tradition strongly and I was not. Perhaps the dynamic was obvious and understandable.

Silverstein (1995) notes that if migrant clients' problems in a group are not to do with their acculturation issues, it is natural for them to create a sub-group; although in this instance it was not a sub-group as the whole group was included, thus it strengthened their ethnic characteristics. My view is that presenting their religion to me and inviting me to become one of them was based on, and influenced by, the context of their collectivistic cultural attitudes, especially the issues that arose in the art therapy group that were not related to acculturation. However, I am aware that from a Christian point of view their behaviour would be culturally appropriate, i.e. in their wish for me to join and share their faith. On the other hand this seems to be also related to my lack of experience of setting up a therapy group as I was not able to assess what their needs were and how the group would help them without having interviewed each individual separately and making an agreement about how they were going to benefit from the group. Perhaps after the first three sessions (if considered as assessment sessions) if I had opened a discussion about the issue and set goals together with the group, this would have worked better, as it was difficult to challenge the group assumptions without that process.

In the art activity group I felt differently. It felt less intense, as there was less demand and challenge because of the looser boundary and group dynamics, although there was a competitive attitude from individuals about having my attention (see Chapter 4). Participants in the art activity group were also more relaxed about having art instruction and focused on their productivity and the creativity of art making.

There was no theme ascribed to each session apart from a lesson plan based on different art skills, whereas participants in the art therapy group requested themes as people did not know how to express themselves. Liebmann (1986), Case and Dalley (1992) and Waller (1993) note how offering themes can be useful and allow clients with no experience of art to engage with the creative process in terms of gaining confidence. Although theme-based therapy was not necessarily to do with the differences between East and West in art therapy practice, Japanese therapist, Sezaki (2012) points out how Japanese psychiatric adult patients benefit from theme-based therapy, as Japanese people are not familiar with expressing themselves. She notes that based on the hierarchical tradition in Japanese society, giving order and structure based on some procedures (e.g. orientation for 5 minutes, stretch exercise for 1 minute, self-

introduction for 2 minutes, a short review of the previous art activity for 2 minutes, instruction for 5-10 minutes, making art for 20-25 minutes, discussion for 30 minutes, feedback for 15 minutes and closure for 5 minutes) can be a helpful approach as Japanese psychiatric adult patients tend to be hesitant in expressing themselves. Hence, due to the innate Japanese respect for order and structure, there seems to be a potential error in conducting non-directive therapy (Sezaki, 2012).

This suggests that giving themes in the art therapy group was appropriate for Korean migrant participants as they too were not accustomed to expressing their feelings and emotions. It also suggests that my giving art instruction, as they wished, might have been appropriate when a client wants to try out a new material and doesn't know how it works, but in the context of the art therapy group it then turns into a lesson. The structure I created for the art therapy group was not an issue at the time as I had developed a similar structure to Sezaki's which I informed my participants about at the beginning: orientation; instruction and conversation for 15 minutes; making art for 40 minutes; discussion, feedback and disclosure for 35 minutes. However, they were still unhappy with not getting what they wanted. Although what the participants in the art therapy group wanted was having an art lesson rather than art instruction, logically if there were art lessons or even instruction in the art activity group, participants would have been happier and then we might have developed a more trusting relationship.

Also of significance were the boundaries, the strange dynamics and participants' confusion about the art therapy group, which made them feel anxious. I think their collectivistic culture and the group norm of Christianity became much more significant, not only between participants and me but also amongst the participants themselves, although Christianity is not always a group activity as it is conducted both through groups (because fellowship is important) and individual formats. Although I thought the art therapy group's preoccupation with their faith was a defensive manoeuvre as a result of feeling insecure and unsure about a psychological intervention like art therapy, and that they tried to protect themselves via a familiar belief system in the group, I now feel that this is not necessarily so. On reflection I think they talked about whatever linked them together as individuals and what was important in their lives – their Christian faith. This perhaps indicates how the therapist should consider understanding and engaging with a group whereby all clients share the same collectivist culture and adopt the same manoeuvre within the culture.

By comparing both groups I have learnt how art therapy should be flexible, based on clients' needs. The therapist needs to be able to make prompt and appropriate decisions when issues

need to be addressed in order to develop the therapeutic relationship, particularly if clients are finding engaging in the therapy difficult after the first three sessions, which I considered an assessment period. As I have said before, if I had had initial individual meetings before the group started I would have discovered their needs more efficiently.

7.9. The therapist's role

Participants' expectations about my role in the art therapy group did not match mine, especially in relation to their expectation of what therapy was and how it worked (Bogart and Wade, 2014). They wanted to have drawing lessons and to make good art in each session; I expected them to experience making spontaneous art. I explained many times how things work in art therapy and that it is unnecessary to make perfect art or be an artist. Participants seemed to slowly adjust their approach to art therapy by bringing their own themes and exploring them through making art, and their attendance improved. Once members of the art therapy group started making artwork spontaneously they enjoyed it; what they produced was of a reasonable quality and good enough to explore. However participants did not like the quality of their artwork and complained about not having lessons. I wondered if that was defensive behaviour or expressing embarrassment, and was to do with their general understanding of art as making good art could matter for some, as discussed in the previous chapter. However, this also reflected their expectation of my role as an art teacher because of their misunderstanding of what art therapy is about and how the process works.

This can be supported by Bogart and Wade (2014) who say that clients without strong expectations tend to have a better experience of therapy. Conversely it means that when clients come with strong expectations it can impact their engagement with therapy. Participants in the art therapy group had strong expectations of learning art, and my role as an art therapist was different from the teacher they expected. Whereas V in individual art therapy did not seem to have a strong expectation of my role, or perhaps her expectation of therapy was better matched with her experience of it, as she seemed to use the individual art therapy fairly well (see Chapter 4). This implies that it is important to recognise clients' understanding of art therapy and how it works, including the therapist's role, as this aspect is closely related to engagement in therapy and its outcome.

One of the participants in the art activity group was reminded about traditional art materials that she had used in the past i.e. Korean traditional ink and paper; this was in the first session

of the art activity group. Although no one in the art therapy group mentioned the art materials, it seemed to be significant to consider whether, if traditional ink and paper were provided, their engagement with art therapy might have been different, as they could have appreciated the familiarity of the art materials? In particular, as most of the participants in both groups had not experienced art education before, familiarising them with using traditional Korean materials may have been helpful. However this would depend on the generation and their level of education, as V, a younger woman in individual art therapy, did not have any difficulties with using the Western art materials that I provided. As I discussed in the previous chapter, flexibility and consideration of participants' experience of art education in combining with art instructions or lessons in each session and providing various art materials, including traditional materials, may have helped them to engage with the group. Indeed Garfield (1994) has suggested that a client's educational level can make a positive relationship with the therapy outcome, although he was referring to general levels of educational attainment; it does indicate, however, that considering clients' experiences of art education would be useful in art therapy to achieve better engagement and outcomes.

7.10. My identity

Although I have been in the UK for more than a decade now, I remain unsure about whether or not I belong here. Things have become familiar to me and I no longer feel connected to Korea as my profession has changed, although I still have family and old friends in Korea. However, I feel as if I have instead gained an in-between West and East mindset by processes of assimilation, acculturation, engaging, disengaging and negotiating.

By attempting to provide an art therapy service for Korean migrants in the UK I found that I was also struggling and moving between my old (East) and new (West) ideas when I had counter-transference feelings such as the generational difference, age and gender issues with the participants in the art therapy group. I have seen traditional Korean culture persist throughout Korean migrants' culture whilst I, in contrast, have been assimilated into the Western style of life, becoming independent and individualistic during my migration. I realise now how important it is to keep the balance by continually negotiating between tradition and modern ideas and East and West in my personal life, as well as in my art therapy practice.

As long as I work with Korean migrants in the UK, balancing old and new and Eastern and Western ideas is vital in order to provide an appropriate art therapy service here in the UK. I

felt that my doctoral journey crucially and clearly reminded me of who I was and made me realise who I have become and who I need to be next, as the integration of differences in the process of acculturation informs my developing identity. The distinctive identity of the in-between status will keep me going in my art therapy practice from now on.

Conclusion

As a result of analysing my inexperience of conducting groups and setting up an art therapy service in depth while addressing various issues that I reflected on in this chapter, I realised that there were many details that I had missed and could have considered in setting up a group and an art therapy service as a whole. I would have been better equipped for the task if I had had more experience of therapy groups and working as an art therapist, and had established my own philosophy of art therapy. It perhaps suggests that such a complex endeavour should not be undertaken by newly qualified therapists like me, but they need to have some experience in a less challenging environment first, in order to find their feet as a therapist (and for instance, to learn what it is acceptable to be flexible about and what not to do). With hindsight it seems that my clinical supervisor was also not fully aware of the complex dynamics, nor also understood how I was experiencing the clients in relation to engagement and disengagement issues in the art therapy group at the time. We thought that the clients' good attendance and gradual adjustment to the process of the group were signs of their engagement.

As a newly qualified therapist I was ambitious and adventurous, which seems to reflect my own journey as a migrant. I found that art therapy is a very small profession compared to other roles and getting a job was difficult and competitive for a migrant therapist and even for home therapists. Therefore, I felt that although I was a newly qualified therapist I needed to take a chance in terms of doing what is best in the situation and I have experienced and learned from this because opportunities do not come easily in our lives. I learnt a great deal from these experiences and this research, and I feel that I am much more able to handle the challenge now. This is not only because my confidence as an art therapist has grown but also because I feel more able to understand the complex issues of Korean migrant clients and, as a result of my research, am able to respond to them more appropriately and have a more sophisticated methodological and theoretical sense of art therapy and capacity to respond and adapt to the issues that clients bring to therapy.

Conclusion

This study has brought together the understanding of Korean migrants in a Korean community and the possibility of art therapy interventions for them in the UK. All stages of the research process have helped me to test out my assumptions, to develop my awareness and my learning, influenced my reflective exploration of the research questions and assisted my further reflections. The ethnographic findings helped me to understand the participants' particular context and to consider the therapy setting in detail. I became aware how testing many assumptions and developing an acute awareness of these were absolutely vital in my research journey, and also how important it is to work appropriately and congruently in different cultural contexts. Within the appropriately conducted paradigm a number of considerations and particular characteristics in relation to the issues of engagement and disengagement of therapy were discussed when working with Korean migrants in the UK, by exploring the cases in a specific community as a single case. Finally, to conclude this thesis, I critically reviewed the methodology used, addressed the possibilities and impossibilities of generalisation from the findings and critically evaluated my contribution to art therapy knowledge in the context of the existent psychotherapy and arts therapy literature, and the limitations of the research.

Review of my methodology

I started my research journey with the action research method and in accordance with my internal frame of reference, based on how I felt and my experiences as a migrant, as well as my experience of training and working as an art therapist. As there was no literature addressing the establishment of an art therapy service for Korean migrants in the UK, I wanted to test out my internal frame of reference, including my assumptions, in working with Asian background Korean migrants in a Korean migrant community in the host country, exploring the changes and development in practice and theory in a continuous process of transformation. However during the art therapy project there were a number of difficulties that arose as a result of my training and experience, which contributed to issues in my research and my initial choice of method.

At that time I believed that action research was appropriate as this method suggests having as few biases as possible and I adhered to the requirement not to read the literature first. My research would have been different if I had followed a conventional method of research: conducting the literature review before the cases would have informed my method, practice

and anticipated outcomes. In particular if I had undertaken the literature review of the different stages of migration I would probably have chosen interviews as a method to collect the data and generate a more in-depth account of participants' stories using the three categories of pre-migration, second stage of migration and post-migration (Bhugra and Gupta, 2011). Understanding this early on in this research would have been a more solid ground on which to set up a service. However, I believe that without an observation of Korean migrants' everyday lives in the KS and community, and an experience of actively engaging in establishing a project in the community, the unforeseen particularities of Korean migrants such as the issue of religion and the practicalities of the establishment of an art therapy service in the community would not have been discovered, as any method I used would have had limitations.

When the action research cycle was no longer suitable due to my not being able to continue the art therapy service at the KS, I had to change the methodology of the research project. This alteration caused a few issues, as the choice of sociological/ethnographic case study had limitations in terms of looking more extensively at the clinical dynamic that could contribute to art therapy's body of knowledge. My view was that I wanted to focus on the issues of Korean migrants in the community in their social, cultural and political contexts, although I was trying not to lose the clinical dynamic in the process.

Another shortcoming was that there was no member-checking strategy to validate the findings with the participants because I had not planned to take this approach at an early stage of my action research cycle. This process was not possible due to the premature termination of the project. When I switched the method it became problematic as I could not go back to meet any of the participants, firstly due to the nature of therapy and secondly because it was far too late to contact the participants to ask them to check the research findings. However, I used all the available materials I had to validate the findings: my clinical notes were written after every each session, and my observations were checked with the staff at the KS and also discussion with peers and PhD supervisors to ensure the information provided was correct.

Having changed the method I thought that it would be necessary to include my own migration journey to inform my assumptions and ideas, and then provided a historical chapter which contextualised the cases socially, culturally and historically, including my own story. I thought that this background needed to be addressed to make sense of my and the clients' origins, and to make connections with the past from the [emic](#) views of where culture begins and ends. Although a few ethnography studies on Koreans in Korea were used as references in the

historical context, there was very little use of contrast and comparison between emic and etic views due to insufficient ethnographical studies existing. Moreover, there was no ethnography of Korean migrants and their communities in the UK.

I was convinced that focusing on emic perspectives on historical and cultural contexts of Korea was appropriate to contextualise the whole thesis, as my autobiographical and heuristic story and those of the participants were etic views of ethnography. Ethnographic cases provide a solid method to gain experience and perceive different approaches to solve specific situations, which enriches oneself in real life situations. Regarding the choice to include the historical context of both North and South Korea where necessary, this can help to understand the context of the community where North and South Koreans are living together, also helping to explain the reasons for and differences between North and South. As I found understanding community cultural context as a whole and as a single case were vital, this was necessary in establishing an art therapy in the community.

The heuristic research method assisted me to engage with my autobiographical context and immersion in my research topic and interest as I had a direct experience of research materials. I was positioning myself within many different aspects of this study in terms of my gender, class, ethnicity, nationality, culture, reason for migration and experience of being a migrant, all of which have closely connections to my research findings. At the end of the heuristic research cycle I reflected on and explicated my experience of being a migrant, in particular conducting an art therapy training course and meeting with North Korean refugees as key experiences and the given Korean migrant participants' particularities that were closely related to the art therapy engagement discussed within the critical analysis.

The insight from Braud and Anderson (1998), that "Many of the most significant and exciting life events and extraordinary experiences - moments of clarity, illumination, and healing - have been systematically excluded from conventional research" (p.3) supports the heuristic research method as my experience was both highlighted and significant. It also resonates with my unconventional methodological approach. Although changing methods greatly complicated my research journey and I had to adopt several different methods to maintain the shape of the research and to answer the research questions, I had many fascinating and challenging experiences, and by conducting my literature review and theoretical and methodological observations at a later stage it has allowed me to develop rich, deep and profound observations. Somehow reflecting on the challenges and complications revealed that working flexibly and making alterations to my approach were appropriate within my research

journey, as I would not have learnt what I have if I had not had those experiences with the methodology.

Contribution to art therapy knowledge given the context of existing psychotherapy and arts therapy literature

The psychotherapy and arts psychotherapy literature suggested that there were predominant notions of the necessity of having awareness and taking into account considerations of cultural values and differences in cultural, social and political contexts when working with clients from different cultures in the UK. However there was little detail of what exactly I needed to consider and how to be flexible in terms of clinical practice. Some of the suggestions were not matched by my experience of establishing an art therapy service for Korean migrants in the community in the UK in relation to the context of literature discussed in Chapter 5. This was because there were unique aspects of working with Koreans. It is these particularities that can contribute to art therapy's field of knowledge and lead to further research in the field.

As already discussed, there is a critical problem of language barriers in working with clients from different cultures in psychotherapy (Kareem and Littlewood, 1992; Bhugra and Gupta, 2005 and 2011; Turner and Bhugra, 2011) and the non-verbal communication that is possible in the arts therapies was suggested as an alternative therapy choice (Wolf and Hall, 1971; Dosamantes-Beaudry, 1997; Doktor, 1998). However, my findings suggest that operating both verbal and non-verbal communication together for the Korean migrant women was significant because speaking Korean was vital among Korean migrants in the UK. When clients can communicate verbally and, in particular, when migrants are in the early stages of the post-migration period, speaking in the mother tongue in therapy can give clients a sense of relief in expressing their emotions in words and art making, so the availability of speaking their mother tongue should be considered important. This notion is also supported by the Japanese therapist Sezaki (2012) who has discussed that non-directive therapy is not suitable for Japanese clients due to their tradition of respect for elders and structure. It also has an implication for the importance of communicating in both verbal and non-verbal modes in art therapy and can be applied not only to migrants but also considered for the Easterner cultural context in a wider sense.

Many art therapists consider art to be a major medium for communication with clients from different cultures, as their clients easily engaged with art (Wong-Valle, 1981; Case, 1990;

Wengrower, 1994; Cooper, 1999; Liebmann, 2002). However, my findings showed that engaging in art can be difficult for clients who lack previous experience of art and art education, as members of the older Korean generation seemed to have had fewer opportunities to experience art making. It means that the previously discussed considerations in working with clients from different cultures need to be carefully re-examined, as such considerations would not work for everyone.

In the literature on art therapy, psychotherapy and counselling practices in Asian countries, Eastern values, Collectivism, Confucian ideas, providing appropriate materials and finding their own cultural contexts were predominant issues. Authors reported that Western, theory-based practices were not suitable because the practices were delivered in Asian countries to Asian people (Moir-Bussy, 2010; Bowden, 2010; Kao, 2010; Yagi, 2010; Kai-Ching Yu et al., 2010; Brown, 1999; Wilson and Appel, 2013; Kalmanowitz Potash, 2012; Herbert, 2012; Essame, 2012; Byrne, 2012; Kim S.H., 2009; Lee, 2012; Kim H.S., 2012; Yagi, 2010; Sezaki, 2012). These considerations were also applicable to working with Korean migrants who reside in the UK as they maintained their tradition strongly, and in particular coming from an Eastern culture, I used a similar framework to Sezaki (2012), that is giving structure to the session and providing themes unconsciously in order to adapt to the cultural context.

However, these were not sufficient to establish an art therapy service in the community due to the unique and distinctive characteristics of the Korean migrant women in that specific community as I needed to consider the 'indigenous paradigm' (Brown, 1999; Wilson and Appel, 2013), as migrants develop a distinct culture through the process of migration itself. In the particular context of the indigenous paradigm, in the art therapy service I should have addressed the reasons for clients' migration, their stage of migration, their specific and strong Christian lifestyle, and their prior experience of art education and of art, providing traditional art materials for older generation and the possibility of speaking Korean (the latter was practised). As the specific aspects of Korean culture – namely age superiority and gender – were significant in my research findings, consideration of the client and therapist match based on clients' characteristics is key to developing a therapeutic alliance in providing an art therapy service for Korean migrants in the community.

This thesis contributes to the previously unexplored area of working with Korean migrants, particularly women, in a Korean community in the UK. My journey of being a migrant, becoming and working as an art therapist might also influence Western therapists as well as

migrant therapists' awareness in dealing with difference and working flexibly. As art therapy training programmes in the UK take on increasing numbers of Eastern art therapy trainees, consideration needs to be given as to who might struggle to discover how to integrate with the differences between West and East.

Generalisation and limitations of the research

Although the research findings do not seem to be possible to generalise to all Eastern migrants in the UK, I am confident that the findings of my research provide an understanding of the Korean migrants in relation to the art therapy interventions I provided, and also provide useful references for working with other South Korean migrants in the community. My findings are about Korean migrants discover in their own community and what happens in a Korean migrant's community after finding the space suggest that some factors could be common to many other Korean communities in the UK, for example, that the Christian population is high overall and that Koreans favour speaking their mother tongue in the community in the host country. Korean migrants found a space within the Christian faith in terms of a particular inclusivity, as well as the open and welcoming aspect of Korean churches. Therefore considering the community-based context of Korean migrants due to the characteristic of collectivism might be useful to bear in mind when working with Korean migrants in different areas and establishing an art therapy service for them. Thus my findings could be further expanded by exploring art therapy with Korean migrants in different areas in order to expand on the generalizability of my findings and to construct a framework that would negotiate the tensions involved in dealing with Eastern clients in a Western therapeutic context.

Similarly the long-term development of art therapy services in migrant communities could be studied, which is what I wanted to study initially within an action research cycle. However my findings cannot be generalised to North Korean refugees as their circumstances, reasons for migration, way of life and beliefs are substantially different from South Korean migrants. The area of working with North Korean refugees in terms of relationship with South Korean migrants in the community also needs further research, as the engagement between them is unknown. In terms of further research, the issue of religion also could do with being researched in greater detail: why Christianity? Why did it become so important for them? This area of research would help the provision of an art therapy service for Korean migrants in the community.

This qualitative study addressed issues important to the researcher, the group members and an individual in the community. In some research circles our similarities and my familiarity with the issues would be considered a restriction, in that my assumptions caused me to be biased. However, addressing these assumptions in this insider and outsider research project enabled me to gain a greater understanding of who the particular Korean migrants in the Korean community were, and how they perceived art therapy during their process of migration. This ethnographic case study analysis, while constrained in its generalisability, shows that it is imperative for future research is that we try to understand particular groups of people and how art therapy can be applicable to them in the UK, and it has also opened up a debate so these findings can be utilised in further areas of investigation.

Within the paradigm of appropriately-conducted art therapy adapted to different cultures, these findings are particularly pertinent as art therapy has started to spread into many cultures which are very different from those in the West, in particular Eastern cultures. As a further step, professional development in working cross-culturally needs to be continually developed throughout learning, working and adjusting.

If art therapists do not doubt and act on their learning there would never be any critical development or evolution in the profession. Although many implications have already been explored, I would like to mention finally that art therapists in Asian countries might need to critically explore their assumptions, the art therapy interventions they make, and their application to the people in their countries regarding cultural complexity and differences, and the local context of each community and country. On reflection, this is because there will be always be new things to learn and to adjust appropriately in art therapy practice within particular circumstances and cultures.

A final thought on the thesis

I went on a fascinating research journey, and it proved methodologically and practically challenging, but in turn that informs us about the difficulties and possibilities of different modes of research and it has helped me to develop my contribution to the literature on intercultural art therapy practice, and indeed therapy conducted among migrants with a fellow migrant, one who shared, broadly speaking, the same linguistic and cultural background as the clients. My experiences of dealing with migrants from a collectivist and Confucian background in a Western art therapy setting and expectations they brought to art therapy were significant.

Despite the fact that my research fieldwork proved challenging in terms of its practicalities and progress, conducting my methodological and theoretical investigations at a later stage has allowed for a process of considered reflection, in turn providing the time and space to dwell on the therapeutic and culture issues I encountered in this very specific research context.

I have realised an essential dynamic: we are all different and one size does not fit all and the art therapy profession in particular is facing the needs of a globalised population often living outside of their original cultural and psychological context. My hope is that this thesis can contribute to the idea of dealing with difference as well as developing the understanding of cultural and generational difference within the art therapy profession.

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Appendix 1

Permission letter

<Korean Society>

Thames House

63-67 Kingston Road

New Malden KT3 3PB

020 8605 0050

28 April 2009

Tae Jung Park, Art Psychotherapist

52 St Asaph Road, Brockley, SE4 2EJ

Dear Miss Tae Jung Park

I have reviewed your request to establish art therapy service as a part of research project at the KS in the community. The methodology, such as observation process, internal data include art activity and individual art therapy that will be used. I feel that this project will be beneficial to the KS. You have my permission to use internal data for the project.

The following stipulations should be observed: the name of participants and organisation should be disguised in the project and results do not need to be shared with KS.

If you have any questions regarding this letter of approval, please give me a call.

Sincerely,



Byung il Seo

The head of the KS

Appendix 2

Participant Information Sheet

I would like to invite you to take part in my research study. Before you decide I would like you to understand why the research is being done and what it would involve for you. My research title is 'Art Therapy with Korean Migrant Women in a Korean community in the UK'. The purpose and question of this study is to find out how art therapy might be applicable for Korean migrants who might be suffering from social isolation and acculturation problems. I believe that migrants can benefit from art therapy, as groups give a sense of containment and migrants can share their own migration experience.

Art therapy is a different form of psychotherapy using the medium of art to express feelings or emotions in order to assist communication. Some Korean migrants might not have opportunities to talk and share their migration experience, so art therapy could give them a space to explore their experiences, and using art-making processes may enable people to engage more easily with the therapeutic process.

In particular participants benefit from the creativity and flexibility offered within an art therapy group. In addition other benefits are that Korean migrants could be culturally expressive, have experiences of containment, deal with problems of isolation, think about their identity, and have the experience of engaging in a productive process using their own language.

I will be running an art therapy group for Korean migrant women who are registered in the multicultural day centre to see what will happen. Anyone interested in experiencing art therapy are welcome. The art therapy group will be held once a week for three months. It lasts an hour per session.

This art therapy group will be held as a part of PhD research and can be used as research data in order to establish an art therapy service in the community. What was happening, what was said and what was made (artwork) in the process of each session will be noted as the research materials that might be studied, written and published.

It is up to you to decide to join the study as it is totally voluntary. If you agree to take part, I will then ask you to sign a consent form. You are free to withdraw at any time but once you have decided to join the group I would recommend you continue to attend the group until it terminates.

Appendix 2-1

연구 참가자 정보

미술치료연구에 참여 하시고 싶은분들 초대합니다. 참여 여부를 결정 하기전에 참여를 희망하시거나 관심이 있으신분들의 이해를 돕기위해 어떠한 연구에 초대된 것인지 그리고 어떠한것들이 수반되는지 자세히 설명하겠습니다.

연구 제목은 영국 한인타운의 재영 한인 여성들을 위한 미술 심리치료 입니다. 연구의 목적과 질문은 어떻게 미술치료가 고립되고 문화적응에 문제를 가지고있는 특정지역의 한인들에게 적용될수있을까 입니다. 저의 믿음은 이민자들이 미술치료로부터 많은 혜택을 받을수있다고 생각합니다 왜냐하면 미술치료 그룹이 소속감을 줄수있고 이민자들끼리 자신들의 경험을 나누고 소통하는 자리가 될수있다고 보기때문 입니다.

미술치료란 미술이 소통의 매개체가 되는 심리치료의 또다른 형태로서 말로 표현하기 어려운 감정들이나 기분을 표현 또는 표출할수 있습니다. 몇몇의 재영한인들은 자신들의 경험이나 어려움을 나눠본 기회 또는 경험이 없었을 것입니다. 미술치료는 그런 경험과 이야기들을 나눌수 있는 공간을 제공하며 미술활동을 함으로써 치료과정에 접근하기 쉽게 합니다.

특히 참여자는 그룹 안에서의 미술활동을 통해 창조성과 융통성의 경험을 하게됩니다. 활발한 미술활동을 통해서 그룹안에서는 문화적, 즉 한국적 표현들이 가능하고, 소속감 또는 연대감을 경험하게 될것이며 고립된 어려운 외국생활 해소 시키며, 본인의 정체성에 대해 생각해 볼수있는 시간이 될것입니다. 모든 과정은 한국어로 진행됩니다.

연구는 박사논문연구의 일환으로 치료그룹이 진행되는 과정, 그 속에서 일어나는 이야기 또는 에피소드 그리고 만들어지고 그려질 미술 작업들이 데이터로 활용되어 질수있습니다. 데이터로 쓰여지게되면 박사논문의 자료로 출판이 될수있습니다.

일주일에 한번씩 3달동안 이루어지며 1시간씩 진행됩니다. 미술치료그룹에 동참하시는건 전적으로 개인적인 선택이며, 만약 참여를 원하시면 동의서에 서명을 하셔야 합니다. 그룹치료도중 부득이한 경우를 제외하고 참여 결정을 하고 나오신다면 정해진 날짜 끝까지 함께 하여주시길 부탁드립니다.

참가자 정보를 읽으면서 질문이 있으시면 언제든지 물어봐주세요.

Appendix 2-2



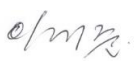
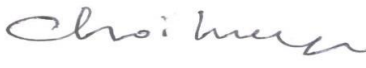




[Multicultural day centre]

Consent

Clients' agreement to
Art therapy group and PhD investigation

I have read and understood the participants Information entitled consent.

I also have understood that there was a possibility of using this group as therapist' PhD research material.

Name of clients	Signed
1. A	Got permission by phone call.
2. B	
3. C	
4. D	
5. E	
6. F	
7. G	
8. H	
9. J	
10. K	Got permission by phone call.



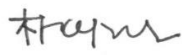
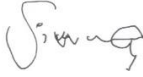
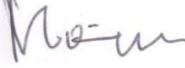
[KRS]

Consent

Clients' agreement to Art Activity group and PhD investigation

I have read and understood the participants Information entitled consent.

I also have understood that there was a possibility of using this group as therapist' PhD research material.

Name of clients	Signed
1. L	(did not come back)
2. M	
3. N	
4. O	
5. P	(did not come back)
6. Q	
7. R	
8. S	(did not come back)

[KRS]

Consent

Clients' agreement to Individual Art therapy and PhD investigation

I have read and understood the participants Information entitled consent.

I also have understood that there was a possibility of using this group as therapist' PhD research material.

Name of clients	Signed
1. V	