

ATHABASCA UNIVERSITY

MYTHIC-HEALING FOR THE SOUL WOUND:  
AN AUTOETHNOGRAPHY WITH SHAMANICALLY-GUIDED ART THERAPY

BY  
BRYCIE KLASSEN

A THESIS  
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF COUNSELLING

GRADUATE CENTRE FOR APPLIED PSYCHOLOGY  
ATHABASCA, ALBERTA

MARCH 2024

(cc) BRYCIE KLASSEN



**Athabasca University**

Faculty of Graduate Studies

### **Approval of Thesis**

The undersigned certify that they have read the thesis entitled

**MYTHIC-HEALING FOR THE SOUL WOUND:  
AN AUTOETHNOGRAPHY WITH SHAMANICALLY-GUIDED ART THERAPY**

Submitted by

**Brycie Klassen**

In partial fulfillment of the requirements for the degree of

### **Master of Counselling**

The thesis examination committee certifies that the thesis and the oral examination is approved

**Supervisor:**

Dr. Paul Jerry  
Athabasca University

**Committee Member:**

Dr. Beth Perry-Mahler  
Athabasca University

**External Examiner:**

Dr. Marie Butler  
University of Alberta

April 22, 2024

## **Dedication**

This work is dedicated to the Archetypal energies who have guided this process, as they do for all things on earth. You are my everlasting inspirations and confidantes. Also, to my daughters, who graciously allowed my attention to be diverted for the months I dedicated myself to this process. Your sacrifice did not go unnoticed. To Amara Lynn, your eyes are like the ocean, reflecting the glow of the moon and the light of the sun. You represent the White and the Western in this two-eyed landscape. And Meadow Rayne, you have eyes as dark as the depth of night. You are as wise as the owl who travels through the black and back again. You represent the Indigenous and Traditional in this two-eyed landscape. You both are my medicine, my life, and my love.

## **Acknowledgement**

I would like to acknowledge my mentors and teachers, who have imparted their knowledge to me as seeds of growth to teach, inspire, and create. To Dr. Paul Jerry, I anticipated entering academia and encountering tension, closed doors, and mounting criticism. However, your brilliant guidance and capacity to think creatively to exist credibly in the fringe only energized me to push my horizon further. Thank you for never being an obstacle in my path. To Dr. Beth Perry, your enthusiasm and positivity never failed to motivate, encourage, and ignite. Thank you for your confidence as it instilled confidence in me. To Monica Carpendale of the Kutenai Art Therapy Institute, in many ways, you were the architect who designed the theoretical foundation for this thesis. Thank you for planting the seeds, cultivating my love for art therapy and arts-based research, and seeing me for who I was at the time. Last but surely not least, to Marv and Shanon Harwood of the Kimmapii School of Shamanism. The gratitude I have for the knowledge, time, healing, energy, and love that you have given me over the years extends time and space. I have no words to express how I feel for you both or to say thank you for what you have given me. I only hope to fulfill my destiny with humility and honour while continuing working in the Spirit of Kimmapii until we meet again, on the mythic.

## MYTHIC-HEALING FOR THE SOUL WOUND

### **Abstract**

This study aims to explore and understand shamanically-guided art therapy using arts-based autoethnographic methods of inquiry. Additional purposes are to describe the theoretical foundation for shamanically guided art therapy, weave together theory from Western psychology and shamanism within a two-eyed seeing framework, outline a shamanic ontology and research paradigm, advocate for the field of counselling to intervene at a higher ontological level and demonstrate how shamanically guided art therapy may be implemented in a therapeutic setting. To accomplish these aims, I created a shamanic art therapy process and applied this method for data collection and analysis as the artist-researcher-participant. I found that the shamanically-guided art therapy process is a powerful, evidence-based, culturally responsive, creative method that provides deep and immediate access to the participants' subconscious as well as the broader collective unconscious. Through this method, surprising patterns of mark-making reveal wise insights and initiate change processes that intervene at the mythic level of engagement with reality. Potential implications for this research include individual, family, and community healing, focusing on intergenerational trauma of Canada's First Nation, Metis, and Inuit populations.

*Keywords:* reflective practice, alternative medicine, art therapy, shamanism, Indigenous, social justice, soul wound, truth and reconciliation, epistemic justice, traditional healing, ceremony, arts-based research, art-evidence, intergenerational trauma, psychoanalysis, Carl Jung, dynamically-oriented art therapy, Archetypes, culturally-responsive counselling, common factors

**Table of Contents**

Approval of Thesis .....	ii
Dedication.....	iii
Acknowledgement .....	iv
Abstract.....	v
Table of Contents .....	vi
List of Tables.....	viii
List of Figures and Illustrations.....	ix
Nomenclature .....	x
Chapter 1. Introduction.....	1
The Prophecy .....	1
Format and Writing Style .....	2
The Two Knowledges.....	4
Historical Context.....	6
Decolonizing Counselling Psychology in Canada.....	7
Statement of Opportunity (a.k.a “The Problem”).....	8
Purpose and Positionality .....	9
Research Question .....	11
A Note on Culture.....	12
Limitations .....	14
Delimitations.....	14
Definition of Terms .....	15
Summary.....	18
Chapter 2. Review of the Literature .....	20
Introduction.....	20
Literature Review .....	20
A Resilient Peoples in an Urgent Situation .....	21
Culturally-Responsive and Socially-Just Counselling.....	22
The Validity of Indigenous Worldviews and Spirituality.....	23
Western Epistemology, Traditional Worldviews, and Research .....	23
Summary.....	26
Chapter 3. Research Paradigm .....	28
Introduction.....	28
Indigenous Paradigm and Relationality.....	28
Shamanic Ontology and Research Paradigm.....	30
Statement of Opportunity: Two Knowledges in Agreement .....	39
Summary.....	42
Chapter 4. Theoretical Framework.....	43
Common Factors and Evidence-Based Practice .....	44
The Symbolic Basis of the Mind .....	46
Dynamically-Oriented Art Therapy.....	50
What’s in a Story? .....	52
Myth and Society.....	56
The Collective Unconscious, the Archetypes, and Jung.....	57

## MYTHIC-HEALING FOR THE SOUL WOUND

Guided Drawing.....	62
Purpose of the Research.....	63
Chapter 5. Research Methodology .....	65
Introduction.....	65
Arts-based Inquiry .....	66
Autoethnography .....	68
Paradigm .....	70
Epistemology .....	71
Research question .....	72
Research Design .....	73
Methods .....	79
Summary .....	87
Chapter 6. Results.....	88
Introduction.....	88
The Shamanic Archetype-Guided Art-Work.....	88
Summary.....	94
Chapter 7. Discussion.....	95
Introduction.....	95
Symbolic Analysis of the Art .....	95
Shift to the Mythic.....	97
Connecting all the Threads .....	99
Analysis on the Macro Level.....	101
Limitations.....	102
Recommendations for Future Research.....	103
References .....	106
Appendix A: Shamanic counselling process for guided art-making .....	126
Tips and reminders for guided art-making .....	129
Appendix B: Data analysis table .....	131
Appendix C: Certification of Ethical Approval.....	132

**List of Tables**

Table 1 Leavy's (2020) Criteria for Arts-Based Research .....75

Table 2 Results from the art-analysis exercise.....93



**List of Figures and Illustrations**

Figure 1 Visual Representation of Dialectic Integration.....3

Figure 2 Visual Representation of the Four Levels of Engagement Example .....36

Figure 3 Visual Representation of the Four Levels of Engagement in the World.....38

Figure 4 The Empiricist Perspective.....39

Figure 5 The Postmodern Perspective.....40

Figure 6 Theoretical Framework Map.....44

Figure 7 Phase One Results of the Shamanically Guided-Art Making Process.....88

Figure 8 Phase Two Results of the Shamanically Guided-Art Making Process.....92

## MYTHIC-HEALING FOR THE SOUL WOUND

### Nomenclature

**Psyche:** used here as a synonym for the word mind, emphasizing its conscious and cognitive state.

**Conscious:** refers to a state of wakefulness and awareness, opposite to being unconscious, which includes being asleep, concussed, comatose, or deceased.

**Conscious awareness:** the state of being conscious and aware; related to perceptual awareness.

**Perceptual awareness:** the act of being aware of the objects and environments that fall into your field of sense awareness (i.e., field of vision or auditory range).

**Field of awareness:** the range of things that can be seen or sensed.

**Consciousness:** the faculty or state of being awake and aware. In the context of human cognition, consciousness is a self-evident aspect, leading to self-awareness.

**Collective consciousness:** the collective amalgamation of all individual consciousnesses. It also refers to shared beliefs, ideas, values, attitudes, and knowledge that exist within a social group.

**Felt-sense:** the subjective and intuitive awareness of bodily sensations and inner experiences that arise in response to a situation, experience, or memory. It is a subtle and often intuitive embodied perception and understanding of something that is not easily put into words.

## Chapter 1. Introduction

*It has been said that a time will come when a great peaceful energy will befall our planet. This will be a time of harmony between peoples - as we will come together as a species to care for the earth - and so abundance will flow through the creativity that belongs among humans. This is known as the great prophecy of the eagle-condor. And so it was said, by others who knew more than me, that this time of harmony would be marked by an eagle and a condor flying wingtip-to-wingtip, in perfect unison, high in the sky, circling the earth below. They say that time is now.*

### **The Prophecy**

I wrote the above passage to introduce *The Sacred Prophecy of the Eagle and the Condor*. In this context, the Eagle<sup>1</sup> and the Condor are Archetypal symbols of the masculine and feminine energies of the North and South Americas, respectively. The Eagle, representing the Northern energy, symbolizes the mind and its qualities of action, discovery, invention, and technology. In contrast, the Condor, representing the Southern energy, embodies a more nurturing and gentle energy of the heart, inspiring an intimate connection as a caretaker to the earth (The Shift of the Ages {SOTA}, 2013).

In the documentary *The Shift of the Ages*, Chief Phil Lane Jr. explains that many tribes have spoken similar predictions: “The Prophecies of Kukulkan, to The Prophecy of Inkas, of Viracocha, Quetzalcoatl, the Eighth Council Fire, Return of the White Buffalo, The Sacred Prophecy of the Hopi” (Arnez, 2021; SOTA, 2013, 2:16). Many auguries warned of the spiritual “wintertime”, a time when the union of the Eagle-Condor would

---

<sup>1</sup> Capitals are used when referring to sacred Archetypes as a sign of veneration.

## MYTHIC-HEALING FOR THE SOUL WOUND

be destroyed. This “wintertime” is representative of European imperialism and the colonization of the Indigenous people across the Americas. However, the Eagle-Condor Prophecy also spoke of spiritual “springtime,” one that would emerge after 500 years and mark a re-unification of the *Spirit of the Condor* and the *Spirit of the Eagle*. Chief Phil Lane Jr. speaks of what this means for humanity:

a great, great spiritual springtime would emerge with such power and such intensity that all that had been covered in the cold bitter snow would be revealed and cleansed and purified and that we would emerge galvanized, reunited, as not only a reunion of the Condor and Eagle but as a reunion of the entire human family. This time is now. (SOTA, 2013, 3:50).

I believe that the readiness of the counselling field for my thesis is a manifestation of the energy of the Eagle and Condor coming together (Medina, 2014) and that it is my sacred purpose to create this writing.

### **Format and Writing Style**

Throughout the following thesis, I will change my tone to tell stories or write passages as demonstrated above. I will use italics to indicate the switch to narrative. This format, stories woven into academic-style prose, is representative of the didactic, reciprocal relationship that occurs when two, formerly separate entities integrate and harmonize to form one singular whole. It is a Hegelian dialectic: thesis, antithesis, and synthesis (Forster, 2006) and is what the Prophecy is speaking about. This design and function, as symbolized in Figure 1<sup>2</sup>, is a central theme in my thesis and portrays *Two-*

---

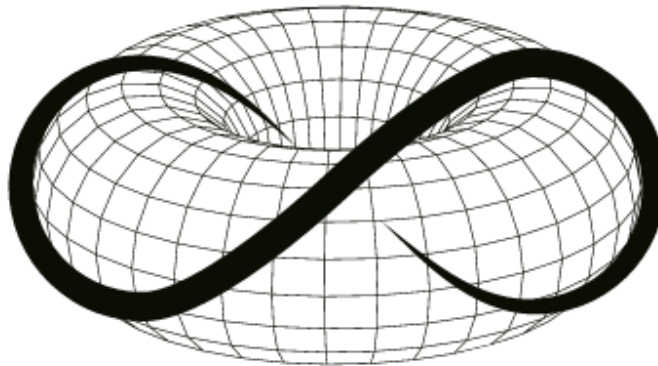
<sup>2</sup> Figure 1 is included as per Lessons Learned #6 of Two-Eyed Seeing: use visuals (Bartlett et al., 2012).

## MYTHIC-HEALING FOR THE SOUL WOUND

*Eyed Seeing*, a concept put forth by Elders Albert and Murdena Marshall and Cindy Bartlett (Bartlett et al., 2012).

### **Figure 1**

*Visual Representation of Dialectic Integration*



Two-eyed seeing refers to multiple perspective-taking: simultaneously seeing the strengths of Indigenous knowledge from one perspective and the strengths of Western science from another perspective (Bartlett et al., 2012, p.5). Elder Albert says that “we need to learn to weave back and forth between our knowledges” (Bartlett et al., 2012, p.5). In the Spirit of two-eyed seeing, I will intentionally weave back and forth between narrative prose and academic discourse. Two things will act as one.

Additionally, while narrative prose is rarely pictured within academic texts, autoethnographic methodology and arts-based inquiry center the voice of the author, thus opening doors for less conventional writing styles and formats. I will seek to find a balance between the two writing styles, using story only when inspired to do so, and ensuring the thesis persists as a cohesive whole.

## MYTHIC-HEALING FOR THE SOUL WOUND

### **The Two Knowledges**

Two-Eyed Seeing is a contemporary view that asserts that traditional Indigenous knowledge<sup>3</sup> should enjoy similar respect and acknowledgment within academia as Western Science. It will be useful to stop here and outline what is meant by Indigenous knowledge and Western Science. The very notion of concept definition is rooted in Western culture, and so attempting to define the term traditional knowledge is problematic at the outset. However, I have a story:

*He stood in front of eager ears and stopped his train of thought to say, “Nothing I have ever given you is knowledge. All I have shared are the words out of my mouth. As humans, we are limited by our words. That is not knowledge, it is information. There is a difference. Information is like data points on a graph, it is tangible, it is useful, but it is not knowledge. It is up to you to turn the information I give you into knowledge. Take it with you, take it into you, turn it into knowledge through your experience. That is the key word, experience. Then you will have the knowledge, and it will be your knowledge, because you created it. You see, I cannot give you my knowledge, you must create your own. And with that, he asked us if we understood, and we nodded. Whether or not we truly understood was not known to him, and the depth of understanding that he had in that moment was not known by us. Yet, we shared an exchange. And from that exchange, perhaps, a seed would be planted, and from the sprout of that seed, we would grow.*

Even though it is problematic and difficult to do so, attempts have been made to define the construct of Indigenous knowledge. The International Council for Science

---

<sup>3</sup> Also synonymously termed traditional knowledge, cultural knowledge, or Indigenous knowledge.

## MYTHIC-HEALING FOR THE SOUL WOUND

(ICS) & the United Nations Educational, Scientific and Cultural Organization (UNESCO) define traditional knowledge as:

a cumulative body of knowledge, know-how, practices, and representations maintained and developed by peoples with extended histories of interaction with the natural environment. These sophisticated sets of understandings, interpretations and meanings are part and parcel of a cultural complex that encompasses language, naming and classification systems, resource use practices, ritual, spirituality, and worldview. (ICS & UNESCO, 2002, p. 9)

A simpler definition is provided by Simonds and Christopher (2013) as “local, culturally specific knowledge unique to a certain population” and indicates that Indigenous knowledge is “often depicted as being alive, in current use, and transmitted orally” (p. 2185). It is also important to remember that Indigenous knowledge is evolving, and dynamic and can only be truly defined by esteemed local Knowledge Keepers (Impact Assessment Agency of Canada, 2021).

Compared to Indigenous knowledge, the term Western Science is much easier to define. When used in a modern context, the term Western science<sup>4</sup> refers to:

knowledge typically generated in universities, research institutions and private firms following paradigms and methods typically associated with the ‘scientific method’ consolidated in Post-Renaissance Europe... It is typically transmitted through scientific journals and scholarly books. Some of its central tenets are observer independence, replicable findings, systematic skepticism, and

---

<sup>4</sup> Also called modern science or international science (IPBES, 2017).

## MYTHIC-HEALING FOR THE SOUL WOUND

transparent research methodologies with standard units and categories. (IPBES, 2017, para. 1)

The two knowledges represent distinct ways of knowing (epistemologies), based on different worldviews and belief systems (ontologies).

### **Historical Context**

Two-Eyed Seeing intentionally avoids a clash between knowledges, where one worldview dominates over or assimilates the knowledge of another (International Institute for Integrative Health {IISH}, n.d.). Tuhiwai Smith (2007) explains why research is often a “dirty word” for Indigenous people. Drawing upon the disturbing example of quantifying her ancestors’ mental capacity by measuring the amount of millet seed needed to fill the skull, Tuhiwai Smith highlights how Western empiricist science was employed to dehumanize Indigenous people, justify and legitimize colonialism, and perpetuate a lasting legacy of trauma and suffering within Indigenous communities (Tuhiwai Smith, 2007).

In Canada, the residential school system was forcibly imposed on Indigenous societies that were otherwise successfully sustained by their connection to the land for centuries before the colonial invasion (Neeganagwedgin, 2013). Armed with legislation like the Indian Act of 1876, which established the legal framework for the residential school system, the assimilationist agenda to “kill the Indian and save the child” was designed to “solve the Indian problem” (Milloy, 2017; Smith, 2004). The brutal physical, emotional, sexual, and spiritual trauma endured by some of the children who attended these organizations still reverberates through Canada’s Indigenous populations to this



## MYTHIC-HEALING FOR THE SOUL WOUND

day in the form of intergenerational trauma, loss of language and culture, and ongoing social and economic marginalization (Milloy, 2017).

Through the subjugation of the original inhabitants, European settlers were free to annex the land and resources of the territories as intended (Neeganagwedgin, 2013). Central to the justification of imperialism was the dehumanizing Eurocentric view that “civilized” society and its members, as backed by empiricist philosophy and reason, were inherently superior to the primitive Indigenous systems of knowledge, beliefs, and customs (Milloy, 2017; Tuhiwai Smith, 2007). Historically, colonial attitudes that Indigenous populations needed to be “saved” from their own “savage” ways and “inferior” genes were supported by eugenicist theories of race, biology, and evolution (Milloy, 2017). While this branch of scientific thought has since been debunked and fallen out of popularity, the cultural narrative that positions empiricist knowledge as legitimate while delegating Indigenous knowledge as lore or myth is still pervasive in Academia today (Wilson, 2008), although some humble gains have been made as of late.

### **Decolonizing Counselling Psychology in Canada**

In August 2021, the Association of Canadian Psychology Regulatory Organization (ACPRO) issued an apology to Indigenous People and communities who have experienced systemic racism while engaging in professional counselling services (Canadian Psychological Association, 2018). The ACPRO states that the methods and epistemologies of professional psychology may have been harmful to the rights and dignities of Indigenous Peoples (ACPRO, 2021). The ACPRO apologizes for the role the profession has played in creating what Duran, Duran, and Brave Heart have called a “soul wound” (Duran et al., 1998; Maxwell, 2014). Additionally, the Truth and

## MYTHIC-HEALING FOR THE SOUL WOUND

Reconciliation Commission of Canada (TRC) has specifically called for the integration of Indigenous healing into mainstream health services (TRC, 2015). The Canadian Psychology Association issued a response to the final report from the TRC and similarly agreed that intergenerational trauma and the resultant health disparities faced by Indigenous people are due to colonization and when Western healthcare systems value Indigenous ways of knowing it is beneficial for Indigenous people (CPA, 2018).

### **Statement of Opportunity (a.k.a “The Problem”)**

Elders Murdena and Albert Marshall explicitly state that a clash between knowledges should be avoided (IISH, n.d.). Thus, I would like to reframe this problem statement as a statement of opportunity (Brokenleg & Long, 2013). Counselling psychology has stated a desire to be culturally responsive and integrate Indigenous knowledge into treatment (ACPRO, 2021). However, to do this fully and completely, the field must also apply a brutally honest examination of its own underlying philosophical biases and continue to challenge the hegemony of empiricism in Western science and culture.

Empiricism considers only the observable and measurable as “real” and delegates all other phenomena to the realm of fantasy (Hornstein, 2005). The implicit connotation is that the metaphysical aspects of human life have less merit or worth. However, Indigenous belief systems directly engage the realm of Spirit, in addition to mind, body, and emotion (McCabe, 2008). Although poststructuralist discourse and social constructivist theory have allowed the field of counselling to become more aligned with Indigenous paradigms (Stewart, 2019), there is still potential for further growth.

## MYTHIC-HEALING FOR THE SOUL WOUND

Deconstructing bias linked to an overreliance on empiricist epistemology within the field of counselling psychology may seem like an impossible journey. To make a seemingly impossible journey, one must first gain awareness of the need or desire to change, and second muster the courage to cross into the realm of the unknown. The counselling field has reached a consensus that a decolonization of research and practice is needed (see Chapter 2: Review of the Literature), which constitutes the first step in gaining awareness. Now, what is needed is a paradigm shift, and perhaps a courageous leap of faith.

### **Purpose and Positionality**

*“Because if you’re not working at the level of the ancestors, at that Archetypal level, you’re just missing the boat” ~anonymous energy healer*

My thesis is an arts-based, autoethnographic examination of lived experience as it interfaces with creativity and the Spirit world. In her memoir, *Final Negotiations: A Story of Love, Loss, and Chronic Illness* (1995), Carolyn Ellis poses the argument that sociological research should not be limited to abstraction and thus removed from real lived experience. She makes the case that personal narratives are valuable forms of data and can offer insights into larger social issues.

Building upon the foundation laid by Carolyn Ellis (1995), I am incorporating the added elements of guided art-making and Archetypes to explore my subconscious mind and tacit knowledge through symbolism. I will demonstrate one way that a counsellor could use art-based therapy to work with a client within a shamanic paradigm. However, it is important to note that the possibilities are endless and that my thesis offers more than a simple method or technique, it motions an opportunity for a radical shift in perspective.

## MYTHIC-HEALING FOR THE SOUL WOUND

Furthermore, I hope to present my approach in a way that can be adapted by skillful practitioners with experience in expressive arts therapies or other alternative, holistic, or spiritually-adapted methods of counselling.

The second purpose of this project is to introduce a shamanic paradigm to the counselling field. I feel the shamanic paradigm could serve as a meeting ground for Indigenous and non-Indigenous people to come together for unity and healing. Shamanism is a global traditional healing practice (Eliade, 1992). This form of spirituality is non-denominational and holds universal truths that apply to all of Earth's creatures. My intent is not to minimize the importance of the Indigenous paradigm but to offer an additional paradigm that can sit in the place between the European Western and the Indigenous paradigm and serve to bridge the gap between these two valuable perspectives. This is my way of *seeing with two-eyes*.

I identify as a Caucasian shaman of European-settler descent. I have trained with the Kimmapii School of Shamanism and hold rites of initiation into the ancient shamanic lineage. The Kimmapii School of Shamanism offers a unique approach to shamanic studies as the Harwoods have woven concepts and practices from a variety of shamanic sources into their teachings. One of the main underpinnings of Kimmapii is to "bridge the gap" between all people and bring them together with the universal objective of healing. As such, the teachings and practices of the school focus on unity rather than divisiveness.

My training in Western helping methods occurred and evolved alongside my training in shamanism. It is important to highlight that I will make a stark separation between culture and earth-based medicine, as I am not of Indigenous background and do

## MYTHIC-HEALING FOR THE SOUL WOUND

not lay claim to any cultural knowledge. However, I have been a practicing shaman for approximately 13 years, at the time of this writing. My shamanic lineage is directly connected to the Quero shaman in Cusco, Peru, as well as practices, rituals and ceremonies from numerous Western Canadian Indigenous groups. My family and I are from Lac du Bonnet, Manitoba which is situated on Treaty 1 territory next to the Winnipeg River. I am a mother, a daughter, a sister, and spouse, as well as a granddaughter, aunt, niece, and cousin.

It is my greatest hope that the Prophecy will come to fruition. To heal the soul wound<sup>5</sup> we must work at the level of the soul, *the mythic level*<sup>6</sup>. It is time to challenge age-old assumptions about the nature of reality and knowledge generation. It is difficult, but we must navigate this rocky territory and carve out a meeting ground for Indigenous and non-Indigenous to come together for healing, *in a good way*<sup>7</sup>.

### **Research Question**

My study will pose the question: What is it like to experience an arts-based shamanic counselling process with the intent to engage an Archetype? I have designed a counselling process that integrates shamanic elements and meets Western standards for evidence-based practice. A step-by-step guide to this counselling method is included in Appendix A. The art that is generated through the counselling process will serve as the data and analytic method. To deepen the inquiry, a shamanic dream-analysis method is adapted as an art-analysis strategy. In short, my study is: a) framed by calls in the literature to integrate traditional healing into contemporary Western counselling b) a

---

<sup>5</sup> I see the soul wound as reciprocal, belonging to and affecting people of Indigenous and settler ancestry

<sup>6</sup> See Chapter 3: Research Paradigm: Shamanic Ontology and Research Paradigm

<sup>7</sup> In an ethical, caring, and harmonious way

## MYTHIC-HEALING FOR THE SOUL WOUND

demonstration of a theoretically-sound way in which to do so, c) a description and analysis of the experience of this type of change process.

### **A Note on Culture**

Indigenous culture is a related, but separate topic, from my focus of inquiry. For example, similarities include an intent to engage the Spirit realm and ritual to create sacred space, something typically missing in a solely Western context. While Indigenous cultural healing often engages sacred space and Spirit worlds, for instance in sweat lodge ceremonies when Spirit energies are called upon for healing (McCabe, 2008), not all Indigenous Elders identify with the term shamanism and not all shaman are Indigenous. Shamanic and Indigenous domains are different, although they synergistically overlap and interconnect. This relationship is a dynamic and mutually beneficial interaction so that the domains come together to collaborate and harmonize in a way that enhances both paradigms. I will pause here for a story.

*We drove up to the place where it was supposed to be. It was just an open field, but we saw a few cars parked in a row, so we figured we were in the right place. I sunk deeper into my seat. "I'm nervous," I said, "I always feel this way when I go to these things." "Yeah, me too" my friend answered. We laughed and sat there for a moment, hidden by the row of cars. "Are we going to do this?" "Well, yeah, we brought food, so I guess we should go." More nervous laughter. "At least you look the part!" I said. My friend laughed with me, "The one time being Asian comes in handy!"tha We were at a sweat lodge and feeling the power of the ceremony. I took a moment to breathe it all in before opening the car door and stepping into the grass. No going back now.*

## MYTHIC-HEALING FOR THE SOUL WOUND

*I approached the fire with my friend at my side. We stopped and stood awkwardly, holding our grocery bags. Women in ribbon skirts walked across the plot of land, some looked at us, some did not. One approached and told us we could put our food on the table, she motioned her head toward the fire indicating we were welcome to approach it.*

*I sat down next to a middle-aged man who occupied a circular bench. He smiled and said, "Thanks for coming." I exhaled a sigh of relief. "I'm nervous!" I blurted out, my body tense and my knees moving side to side. He started to explain the protocols, then stopped, looked at me and asked if I had been to a sweat before. Excitedly I explained that I had been to many and started listing all the places I had travelled and been. "Well, then..." he wondered out loud, shrugging his shoulders. "It's not that, it's just...I'm always nervous when I don't know people at these things, because, well..." I motioned to my face and my body as if to say, look at me – I don't belong. This isn't my culture. I don't fit in here. He understood immediately and suddenly his demeanour changed.*

*He became softer, warmer, and turned toward me intently. "Yeah, some will see you like that. Some are angry. They are on their own journey. We are all on a journey of healing." He pointed to the sky with his finger and waved it around in a circular motion. "But that's not the way I was taught, in my way, in my traditions. We are not taught to see the differences between people. We are taught to see how we are all the same. You've come here for the medicine, and that's what you are here for. Nothing else matters." It was something in the way he saw me that made me feel comfortable. In that moment, I could see him see me. And through his eyes, I could see our sameness. And through that sameness, we were connected. There was something in that second that clicked. It was an*

## MYTHIC-HEALING FOR THE SOUL WOUND

*invitation and still to this day I remember how it felt. To sit around the fire in a circle and understand my place in the round.*

### **Limitations**

The transferability of my research may be limited due to my unique cultural identity, background, and history. However, I am hopeful that the ideas and expressions I present will be determined as relatable and worthwhile to readers with diverse backgrounds and experiences. Carolyn Ellis suggests that verisimilitude, which refers to whether the research provokes an emotional response in the reader, is a more suitable quality criterion for autoethnography (1999). Thus, the degree to which my work is emotionally evocative is also limited and will be evaluated by the audience.

My inquiry entails subjective research into the individual internal domain, and therefore the results are not falsifiable in the same way as objective research that examines the external individual (Wilber, 2005). The research is based solely on self-research and does not involve any interviews or other participants. Additionally, the sampling pool used in this study is my imagination and I do not rely on any external data. My methodology and research paradigm are my inventions. As I navigate uncharted territory, I am limited by the lack of scholarly research available to guide my inquiry.

### **Delimitations**

Art-making and writing-as-research have inherent delimitations due to the endless possibilities available and the need to make choices during the art-making or writing process. The decisions I make cumulatively determine the results. The study relies heavily on spontaneous inquiry, with very few art directives provided (see Chapter 4: Methodology). There is no prescribed endpoint to the art-based data collection process,



## MYTHIC-HEALING FOR THE SOUL WOUND

and so I must decide when I am finished. This decision is somewhat ambiguous and arbitrary in that the decision to finish was made when it “felt” finished, resolved, and saturated. I stopped and restarted several times, and my “finished feeling” was pushed back based on the amount of resolve I had to move past my internal struggle and resistance to the art-making process. Furthermore, I am limited by my tools, workspace, access to art supplies, time, technical skills, and ability. Finally, it should be noted that plant medicines were not used, but music and movement were used to enhance creativity and connection during the research process. These delimitations are useful to consider when understanding the methodology and interpreting the results of this study.

### **Definition of Terms**

The definitions of terms essential to understanding the study are presented below.

#### ***Shamanism***

Shamanism<sup>8</sup> is not a religion and is not connected to any one spiritual text or prophet. There are many ways to practice shamanism, as it does not ascribe to dogma, structure, or rules. There is no shamanic bible or shamanic commandments to follow. Many people who practice shamanism may reject the term entirely or refrain from referring to themselves as shaman. Shamanism is a nebulous, amorphous practice that arises in various forms around the globe. As such it is difficult to define. Here, I offer a basic definition and present a brief, incomplete discussion.

Shamanism is a spiritual practice or way of life. It is a way of being in the world that involves existing within a shamanic ontological paradigm (Harner, 1990). The

---

<sup>8</sup> also synonymously termed earth-based medicine or energy medicine

## MYTHIC-HEALING FOR THE SOUL WOUND

shaman knows the Spirit realm and has learned to work with the subtle energies that connect humanity to the energetic realm of Spirit. As my mentors have stated, a shaman is the one who walks in-between worlds (Shanon Harwood, personal communication, 2020) and to quote Alberto Villoldo: “The shaman dances on the equation of  $E=MC^2$ ” (personal communication, 2010, Calgary, Alberta).

It is a practice that has been around since time immemorial and holds the potential to connect all people despite our many cultural and social differences. Mircea Eliade’s seminal text, *Shamanism: Archaic Techniques of Ecstasy* (1992), documents and draws parallels between shamanic practices from around the world: Central and North Asia, North and South America, Southeast Asia and Oceania, India, Europe, Tibet and China. By birthright, all people are related to shaman, but we forget our ancestral medicines and knowledge of the past. In the Kimmapii community, we consider our training as shaman as a *remembering* of these ancient healing practices.

### ***Archetypes***

Carl Jung describes an Archetypes as a primordial image (1959). Here, Jung is using the term "Image" in the Platonic sense of the word. An Image is an "Idea" that is superordinate and pre-existent to all phenomena. Jung said that Archetypes are active-living dispositions that perform and continually influence our thoughts, feelings, and actions on an unconscious level (1959). Kimmapii's definition of Archetype is similar to Jung's. Harwood and Harwood state that Archetypes are primordial autonomous energies that set up the opportunities and energetics of our lives (personal communication, 2022). They exist in the pure potentiality of the energetic realm, the realm from which all human possibility emerges. For example: If a person's life purpose is to experience rejection to

## MYTHIC-HEALING FOR THE SOUL WOUND

hence learn the lesson of self-acceptance; then, the Archetypes – as the pre-existent organizing patterns of the universe - will provide the opportunities for that person's life to lead them down the path of rejection. In other words, through the Archetypes, the universe will conspire to provide that person ample opportunity to experience rejection, and thus ample opportunity to learn self-acceptance.

### *Culture*

When speaking of culture, I will be referring to Sandra Collins' (2018) expanded definition of culture, which includes indigeneity, ethnicity, nationality, gender, gender identity, sexual orientation, age, ability, religion, spirituality, and social class.

### *Medicine*

The way I use the term medicine will refer to a holistic understanding of medicine where illness or suffering is conceptualized as being out of balance within at least one domain of experience: physical, mental, emotional, social, or spiritual (Krahn et al., 2021). In this way, medicine is anything that brings you back into balance and wellness. For example: "laughter is the best medicine."

### *Energy*

When I use the term energy, I am referring to spiritual energy or life force vitality. I understand this as a subtle, non-physical force or essence that exists within all things throughout the universe, cosmos, and perhaps beyond; a universal force that underpins, supports, connects, and organizes all things. In other traditions, it may be referred to as 'prana' or 'chi' (Kim, 2011).

## MYTHIC-HEALING FOR THE SOUL WOUND

### *Spirit*

The term Spirit refers to Great Spirit or the source of all energy and life. Others may use terms such as God, Allah, Yahweh, Brahman, Waheguru, Baha, Jah, or others. My mentors often refer to Spirit as “the one of many names, the nameless one” (personal communication, Marv Harwood, 2010).

### **Summary**

I am writing during a time of great change as the field of counselling endeavours to decolonize its research and practice. I view this movement as a manifestation of the re-unification of Eagle and Condor Archetypes and aim to contribute to this pursuit. I have introduced the concept of the soul wound (Duran et al., 1998) as it relates to the intergenerational trauma which affects individuals and communities that have experienced colonization, oppression and cultural genocide. I have asserted that healing a soul wound requires healing on the level of the soul.

Additionally, I have discouraged a clash of knowledges and emphasized that a multiplicity of perspectives and ways of knowing are important and worthy. To allow for multiple realities to become known, it is necessary to challenge outdated assumptions about the nature of reality and ways of knowing. This effort will create an opportunity for a meeting ground between Indigenous and non-Indigenous people to come together for healing and reconciliation.

In the following arts-based research project, I will use shamanically guided arts-based and autoethnographic research methodology to turn the focus of inquiry back on itself. I have posed the question, “What is it like to experience an arts-based shamanic counselling process with the intent to engage an Archetype?” In turn, I will use the

## MYTHIC-HEALING FOR THE SOUL WOUND

process to explore the process itself. In doing so I will introduce a shamanic paradigm and demonstrate one way to use arts-based techniques to work within this process either for research or therapeutic purposes. I hope to generate interest within the field, contribute to ongoing efforts to decolonize counselling and practice and produce meaningful results in alignment with the Prophecy of the Eagle and Condor.

## **Chapter 2. Review of the Literature**

### **Introduction**

A review was conducted to examine the Canadian literature concerning the integration of mainstream Western psychotherapy with shamanic healing techniques. As there is a dearth of literature that considers how shamanism and counselling psychology could be combined, the exploration included articles that considered Indigenous culture-as-treatment in counselling.

### **Literature Review**

The APA PsychInfo® database was consulted for relevant titles. A search was conducted using the following search terms: integration, psychotherapy, or counselling and Indigenous, Aboriginal, First Nation, Metis, Inuit, land-based or two-eyed. Results were filtered by type, year, and geography to include only Canadian articles published in peer-reviewed journals between 2014 and 2022.

### ***Results***

Since 2017-2018, there has been a notable shift in the counselling literature. The research has taken a more serious look at how counselling psychology can respond to the recommendations put forth by the TRC. Considerably more research articles concerned with the integration of traditional healing with counselling psychology and related topics have begun to emerge as compared to the preceding years. There exists a consensus in the field that counselling research and practice must be decolonized (Ansloos et al., 2022; Blue et al., 2015; Brady, 2021; Gone, 2013; Held, 2019; Jordan, 2022; McCabe, 2008; Rowan et al., 2014; Stewart, 2019). Credit should be given to the many Indigenous scholars, such as Dr. Shawn Wilson, Dr. Suzanne Stewart, and Dr. Glen McCabe, among

## MYTHIC-HEALING FOR THE SOUL WOUND

others, who have set the groundwork and brought the voices of Indigenous people to the forefront of academic discourse in Canada.

### **A Resilient Peoples in an Urgent Situation**

There is consensus that First Nations, Metis, and Inuit (FNMI) are disproportionately affected by social determinants of health when compared to white-settler populations (Hajizadeh et al., 2021). Statistically speaking, FNMI are at a higher risk of child abuse and neglect, child welfare involvement, sexual abuse, physical abuse, intentional injury, homicide, kidnapping, unemployment, poverty, unsafe living conditions including limited access to clean water, and homelessness (George et al., 2017; NFSC, 2022; Perreault, 2022). Additionally, authors of counselling psychology literature typically agree that the adverse mental health outcomes affecting FNMI populations are linked to intergenerational trauma caused by colonization, the residential school system, and a loss of culture (Crawford, 2014; Gameon & Skewes, 2020; Morton Ninomiya et al., 2022). Authors reference the connection between the collective suffering of FNMI and experiences regarding historical and ongoing issues related to colonization, including forced assimilation; loss of language, autonomy, and freedom; cultural suppression; forced spiritual and religious conversion; traditional land dispossession; ecologic degradation; discriminatory legal practices; economic oppression; the creation of the reserve system; removal of children via the sixties scoop and residential schools; as well as systemic and epistemic racism (Ansloos et al., 2022; Boyer, 2022; Merali, 2017; Montesanti et al., 2022; Morin et al., 2022; Morton Ninomiya et al., 2022). The resultant effect of the above list of detrimental practices and events is commonly referred

## MYTHIC-HEALING FOR THE SOUL WOUND

to as historical, collective, or intergenerational trauma (Bowden et al., 2017; Chou & Buchanan, 2021; Crawford, 2014; Gameon & Skewes, 2020; Merali, 2017).

### **Culturally-Responsive and Socially-Just Counselling**

Culturally responsive and socially just (CRSJ) counselling is considered vital when working within FNMI communities (Blue et al., 2015; Fast & Collin-Vézina, 2020; Gone, 2013; Mehl-Madrona, 2016; Rowan et al., 2014). Counsellors must actively refrain from colluding with current forms of systemic oppression and racism, respond to the relevant calls to action put forth by the TRC, and assist in repairing the ill effects of colonization (Canadian Psychological Association, 2018; Fellner et al., 2020; Fijal & Beagan, 2019; Loewen, 2021). Authors assert the importance of counsellor education, self-awareness, and humility; treatment focused on land-based spirituality, Elder collaboration, cultural activities, community engagement, and the promotion of Indigenous self-determination (Danto et al., 2021; Fellner et al., 2020; Marquina-Márquez et al., 2016; Naseba Marsh et al., 2018; Redvers, 2020; Rowan et al., 2014). Several studies evaluate the efficacy of integrating culture with various models of psychotherapy, assessment tools, or treatment programs (Etter et al., 2019; Fiedeldey-Van Dijk et al., 2017; Gomez Cardona et al., 2021; Hutt-MacLeod et al., 2019; Marsh et al., 2015, 2021; Morin et al., 2022; Webkamigad et al., 2020; Wendt et al., 2019). The ongoing shift in the counselling literature to better understand and serve Indigenous populations promotes cultural continuity and cultural engagement-as-therapy (Fleming & Ledogar, 2008; Mehl-Madrona, 2016).



### **The Validity of Indigenous Worldviews and Spirituality**

Indigenous worldviews, belief systems, cultural practices, spiritual ceremonies, and bodies of knowledge are beginning to be viewed as valid and important aspects to be integrated into psychotherapy with FNMI populations (Fiedeldey-Van Dijk et al., 2017; Jordan, 2022; Stewart, 2019). Recent changes in the counselling field, specifically the movement toward multicultural counselling, relational, and social constructivist perspectives have paved the way for Indigenous worldviews to be taken seriously by the profession (Jafari Amineh & Davatgari Asl, 2015; Payden & Marshall, 2015; Sue et al., 1992). Stewart (2019) draws parallels between social constructivism in counselling and Indigenous ways of knowing. In short, the social constructivist nonbelief in an objective reality is compatible with Indigenous non-linear belief systems and worldviews (Stewart, 2019). However, the social constructivist view that culture and perspective shape reality doesn't go so far as to recognize the existence of a Spirit world.

### **Western Epistemology, Traditional Worldviews, and Research**

The field of counselling, while purportedly acknowledging Indigenous worldviews and belief systems, often fails to fundamentally challenge epistemic norms. This tendency is evident in the literature's treatment of subject-object observation. A deliberate dichotomy between researcher and subject permeates the 28 articles employing experimental designs within this literature review. The observer is removed, neutral, and maintains an objective stance toward the focus of inquiry or research subject (Katz, 2017). While this research design proves valuable for quantifying observable phenomena in the external environment, its applicability diminishes when directed toward Indigenous people and related issues (Chilisa, 2012; Tuhiwai Smith, 2007).

## MYTHIC-HEALING FOR THE SOUL WOUND

Consequently, there is a growing trend among researchers to adopt Indigenous research methodologies (Ginsberg & Glenn, 2022; Morton Ninomiya et al., 2022; Naseba Marsh et al., 2018; Redvers, 2020). Despite these efforts, it is crucial to acknowledge that the predominant ontological foundation of mainstream empirical philosophy remains rooted in Western perspectives.

In a typical Western research design, the researcher collects second-hand information from the participants and the reader accesses that information on a tertiary level. This form of inquiry results in the dissemination of information that is comfortably housed within a Western paradigm as framed by Western epistemology and ontological empiricism. Nothing is known first-hand. Thus far, Canadian counselling literature has yet to conduct research on the integration of traditional Indigenous healing with Western psychotherapy in a way that incorporates subjectivity, lived experience, and Spirit worlds into the research methodology. While the counselling field has made significant changes in terms of their stated desire to honour Indigenous worldviews and knowledge systems, the fundamental assumptions that deem reality as consisting only of observable phenomenon persist as a significant limitation and contain remnants of epistemic discrimination.

An example of research from New Zealand, although out of the scope of the review parameters, is included here because it incorporates subjectivity and Spirit worlds into the research methodology. Following a modified form of Kaupapa Māori participatory research that includes elements of spiritual inquiry, the research team allowed the healer-guided project to evolve naturally (Ahuriri-Driscoll, 2014). A Whakawātea traditional healing process was provided to the researchers to eliminate

## MYTHIC-HEALING FOR THE SOUL WOUND

energetic blockages and receive a personal message. Healer-led follow-up debriefs evolved into a structured research activity. Researchers commented, “Having the hands-on healing that we did have was actually the turning point in the whole two days” (Ahuriri-Driscoll, 2014, p. 40). Through this subjective, experiential engagement with traditional healing, the researchers were able to authentically learn about traditional healing. Subsequently, they published an article about their first-hand experience that can be disseminated to the larger community.

Both shamanic healing and traditional Indigenous healing are inherently subjective and experiential, and thus cannot be observed independently. Healing must be learned “from the inside out” (Katz, 2017, “Chapter 4”, para. 8). Katz (2017) quotes a respected Fijian healer, Ratu Civo, who explains how traditional knowledge is transmitted: “All that I teach you has to be tested by your own experience. If you really want to know something, you have to know it in your everyday life. You have to experience it. You have to understand it from the inside out” (Katz, 2017, “Chapter 4”, para. 8). The only way to investigate, or more importantly - understand, traditional healing is subjectively and experientially.

Michael Harner (1990) coined the word *cognicentric*, as a combination of consciousness and ethnocentrism. He states,

Observation with one’s own senses is the basis for the empirical definition of reality; and there is no one yet, even in the sciences of ordinary reality, who has uncontestably proven that there is only one state of consciousness that is valid for firsthand observations. The myth of the SSC [shamanic state of consciousness] is ordinary reality; and the myth of the OSC [ordinary state of consciousness] is

## MYTHIC-HEALING FOR THE SOUL WOUND

nonordinary reality. It is extremely difficult for an unprejudiced judgment to be made about the validity of the experiences in the contrasting state of consciousness... The person most prejudiced against a concept of nonordinary reality are those who have never experienced it. (Harner, 1990, pp. xxii-xxiii)

Harner's aim is not to prove the validity or falsity of the other but to examine the Western unconscious bias related to states of consciousness. These ontological beliefs about the nature of reality inform the epistemological assumptions that guide the construction of knowledge and fuel the clash between knowledges that has contributed to the rift between Indigenous and non-Indigenous people since the arrival of the explorers<sup>9</sup>. For this reason, I will suggest the added use of a shamanic paradigm for counselling research and practice as a paradigm that may form a meeting ground *for all peoples*.

### **Summary**

This chapter reviewed the existing Canadian counselling literature concerning the integration of mainstream Western psychotherapy with Indigenous culture. It is an unjust reality that Canadian FNMI suffer from disproportionate incidence related to mental health disorders and trauma which can be directly linked to European imperialism and colonization. Notable efforts in counselling psychology have been made to remedy this imbalance with the recent upsurge in culturally responsive and socially just counselling, as well as efforts to validate Indigenous worldviews, belief systems, cultural practices, spiritual ceremonies, and bodies of knowledge. It is important to continue promoting cultural engagement as therapy, as it can help repair the ill effects of

---

<sup>9</sup> Epistemic racism is one of many reasons for the animosity between FNMI and Canadian settlers. See the above section titled: *A Resilient Peoples in an Urgent Situation*

## MYTHIC-HEALING FOR THE SOUL WOUND

colonization and support the mental health and well-being of Indigenous populations. However, while many researchers are shifting their methodology to incorporate an Indigenous research paradigm, epistemological hegemony still favours a Western ontology.

This literature review highlights many positive changes within the field of counselling psychology. Yet, positive change has only just begun. Reconciliation for the legacy of trauma and genocide caused by European imperialism will necessitate an immense amount of learning, growth, and change to bring people together in harmony, peace, and equality. In the next section, I will humbly attempt to introduce a shamanic paradigm to the field of counselling psychology for the ongoing transformation of counselling research and practice. My intent in doing so is to build a bridge between Indigenous people and traditional belief systems and non-Indigenous people and Western belief systems.

### Chapter 3. Research Paradigm

#### Introduction

To effectively study shamanic healing, within or without the context of psychotherapy, the research paradigm must match the focus of inquiry. This chapter delves into the ontological elements of a shamanic paradigm, drawing upon Alberto Villodo's (2000) metatheoretical framework known as the Four Levels of Engagement with Reality. To establish clarity between the shamanic and Indigenous paradigms, I begin with a short overview of an Indigenous research paradigm as articulated by Shawn Wilson (2008). Importantly, I also stress the distinction between culture and medicine. Finally, I highlight how the application of Villodo's framework can help resolve and explain how differing conceptualizations of reality can co-exist simultaneously.

#### Indigenous Paradigm and Relationality

Before delving into a shamanic research paradigm, it's beneficial to gain an understanding of an Indigenous research paradigm. In *Research is Ceremony* (2008), Shawn Wilson explains that in an Indigenous worldview, knowledge is shared collectively. Knowledge is not discovered or owned by individuals, as in the Western paradigm. Art, science, and culture are integrated in a holistic framework and intuition is a valid method of inquiry. This marks a stark difference from the Western standpoint, which strives to maintain an objective vantage point, operates without subjectivity, art, or culture, and leaves intuition to the realm of fantasy.

Relationality is a core construct in the Indigenous paradigm. "Reality is relationships" (Wilson, 2008, p. 73). Wilson explains that the truth is not found externally, but through the relationships or connections that a person has with the truth.

## MYTHIC-HEALING FOR THE SOUL WOUND

The relationship becomes more important than the thing itself. For example, the Cree word for chair translates to “the thing you sit on” in English. However, a chair may have many uses (i.e., many relationships) and thus Indigenous ontology has multiple realities. Furthermore, an Indigenous epistemology is the same as an Indigenous ontology.

An Indigenous epistemology has systems of knowledge built upon relationships between things. ... These relationships are with the cosmos around us, as well as with concepts. They thus include interpersonal, intrapersonal, environmental and spiritual relationships, and relationship with ideas. Indigenous epistemology is our cultures, our worldviews, our times, our languages, our histories, our spiritualities and our places in the cosmos. Indigenous epistemology is our systems of knowledge in their context, or in relationship. (Wilson, 2008, pp. 73-4).

The understanding of the central lens of relationality highlights the fact that the Indigenous research paradigm is framed by colonial history. This history cannot be separated from an Indigenous paradigm and creates a division between researchers who are “insiders” and researchers who are “outsiders.”re Whether the researcher is Indigenous (an insider) or non-Indigenous (an outsider), the historical and current context of the research setting must be taken into consideration. History, identity, and politics are part-and-parcel to an Indigenous research paradigm.

Finally, with an ontology and epistemology based on relationality, methodology and axiology follow suit. Indigenous axiology is researching-in-relation and being held accountable to your relationships. The knowledge interpreted from the process of researching must build relationships and should be useful to all involved, especially the

## MYTHIC-HEALING FOR THE SOUL WOUND

Indigenous community that approved the research. Similarly, Indigenous methodology must follow the axiology of relational accountability. Respect, reciprocity, and responsibility are key features of healthy relationships and must be found within an Indigenous methodology. In this section, I have attempted to summarize how Shawn Wilson (2008) conceptualizes and articulates an Indigenous research paradigm. I will turn now to focus on what I mean by a shamanic research paradigm.

### **Shamanic Ontology and Research Paradigm**

There are both similarities and differences between Indigenous and Shamanic paradigms. For instance, both can be traced back to time immemorial. According to the teachings of Kimmapii, shaman existed among the first inhabitants of the earth and all humans possess the capacity to engage in shamanic activities and ontologies (personal communication, Harwood & Harwood, 2010). Also, an Indigenous paradigm incorporates the spiritual relationship to the cosmos (Wilson, 2008), which is akin to shamanism. However, as a non-Indigenous autoethnographic researcher, it would not fit for me to use an Indigenous paradigm to describe my perspective and frame my lived experience. I do not share in the collective struggle that results from historical colonization and ongoing forms of systemic racism and marginalization of Indigenous people. Also, even though the shamanic and Indigenous paradigms share similarities, there are some distinctions. An Indigenous paradigm is characterized by Indigenous culture, whereas the shamanic paradigm involves earth-based or energy medicine. Despite any confusion which may arise from the use of the term *cultural medicine*,



## MYTHIC-HEALING FOR THE SOUL WOUND

culture and medicine are not synonymous<sup>10</sup>. For an Indigenous person, culture is medicine (Sanford, 2023). However, it does not follow that medicine is culture-bound. To punctuate this point, I have a story to share.

*He was in the middle of a sentence and one brave student put up her hand. She didn't expect her question to invoke such a response as it did, or perhaps she wouldn't have asked it. 'But...isn't this cultural appropriation?' His eyes widened and he took a deep breath and a long pause. We could feel the energy in the room change and we knew what was coming. He looked around, scanning the now-not-so-eager participants. Finally, his response came with a thud and the force of thunder. 'Have I ever, EVER, mentioned anything about culture?' Crickets chirped in the background. His eyes scanned the room, and a few shook their heads. Others shrugged, and some glanced as if to ask, 'What is going on?'*

*He continued, 'Now, we all have our culture. We have had students here from pretty much every walk of life you could imagine. I have my culture, you have yours, and that's all fine and dandy. But that has absolutely nothing to do with what we do here. Let me get that straight right now, there is a difference between culture and medicine. This is earth-based medicine, and all you have to be is from the earth to take part in it. No one owns the plants, no one owns the animals, no one owns the earth or the sky, although some may think they do. So, as long as everyone here is from Earth...?' He looked at us seriously, waiting for a response. 'I will repeat, is everyone here from planet Earth?!' Still looking at one another from the corners of our eyes, we all nodded with stiff necks*

---

<sup>10</sup> For full definitions, see Chapter One: Definition of Terms

## MYTHIC-HEALING FOR THE SOUL WOUND

*and straight backs. 'Good! Then we are fine. The key message here is that culture and medicine are not the same, and if anyone ever tells you any different, well... then they don't know a DAMN thing about it.' He took a breath and resumed the previous train of thought; and finally, we breathed.*

This story holds a key message: that everyone is entitled to the medicines available through their relationship with the earth and the cosmos. However, it is equally important to note that the information presented here regarding a shamanic paradigm does not represent my ideas. Cultural appropriation occurs when knowledge is presented and used devoid of the context and relationships that created it (Wilson, 2008). I do not lay claim to any knowledge other than my unique perspective and way of seeing the world that has evolved throughout my life through subjective experience, education, and personal relationships. Many others before me have brought teachings that are both Indigenous and shamanic forward to disseminate this knowledge to the West: Joe and Josephine Crowshoe of the Pi'ikani Nation, Dr. Alberto Villoldo, and Michael Harner, to name a few. What can be called a shamanic paradigm has been articulated in many different circles and has been in practice for somewhere between 20,000 and 40,000 years of human history (personal communication, Harwood & Harwood, 2012).

The second distinction occurs as the frame of reference shifts from relationality to energy. As outlined above, the Indigenous paradigm is based on an ontology and epistemology that is guided by relationships and connections. While this conceptualization of the world fits with a shamanic paradigm, a shamanic paradigm is centrally focused on energetic connections. Wilson (2008) talks about relations with the cosmos and spirituality as integral to an Indigenous worldview. It is here that the

## MYTHIC-HEALING FOR THE SOUL WOUND

connection to the shamanic paradigm is the strongest. Within a shamanic paradigm the exploration centers around one's relationship to the cosmos. One of the best definitions for the word *shaman* that I have heard is *the one who walks in between worlds*. In a shamanic paradigm, there are multiple levels of reality, which are described in the following sections. The shamanic paradigm integrates multiple levels of reality and makes interpretations based on what is perceived while using shifts in perception to move between realities.

It is part of the Western tradition to define and delimit concepts and constructs. So, with the aim of clear communication to promote understanding, I will attempt to define a shamanic paradigm. However, this explanation comes with a caveat, that the very nature of a shamanic paradigm is abstract, analogous, and amorphous. My perspective is only one piece of the puzzle (Institute for Integrative Science & Health {IISH}, n.d.) and is thus incomplete without fail. A shamanic paradigm: 1) incorporates the multiple, corollary, layered dimensions of human consciousness and experience 2) acknowledges the mythic and energetic domains of reality, and 3) attempts to engage the exogenous Archetypal Spirit energies that exist on the energetic realm through internal dialogue at the mythic level, which may be aided by other means (i.e., drumming, singing, dancing, art-making, plant-medicines, etc.).

### ***Four Levels of Engagement as a Meta-Theoretical Framework***

Dr. Alberto Villoldo is a medical anthropologist and psychologist who worked with shaman Elders in South America and subsequently founded the Four Winds Society (Villoldo, 2000). He has written about a meta-theoretical framework called *The Four Levels of Engagement with Reality*. This knowledge has been passed down to me through

## MYTHIC-HEALING FOR THE SOUL WOUND

rites of initiation performed with permission by my mentors who have attended the Four Wind Society and subsequently founded the Kimmapii School of Shamanism.

There are four levels that shaman use to engage with the world around them. Each level envelops and informs the preceding level (Villoldo, 2020). They are the literal, symbolic, mythic, and energetic levels of reality. I will discuss each briefly below.

- At the literal level, the five senses provide ready access to ordinary reality. This level of reality involves the physical world (Villoldo, 2000). It is the level of matter as studied by the hard sciences. Words can be easily found to describe the literal level.
- The second level refers to symbolic engagement. The symbolic is the level of the mind and meaning, as studied by the arts and soft sciences, such as psychology. Western science uses post-modern paradigms, such as the constructionist paradigm to do research at this level. Here, objects can represent other concepts. At times, words fail to describe our symbolic, cultural, or emotional content. Poetry is an art form that is commonly employed to describe life at the symbolic level.
- The third is the mythic level. This is the level of the soul, destiny, and purpose as studied by the shaman. At this level, we perceive the profundity of the sacred (Villoldo, 2000). The mythic level contains the sacred contracts or life paths for all creation (Villoldo, 2020). There are very few words that suffice to describe the mythic. Van Manen (1990) uses the term *epistemological silence* to signify the silence that arises when we are faced with the unspeakable. He states, “[b]eyond the range of our ordinary speaking and writing there is the rich domain of the

## MYTHIC-HEALING FOR THE SOUL WOUND

unspeakable that constantly beckons us” (Van Manen, 1990, p. 113). This is the experience of the mythic: a felt sense of knowing that calls from within. The shamanic and Indigenous paradigms incorporate this level of reality. This is the last level of reality that humans engage with directly.

- Finally, the energetic level is the level of oneness. This level acts similarly to a magnet that will organize iron filings on a piece of glass (Villoldo, 2020). At this level, there are no limits to potential; the individual may create a new reality with the infinite possibility that life has to offer (Villoldo, 2000). Here there are no words, only images. Humans may only access this level indirectly via the mythic level; however, this is most often accomplished subconsciously and without awareness.

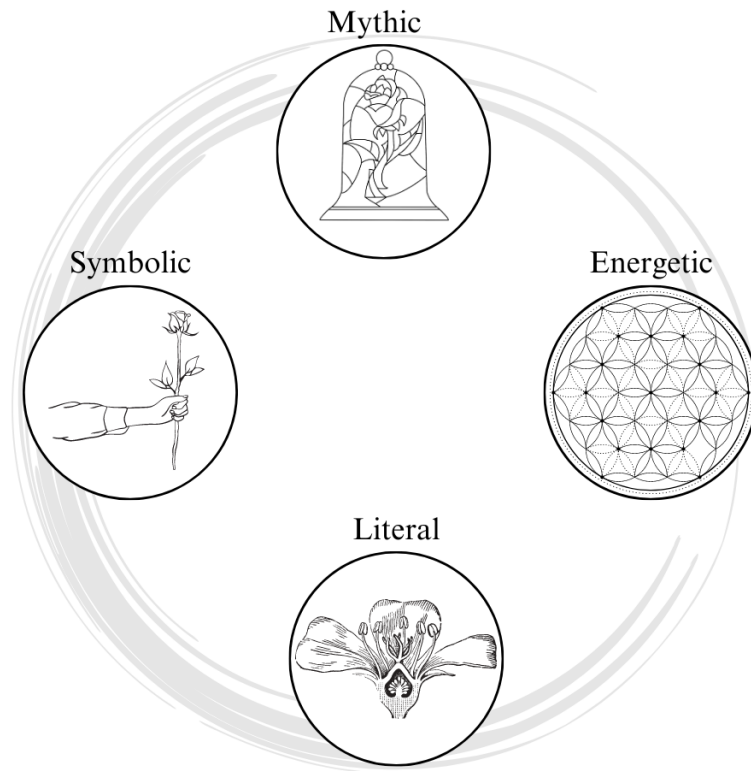
To help understand the Four Levels of Engagement it can be useful to consider an example. Kimmapii mentors often use the example of a rose. On the literal level, a rose can be perceived as an object that has many parts: a stem, thorns, petals, and a distinctive scent. It can be described and characterized according to objective observations. While on the symbolic level, a rose can symbolize love. It can be given as a gift to show affection to another person. On this level, the rose has more meaning than on the literal level. At the mythic level, the rose has a life path and is connected to the whole of nature. It begins with a seed and grows into a flower. It has a relationship with bees and will pollinate to generate new roses. In time, the rose will wilt, die, and decompose. It will transform and become part of the soil and organic matter that will serve to foster new growth in the future. Here, the cyclical nature and relationality of all things is perceived. Finally, at the energetic, the rose exists as pure energetic potential. Here there is no

## MYTHIC-HEALING FOR THE SOUL WOUND

matter or physical rose. The energetic level holds the energetic blueprint for the rose that preexists its manifestation on earth. A visual representation of the Four Levels of Engagement is presented in Figure 2 below.

### Figure 2

*Visual Representation of the Four Levels of Engagement Example*



In Figure 2, the Literal level is represented by a scientific drawing of the parts of a flower. Here, Western scientists use empirical observations to explore the external world within a positivist paradigm. The symbolic level is represented by a hand gifting a rose. This image shows how meaning can be infused into reality through metaphor and representation. Postmodern scientific paradigms explore this level of reality and

## MYTHIC-HEALING FOR THE SOUL WOUND

acknowledge that context and subjectivity are fundamental aspects of human reality (Guba & Lincoln, 1994). The mythic level is represented in Figure 2 with the abstracted image of a rose in a glass case. This image is meant to connote the myth of the enchanted rose from the well-known fairytale *Beauty and the Beast*. In this story, the wilting of the rose marks the beginning, middle, and end of the hero's journey. The Beast must conquer his inner demons to win the love of Belle, break the spell marked by the rose, and achieve transformation. Thus, this representation of a rose is suggestive of Joseph Campbell's hero's journey storytelling framework (Campbell, 2008). At the mythic level, symbols coalesce into the underlying archetypal patterns that inform humanity. Here the bigger picture of the life cycle, including all the connections and relationships of the whole is accessible. Perception at the mythic level sees the cyclical nature of the miracle of life as a whole and is considered within an Indigenous and Shamanic paradigm. Finally, the energetic level of reality is represented in Figure 2 using sacred geometry, specifically the *Flower of Life* image (Melchizedek, 1990). This image is considered sacred by many spiritual traditions and is said to represent the creation of the universe, the fundamental forms of space and time, spiritual enlightenment, and personal growth (Poenaru & Stanciulescu, 2014). I use it here to represent the energetic level of reality, which is the level of pure energy or Spirit and is thus largely inaccessible to humans.

### ***The Four Levels of Engagement and Lived Experience***

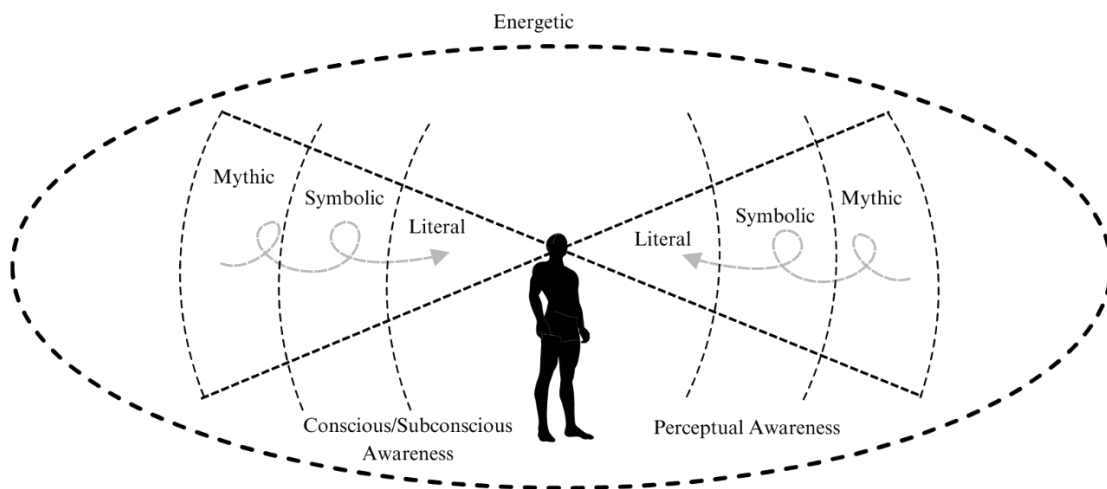
Through understanding the Four Levels of Engagement the reader will come to know the ontological belief structure underlying a shamanic research paradigm. Figure 3 is a visual representation that depicts lived experience through Alberto Villoldo's Meta-Theoretical framework (2000). A person is pictured in the center of the diagram. To the left of the

## MYTHIC-HEALING FOR THE SOUL WOUND

person, the conscious and subconscious awareness of the individual and the Four Levels of Engagement are depicted. This side of the diagram represents the internal world of the individual. The perceptual awareness of the individual is represented on the right side of Figure 3 and consists of Four Levels of Engagement. Dotted lines and spiralled arrows are used to connote the fluid nature of the levels, which should not be conceptualized as occurring in a linear progression, but rather as infinite, dynamic, nonlinear, and interconnected realms of experience. Notice that the individual's perceptual awareness and conscious awareness occur as mirrored images. This framework for reality forms the basis of the shamanic research paradigm and can be summarized succinctly by two idioms: “as above so below, as within so without, as the universe, so the soul” (Holland, 2022); and “seeing is believing, but for a shaman, believing is seeing” (personal communication, Nicholas Jones, January 2010).

### Figure 3

*Visual Representation of the Four Levels of Engagement in the World*





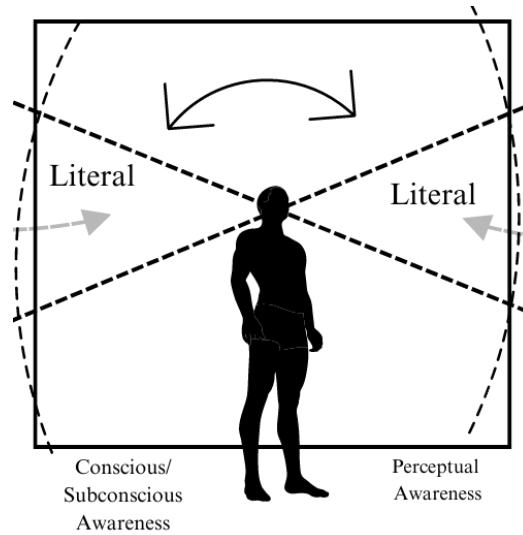
### **Statement of Opportunity: Two Knowledges in Agreement**

Using the Four Levels of Engagement as an ontological model can bring greater understanding to the clash between knowledges discussed in Chapter One and Chapter Two. To demonstrate, Figure 4 adds a frame of reference to Figure 3 and thus depicts the empiricist scope and perspective. The empiricist makes observations in the literal realm of perceptual awareness and uses the information gathered to inform the literal realm of conscious awareness. Then, the literal realm of conscious awareness is used to inform further observations made through engagement at the literal level. Thus, the flow of information is shown in Figure 4 with a bi-directional arrow. The shift to postmodern research paradigms (such as post-positivist, constructivist, or critical paradigms, etc.) is marked by a broadening of the empiricist scope and perspective to that which includes the symbolic realm of engagement with reality and is represented in Figure 5. Finally, the mythic and energetic realms of engagement are incorporated into Indigenous (Wilson, 2008) and shamanic ontologies and research paradigms as previously shown in Figure 3.

# MYTHIC-HEALING FOR THE SOUL WOUND

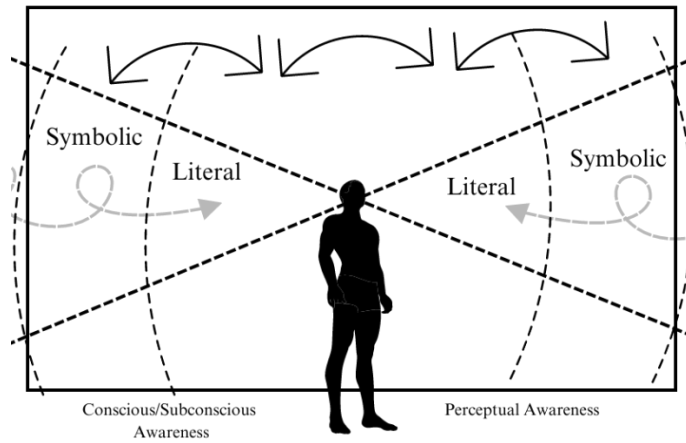
**Figure 4**

*The Empiricist Perspective*



**Figure 5**

*The Postmodern Perspective*



All ways of knowing are useful and necessary to a comprehensive and utilitarian examination of human experience. No one way of seeing is superior, as all have their unique purpose and contributions. To use the “zoom-in/zoom-out” technique from family

## MYTHIC-HEALING FOR THE SOUL WOUND

therapy (Minuchin, 1974; Murray & Cortés-Morales, 2019), an empiricist perspective provides a “zoomed-in” view, while the other perspectives provide varying degrees of “zoomed-out” vantage points. Awareness regarding the change of scope can provide a parsimonious explanation to these seemingly incompatible epistemological and ontological paradigms if the paradoxical nature of the universe is duly accepted.

Furthermore, when multiple perspectives become integrated to complement one another, the implications for health-related benefits increase significantly (Greene et al., 2009; Healey, 2016; Keene et al., 2019).

The scientific revolution can be understood as the North and South Archetypal energies experiencing a time of separation. This time, the antithesis stage in the Hegelian dialectical cycle, has seen great technological achievement in the Western sciences (SOTA, 2013). Moving forward, an opportunity for the integration of knowledge exists. The Hegelian stage of synthesis, as preceded by prophecy, can be observed as beginning to emerge in various disciplines. For instance, epigenetic discoveries have challenged long-standing assumptions regarding the immutability of genetic determinism (Lipton, 2016). Critical discourse has challenged the position of positivist and post-positivist assumptions surrounding the existence of an objective reality (Guba & Lincoln, 1994). Two-eyed seeing has emerged as a multidisciplinary framework (Bartlett et al., 2012), and quantum physics has brought the inherent paradoxes of the universe, such as particle entanglement, into view through an empirical lens (Ford, 2004). For the field of counselling, this progression of intellectual discourse holds profound implications for implementing powerful change processes that provide long-lasting health-related

## MYTHIC-HEALING FOR THE SOUL WOUND

benefits, such as understanding and intervening at the mythic level of engagement with reality.

### **Summary**

To ensure paradigmatic confluence, a shamanic paradigm is required for shamanic research. In this chapter, I have described the ontological basis for a shamanic paradigm using Villoldo's metatheoretical framework, called the Four Levels of Engagement with Reality. This framework consists of the: literal, symbolic, mythic and energetic levels of reality. To both align and differentiate the shamanic and Indigenous paradigms, I have also provided a brief summary of an Indigenous research framework as put forth by Shawn Wilson. I have done this out of respect for Indigenous people and to position myself culturally as a Caucasian practitioner of earth-based medicine, which is available and accessible to all peoples.

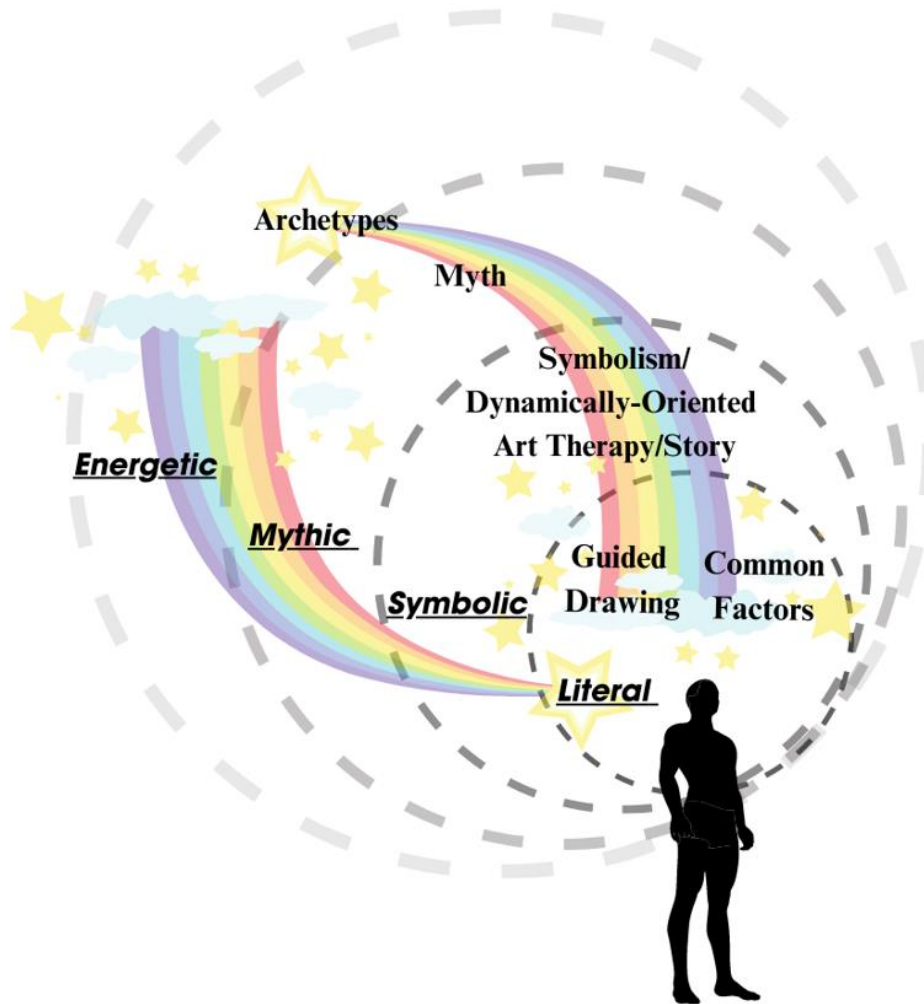
Additionally, I have attempted to provide a concise definition of a shamanic research paradigm and have spotlighted the core construct of a relationship with the cosmos as a fundamental feature. Furthermore, I have emphasized that by using Villoldo's framework the clash of knowledges can be put to rest. From the broader perspective of the Four Levels framework, multiple paradigms can be organized and understood as belonging to either a micro or macro perspective.

### **Chapter 4. Theoretical Framework**

The theoretical framework for my arts-based shamanic counselling process is supported through the integration of multiple counselling theories. I will provide a brief description of the relevant aspects of each counselling theory below as well as situate them within Villoldo's (2000) metatheoretical framework: the Four Levels of Engagement with Reality, as described in Chapter 3. Figure 6 provides a map for understanding the relationship between counselling and other related theories within the Four Levels framework. Within a shamanic paradigm, it makes sense to proceed through the theory in a cyclical, non-linear progression. First, we will start at the literal, with the common factors. Then we will move to the symbolic to discuss the symbolic basis of the mind, dynamically-oriented art therapy, and story. Then we will engage the mythic by moving to discuss myth, the hero's journey, and the Archetypes. Finally, Cathy Elbrecht's guided drawing will tie it all together, and arrive back at the literal level. Figure 6 provides a visual diagram of the theory organization within the Four Levels meta-theoretical framework. Each counselling-related theory, technique, or construct is discussed further below.

**Figure 6**

*Theoretical Framework Map*



**Common Factors and Evidence-Based Practice**

On the literal level, the use of a shamanic paradigm in counselling research and practice does not negate the ethical rationale for evidence-based practice. The criteria for therapeutic effectiveness have been empirically established by Wampold et al. (1997) through large-scale meta-analytic studies and are referred to as the *common factors*.

While there is some debate within the literature around which factors are the most salient

## MYTHIC-HEALING FOR THE SOUL WOUND

elements for change, I consider the contextual model as presented by Hubble et al. (2022): “(a) a healing setting; (b) a rationale, myth, or conceptual framework that provides an explanation for the client's presenting complaint and a method for resolving them; (c) an emotionally charged, confiding relationship with a helping person; and (d) a ritual or procedure that requires the involvement of both the healer and client to bring about the "cure" or resolution.” (p.145).

The contextual model views all forms of healing and psychotherapeutic orientations as equivalent due to these shared factors. The authors believe that psychotherapy is a byproduct of Western culture and that native healers and religious ministers [and shaman] are connected to counsellors, even if this positioning is ignored or unpopular within the counselling profession (Hubble et al., 2022). Shaman also use the aspects espoused by the contextual model to the benefit of their clients.

Within the framework of shamanic beliefs and practices, there is a fundamental understanding that the way we perceive and interact with the external world is closely connected to our internal thoughts, feelings, and consciousness. In other words, what you believe to be true will manifest itself. Therefore, shaman capitalize on the effects of beliefs, expectations, symbols, rituals, settings, and relational experiences with the healer. That being said, under the contextual framework the therapist and client's allegiance to the therapeutic model is essential (Hubble et al., 2022). Therefore, the approach and methods employed within a shamanic paradigm or counselling setting are limited to the degree they are accepted and favoured by both practitioners and participants.

### **The Symbolic Basis of the Mind**

It may not come as a surprise to therapists and counsellors that people construct identity and meaning in their lives symbolically (Turner, 2013). However, members of the public may not have given the importance of symbols much thought. We can proceed through this logically. Our identities are constructed via symbolism. I am a mother, daughter, sister, friend, partner. I am white, able-bodied, neurodiverse, working class, and middle-aged. These are all symbolic constructions of identity. They constantly change as my roles in society shift and alter. Thus, I am all these things, yet none of them. They are representations of me in relationship to other people in my life. They are the symbols I hold for myself, and thus they represent how I identify myself in society. Likewise, the events in my life hold symbolic meaning for me.

Whether or not someone deems an event in their life as good or bad is a symbolic construal. Is this event symbolically good, or is it symbolically bad? Here the event stands in for the feelings that are associated with the event. A large part of the work of therapy is to provide symbolic reframes to the events in the client's life, so that the client can process the underlying feelings and thus construct new symbolic meaning ascribed to the event. With a positive reframe, a tragic loss becomes a new beginning. This process does not erase the past event but restructures the symbolic meaning. The symbolic nature of the mind was first noticed by Sigmund Freud at the turn of the 20<sup>th</sup> century (Toews, 2018).

### ***Freud and Psychoanalysis***

Although many of Freud's specific theories may be out of step with current political and psychological trends, Freud's impact on the development of modern



## MYTHIC-HEALING FOR THE SOUL WOUND

psychological thought is undeniable (Spencer, 2020; Toews, 2018). Psychoanalysis remains an important cornerstone in the history of counselling psychology since Freud introduced his “talking cure” in the late 1800s (Truscott, 2010). Freud, and collaborator Joseph Breuer, made a groundbreaking contribution when they recognized a symbolic link between psychosomatic symptoms and the psychological experience of the client (Mitchell & Black, 1995). During a time when the new field of neurophysiology was beginning to emerge and garner much attention, Freud emphasized the mind as a worthy subject of inquiry alongside the physical structure of the brain (Mitchell & Black, 1995).

An oft-cited example, Anna O. was one of the first clients to undergo psychoanalytic treatment (Mitchell & Black, 1995; Truscott, 2010). Anna O. was cured of her aversion to liquid intake when it was traced back to a distressing incident that involved witnessing her ill father drinking from a water glass that had been used by a dog which she despised (Mitchell & Black, 1995; Truscott, 2010). The Anna O. case prompted Freud to hypothesize that conflicting memories and feelings could be repressed through defence mechanisms, leading to the formation of intrapsychic complexes (Mitchell & Black, 1995).

Freud’s hypotheses surrounding repressed memories and psychic conflicts led to the formation of the topographical model of the mind, as follows: *the unconscious*, holds unacceptable ideas and feelings outside of awareness; *the preconscious*, contains acceptable ideas and feelings that can come into consciousness; and *the conscious*, is where ideas and feelings are held in awareness at any time. Freud developed the technique of free association, wherein the client in a relaxed state between normal waking consciousness and trance says whatever comes to mind, unedited, as a passive

## MYTHIC-HEALING FOR THE SOUL WOUND

observer of their stream of consciousness. Finally, dream analysis represents a core construct of psychoanalysis, wherein the symbolic content of the dream is decoded using free association to uncover the true meaning of the dream, namely the client's secret, forbidden wishes and desires (Mitchell & Black, 1995).

Although the principles, explanations, and validity of classical Freudian psychoanalysis are not especially relevant to my research, the notable feature of Freud's observations is the symbolic nature of the mind and the therapeutic value of tracing a problem back to the root cause or originating moment. Anna O's feelings were repressed, but they nevertheless emerged. And when they did, they emerged symbolically, as a general aversion to drinking liquids. It was only when Breuer traced the original memory that the symptoms were resolved (Mitchell & Black, 1995). In this example, the symbolic nature of human experience is evident, which is an assumption that forms the basis of psychoanalytic reasoning and much of current psychotherapeutic thought (Finlay, 2015). This fundamental nature of mental functioning, as well as Freud's way of seeing the world, can be considered through the shamanic framework as being experienced or occurring within the symbolic level of engagement with reality.

### ***Conceptual Metaphor Theory***

Another way to see how symbols are fundamental to human awareness is to consider how language and meaning are largely constructed through metaphor. Lakoff and Johnson (2003) demonstrate that metaphors are a central cognitive mechanism that shapes our perceptions and actions and structure the meaning we make of our experience. Their seminal work *Metaphors We Live By* gave way to conceptual metaphor theory and later extended conceptual metaphor theory (Kövecses, 2021). Both metaphors and

## MYTHIC-HEALING FOR THE SOUL WOUND

symbols hold meaning and associations beyond their ordinary and obvious definition (Jung et al., 1968; Lakoff & Johnson, 2003). Standard conceptual metaphor theory uses evidence from linguistics to illustrate how human understanding, meaning, and experience are shaped through metaphor (Lakoff & Johnson, 2003). Lakoff and Johnson (2003) use the example of “argument is war” and observe that in Western culture and the English language, arguments are defended, won, defeated, strong, weak, etc. (p. 3). They compare this to a hypothetical culture that may conceptualize arguments as a dance, and reason that this would render the argument as an entirely different concept and experience (Lakoff & Johnson, 2003). In looking at language it becomes evident that the mind is steeped in symbols.

Returning to the example of Indigenous language as largely constructed through relationship and thus verb usage (Wilson, 2008), conceptual metaphor theory helps to understand why English-Cree translation is particularly difficult. Wilson states, “‘Pakakum kinaskewuk ... mona ayumiwuk minnusak.’ (Could be that they're lying ... cats don't talk). It took Moosoom and me about an hour to try to translate that little sentence, and the translation still doesn't do it justice” (2008, p. 37). To provide some context for this translation, Wilson (2008) is telling a story about a boy in Grade one who was asked to read a book, and the book stated that “the cat says meow” (p. 37). Wilson goes on to interpret the sentence further and explains that “they” could be referring to the writer of a book, the classroom teacher, or a dominant system that sought to persuade them of something that was categorically false.

Wilson (2008) provides an example and attempts to explain why translation between Indigenous language systems to English is difficult. As an English-only speaker,

## MYTHIC-HEALING FOR THE SOUL WOUND

I can only assume that the noun referred to in the sentence (whoever “they” were) was not the most important part of the sentence structure. Instead, the verb – lying – was presumably the central construct. Thus, Cree differs from English, in the way we talk and conceptualize our world: the English-language world is full of things – nouns – it is largely inanimate. While the Indigenous-language world is full of verbs, actions, and relationships; it is alive, and connected (Wilson, 2008). This example illustrates conceptual metaphor theory and how language and symbols are essential in conceptualizing the world around us. It also demonstrates that the clash of knowledges persists at the symbolic level of engagement with reality.

### **Dynamically-Oriented Art Therapy**

Art therapy is a therapeutic discipline that deliberately focuses on the symbolic nature of the mind and meaning construction. Drawing on theory from multiple areas of discourse: art theory, symbolism, psychoanalysis, behavioural psychology, humanistic psychology, developmental psychology, and neuroscience, art therapy is a deep and broad discipline of practice (Rastogi et al., 2022). Here, I will focus exclusively on what Margaret Naumburg termed dynamically-oriented art therapy (1987). Naumburg is credited with taking the psychoanalytic client off the couch and placing them in front of an easel (Rastogi et al., 2022). She used spontaneous art-making, free association, and client-led interpretation of the art to achieve therapeutic outcomes.

In her book, *Dynamically-Oriented Art Therapy*, Naumburg (1987) outlines her method. This form of art therapy is based on the recognition that a person’s fundamental thoughts and feelings are derived from the unconscious and that everyone holds the capacity to project their inner conflicts into visual form, despite having formal art

## MYTHIC-HEALING FOR THE SOUL WOUND

training or not. Spontaneous art-making is accomplished when any preconceived notions of the outcome are thoroughly bracketed from the mind, and the art-making process is engaged improvisationally through instinct and intuition.

The technique of spontaneous art-making, also called automatism, originated in the Surrealist movement in Paris, France (Voorhies, 2004). The Surrealist movement began with poetry (some notable names are: André Breton, Louis Aragon, Paul Éluard, Philippe Soupault), evolved into painting (e.g.: Max Ernst, Andre Masson, Joan Miro, Man Ray; and later: René Magritte, Salvador Dali, Paul Delvaux, Yves Tanguy,) and was heavily influenced by Freud's psychoanalytic theories (Voorhies, 2004). The automatist or spontaneous technique is used to connect to and produce images directly connected to the unconscious mind. Naumburg states, "The unconscious is the constant vital reservoir from which all forms of creative expression draw their energies" (Naumburg, 2001, p. 46).

Naumburg (1987) holds that a person's unconscious responses and spontaneous visual projections are more readily explored using visual mediums than language. She uses the example that the psychoanalytic client often stated that it would be easier to draw their dream than to explain what happened. Thus, art-making bypasses defence mechanisms used by the conscious mind to repress certain content from awareness. By projecting into a symbolic visual form, art therapy externalizes and crystalizes the abstract, innate, unconscious inner world of the client and projects it into the external realm (Naumburg, 1987).

It is normal for a person to experience resistance to spontaneous art-making, commonly called artist-block. Naumburg (1987) talks about overcoming this resistance

## MYTHIC-HEALING FOR THE SOUL WOUND

through the scribble technique, wherein the artist-client is encouraged to start with a scribble, use free association to bring an image to mind, and continue modelling the scribble until an image is rendered. It is important to note that any symbolic interpretation of the content of the art is done by the artist-client. When the meaning of the image is not readily apparent to the artist-client, free association techniques, attention to feelings and process can assist with exploring and gaining insight into the deeper meaning present in the image (Naumburg, 1987). Through exploration, the art will tell a story.

### **What's in a Story?**

Thus far, I've discussed the symbolic nature of the mind and how when working symbolically, therapy can uncover hidden aspects of the self through accessing the unconscious mind. Next, we will look at how these symbols can become organized to form narratives or stories which function in terms of identity formation, worldview, and belief systems. Here seems like a good place to stop for a story.

*Once upon a time, there was a little girl. One day her grandfather asked her if she wanted to hear a story. The little girl was busy with whatever she was doing at the time and didn't pay the old man much mind. So, he asked her, "Don't you know that stories are magic?" The little girl, who was getting a bit older now, rolled her eyes. "Stories aren't magic. They're just stories." The old man's eyes lit up with a crystal gaze. "Oh really?" he laughed, "Well I guess you don't know what stories are?" The little girl, knowing the old man was pulling her leg, bit anyway. "Okay Grandpa, what is a story?" He sighed, and turned away, pretending to have about as much interest in the matter as she did. "I guess it's not so much about what stories are, as where they live?"*

## MYTHIC-HEALING FOR THE SOUL WOUND

*Now, a bit perplexed, the little girl lifted her head and squinted in the sunlight that danced on her face. "What do you mean? Where do stories live?" Now, knowing that he had his hook, the old man started his story. "A good story, like a reallllyyy good story, has a life of its own. It lives!" He threw up his hands in exclamation. "And it lives here, and here, and here, and here, and here." The grandfather pointed to his head, his ears, his mouth, his eyes, and his heart. And without stopping, he said: "You see, stories are passed down through the generations, just like this. I tell them to you, then you will tell them to your kids, and they will tell them to theirs. So, they live, and it lives in my mouth and your ears." The old man kissed his fingertips and tugged on the girl's ear, drawing an invisible line between the two.*

*"But! It also teaches you something. A good story has a moral. You see, a story always has a hero, and that hero has a problem, and through a great turn of events, he solves his problem; usually with the help of a friend, or some magic, or something else. But in solving his problem, he learns something. And when he learns something, well, so do you. That's the magic part. You get to be the hero when you are listening to the story. You get transported, and you shapeshift into the story and become the characters in the story. And the story becomes a part of you because you learned from it. It becomes a part of the way you see. And this has been done for ages, generations upon generations. Some stories are even older than ME! If you can believe that? But just as the story changes the people who listen to them, and the people who tell them, the people who tell them also change the story. So, it goes back and forth like that, and over time, the story gets stronger and stronger. And the story gets deeper and deeper into the people, and that's*

## MYTHIC-HEALING FOR THE SOUL WOUND

*why stories live in our hearts. They are something that connects us to one another, even people who aren't here anymore, like grandma."*

*The little girl froze for a moment, missing her grandmother. They both sighed. He took a deep breath and continued: "Stories are like invisible threads between all people, and they live forever, and there are connections between the stories too. It's like one big giant web that we get to be a part of, always." "Okay grandpa, but you forgot one part. You pointed to your head, but you only explained why stories live in our ears, our eyes, our mouths, and our hearts."*

*"Oh, clever child! That's the most interesting one. It's because stories come from our imaginations! They are invisible threads that connect us all, for all time, and they do it through our imaginations. I guess that's the most magic part! Because every time we use our imagination, we are creating life. You know, life is like a dream. And, all you have to do is imagine, and then you are a part of it. Your imagination is magic. You can dream up any story that you can think of. There are no rules, there are no limits. There is only possibility..."*

*The little girl, now engrossed in her grandfather's love and wisdom, climbed up upon his lap. He supported her weight, which was almost more than he could handle. Almost, but not quite. And with a hug and a squeeze of her hand, he asked her, "So what story should we dream up today?"*

This story illustrates the key theoretical points that are important to consider as they are relevant to the research methodology. First, stories are present throughout history and are passed down between generations. Second, these stories become embedded in our belief systems, serve to inform our perspective and worldview, and are



## MYTHIC-HEALING FOR THE SOUL WOUND

thereby involved in the transmission of values. In other words, stories serve as the medium by which various cultures construct reality. They help us understand who we are in relation to other people and the world. But also, stories are malleable. We create, and can thus recreate the stories we live, using the innate potential that exists within our capacity to create: our imagination. The above theory constitutes the fundamental premise of narrative therapy as put forth by Michael White (2004).

Narrative therapy theory is relevant and interesting in terms of personal story. When analysis occurs on an individual or micro-level, it is most likely happening within the symbolic realm of engagement with reality. However, stories become embedded in society as myths. Myth carries us from the symbolic realm of the Four Level framework into the mythic realm. It is at this higher level, that the healing of a soul wound may occur.

Einstein is often quoted to have said that “problems cannot be solved at the same level of awareness that created them” (Senge, 1997, p. xi). This logic also applies to the process of change within a shamanic paradigm. Shaman believe that it is important to bridge from the symbolic realm of engagement to the mythic realm for long-lasting deep-seated change to occur. Fortunately, based on my experience, I believe this type of change happens organically and karmically. However, with awareness and intent, the mythic level of reality can be engaged quicker, easier, and with profound effects. This is evidenced by the persistence of shamanic methods throughout the ages, which have origins in human history (Eliade, 1992) and still thrive in niche corners of society to this day (Harner, 1990).

## MYTHIC-HEALING FOR THE SOUL WOUND

### Myth and Society

Joseph Campbell noted that there is a fundamental structure that all stories follow. This was alluded to in the narrative included above: “*A story always has a hero, and that hero has a problem, and through a great turn of events, he solves his problem; usually with the help of a friend, or some magic, or something else.*” Campbell established that stories from around the world share a familiar structure which he termed the Hero’s Journey (Campbell, 2008). Although the specific stages are not relevant to this research, the general structure of the adventure of the hero begins with a call to adventure, separation from the world, supernatural aid, followed by trials and tribulations, victories, access to a source of power, and a victorious return.

The important point to garner from Campbell’s significant research is that just as the personal narrative contributes to an individual’s construction of reality, so too does the myth function for collective society. Campbell sums this point up beautifully and succinctly:

Dream is the personalized myth, myth the depersonalized dream; both myth and dream are symbolic... But in the dream the forms are quirked by the peculiar troubles of the dreamer, whereas in myth the problems and solutions shown are directly valid for all mankind. (Campbell, 2008, p. 35)

Campbell is referencing myth as analogous to the contents of the collective unconscious, in the same way as dreams are representative of the personal unconscious.

The move from personal unconsciousness and narrative to the collective unconscious and myth denotes a shift from symbolically engaging with reality to engaging at the mythic level. This is the most significant aspect of the theory presented

## MYTHIC-HEALING FOR THE SOUL WOUND

herein. Through symbolic engagement, a glimpse of the mythic level of reality can be garnered. The purpose of my research, as described below, is to demonstrate one possible way that the mythic level of reality can be engaged therapeutically. When the Archetypes are invoked, engagement at the mythic level is initiated. This level of healing is what shaman have been doing in ceremonies for eons (Villoldo, 2000), and is what occurs at Indigenous healing ceremonies when Elders call upon the Ancestors or other Spirit energies (McCabe, 2008). An important point is worth repeating, mythic-level healing is most effective when done with *purpose and intent* [emphasis added]. This is accomplished when a person is a) aware of the Archetypes, and b) steps into right-relationship with the Archetypes (personal communication, Kimmapii, 2009). So, the next important question to consider is, what is an Archetype?

### **The Collective Unconscious, the Archetypes, and Jung**

Carl Jung's introduction of numerous psychological theories is praiseworthy. Some of Jung's theories are incorporated here as a valuable knowledge base for readers. The Jungian perspective separates three aspects of consciousness: the conscious (what I refer to as conscious awareness); the unconscious; and the collective unconscious. These three aspects of consciousness are delineated by their contents (i.e., thoughts, perceptions, cognitions, visualizations, memories, etc.). First, the conscious holds thought content in awareness. Second, the unconscious holds content that was once conscious but is now repressed or forgotten. Finally, the existence of the collective unconscious is theorized by Jung's observation that sometimes the mind has access to content that has never been held in conscious awareness (Jung, 1976). For example,

## MYTHIC-HEALING FOR THE SOUL WOUND

dreams contain symbols or information that is completely unknown to the dreamer (Jung, 1968).

An example of dreams containing content not otherwise known to the dreamer is when dreams are prophetic. These sorts of dreams typically come out of the blue and make a person wonder what could have caused the dream (1968). The cause of the dream, if remembered, is often made clear by events yet to unfold. Hence, the unconscious has access to information, not readily apparent in conscious awareness. Jung states that while logic drives the conscious mind, the unconscious seems to be driven by the Archetypes (Jung, 1968). Jung takes the omniscient capacity of the unconscious as evidence for the existence of the Archetypes and collective unconscious. Furthermore, he makes the point, that if the Archetypes have their origin in our consciousness, then they would not bewilder us when they become presented to us. Jung asserts that the energy of Archetypes is perceivable: "They seem to hold a special spell" (Jung, 1968, p.68).

Jung (1968) describes the Archetypes in different ways, "primordial images" (p. 57), "dynamic factors that manifest themselves in instincts" (p. 65), "[they] have their own initiative and their own specific energy" (p. 67), "they come and go very much as they please, and often they obstruct or modify our conscious intention" (p. 68), "they are without known origin, [and] reproduce themselves in any time or in any part of the world" (p. 58). Jung's thesis is that in addition to our personal, immediate consciousness, there exists a second collective, impersonal, universal system consisting of the Archetypes, which are pre-existent forms known to us only symbolically, but give definite form to our psychic contents (Jung, 1976).

## MYTHIC-HEALING FOR THE SOUL WOUND

A common misperception is to equate the Archetypes with repetitious symbolic themes. Jung differentiated this by clarifying that the Archetypes are not mythological motifs, but [create] the inclination to form representations that belong to a mythological motif (1968). Archetypes are "forms without content", they represent the potentiality that exists in the mythic realm of reality (Jung, 1976, p. 66). Archetypes are exogenous energies that offer up opportunities and possibilities in our lives (personal communication, Harwood and Harwood, 2022). In simple terms, the Archetypes exist outside of the human psyche as cosmic forces that instigate and inspire our instincts, desires, inspirations, intuitions and behaviours. When a situation occurs that aligns with the specific energy or the will of an Archetype, that Archetype becomes activated and causes a desire, inclination, or as Jung puts it, an instinctual drive or compulsion to act (1971). In other words, the Archetypes are the energies behind our hunches or intuitions.

### *The Archetypes in a Post-Structuralist Context*

Jung's rationale for the evidence of the Archetypes may be perceived as an essentialist argument. The language Jung uses sometimes denotes a structuralist perspective. For example, Jung states that the collective unconscious is *comprised* [emphasis added] of Archetypes or that Archetypes are *inherited* [emphasis added] (Jung, 1968). These and other statements seem to imply that the Archetypes are a psychic structure underlying human consciousness. This is also the sentiment elsewhere within the body of scholarly literature dedicated to Archetypal theory. For example, there exists a debate among scholars concerning the nature of the Archetypes, some who adopt an existentialist viewpoint and others who assert a developmental perspective (Hogenson, 1998; McFarland Solomon, 1998; Pietikainen, 1998a, 1998b; Stevens, 1998). Both

## MYTHIC-HEALING FOR THE SOUL WOUND

perspectives understand the Archetypes as an underlying structure of the human psyche. However, Jungian psychology may be integrated with contemporary psychology by shifting the conceptualization of a biologicistic collective unconscious to the socio-cultural perspective of collective consciousness (Hunt, 2012). Furthermore, in later writings, Jung clearly states that the Archetypes are *autonomous* (Jung, 2010). This is the perspective that is strongly emphasized by my teachers on multiple occasions (Harwood and Harwood, personal communications, 2012-2023).

The Archetypes are autonomous exogenous primordial celestial energies with unknown origins (Harwood and Harwood, personal communication, 2022; Jung 1968; Jung 2010). They do not reside within the human psyche but rather operate in-relationship with all people (Harwood and Harwood, personal communication, 2022). Thus, the existence of the Archetypes in Jungian theory does not inherently contradict post-modern or post-structuralist thought. The Archetypes form the celestial context that shapes our lives. Thus, a relational and contextual conceptualization of the Archetypes aligns with the post-structuralist conception of constructed reality.

### ***But... Are They Real?***

The intent of my research is not to prove the existence of the Archetypes. The empirical confirmability of the Archetypes is a moot point within a shamanic paradigm. Better questions are: Do I believe in the Archetypes? Is this belief useful for me in the context of my life? Am I in right-relationship with the Archetypes?

In the realm of Western culture, some individuals may be inclined to dismiss the existence of the Archetypes through the lens of modern psychological theories. For example, Jung's assertion that many thought forms are shaped by long-established

## MYTHIC-HEALING FOR THE SOUL WOUND

inherited patterns of acquisition and are thus evidence of the Archetypes may seem antiquated alongside social learning theory. However, I would argue that modern, reductionistic explanations do not constitute a sound rebuttal within a shamanic paradigm, but rather reflect a failure to integrate linear and non-linear thinking or to see with two-eyes. Explanations on the literal level of engagement do not automatically negate explanations on the mythic level. When an explanation on the mythic level provides the reason 'why', it is often the literal level that presents the 'how'. Both perspectives are useful.

The only way to learn about the Archetypes is to do so from a subjective standpoint and through experiential means. If the answer to: 'Is this belief system useful for me?' is 'yes', then one must experiment for themselves. The Archetypes must be felt personally. One must step into-relationship with the Archetypes, and then observe how this practice or activity affects their life. The only useful or persuasive evidence in a shamanic paradigm is subjective and experiential. Any sort of objective evidence is easily explained away through literal, linear, theoretical reasoning. As indicated above, these refutations, while tempting, will ultimately fail due to paradigmatic issues.

For example, statistical outcome research would not accurately measure the efficacy of shamanic psychotherapy as compared to other models of therapy because of the inability of any researcher to isolate the Archetypes as a variable. Attempting to do so is impractical and unrealistic. Even if positive outcomes were calculated using participant self-report, these results may simply reflect a strong therapeutic relationship and thus nothing would be gained. Empirical observation is insufficient to capture the essence, quality, or efficacy of shamanic or Archetype-guided psychotherapy.

## MYTHIC-HEALING FOR THE SOUL WOUND

Jung states that the tradeoff for will and reason is a lack of awareness:

He is blind to the fact that, with all his rationality and efficiency, he is possessed by 'powers' that are beyond his control. His gods and demons have not disappeared at all; they have merely got new names. They keep him on the run with restlessness, vague apprehensions, psychological complications, an insatiable need for pills, alcohol, tobacco, food -- and above all, a large array of neuroses. (Jung, 1968, p. 71)

This statement is as true today as it was in 1964.

One last interesting point, Jung (1968) suggests that during instances involving sudden change in client cases, the Archetypes can be frequently observed, "skillfully arranging circumstances that will lead to the crisis" (p. 65) This notion is intriguing since counselling research suggests that an estimated 86% of client change is attributed to unexplained factors that have nothing to do with therapy (Duncan, 2014). These occurrences, referred to as *client/life factors* (Duncan, 2014), appear as seemingly unrelated events in clients' lives. However, from a shamanic perspective everything is connected, so client factors can be reframed as *assistance from the Archetypes*. In the research methodology employed herein, I combine assistance from the Archetypes with guided drawing.

### **Guided Drawing**

Cornelia Elbrecht combines the neuroscience of somatosensory psychotherapy and art-making in guided drawing. Following her background in body therapies and martial arts, guided drawing is theoretically grounded in the work of trauma and somatic specialists like Peter Levine, Bruce Perry, Babette Rothschild and others. In guided



## MYTHIC-HEALING FOR THE SOUL WOUND

drawing, clients follow felt-sense instructions from the body and use rhythmic, bilateral body movements, mostly with their eyes closed, to form marks on the page. Elbrecht talks about the Archetypes as instinctual urges and motor impulses in the body and aligns fundamental patterns in mark-making with the Archetypes. This conceptualization of the Archetypes is slightly different than mine. I would say that the impulses, instincts, and patterned markings created by the human body and mind are influenced by the Archetypes. However, the Archetypes themselves are an energetic entity in and of itself. The instincts informing Elbrecht's guided drawing are Archetypal in nature, but they do not constitute the Archetypes. Besides these subtle differences in conceptualizations surrounding the Archetypes, my data collection method is strongly grounded in Elbrecht's method of guided drawing. With this form of drawing, a bridge can be built between the literal and the mythic level of engagement. When lost in the rhythmic movements of the drawing, particularly if assisted by drumming, sacred space, and ambiance, the mythic realm of engagement can be reached.

### **Purpose of the Research**

The intent of my research is multifaceted, driven by a desire to explore, create, and express my philosophy of healing. Through this journey, I aim to test and demonstrate a novel approach, breathing life into it so that it may resonate with others. I will tell an experiential story that arises from my own subjective experience experimenting with this approach while delving into the depths of my internal realm. Additionally, my research seeks to challenge cognicentrism in the field of counselling psychology, generate new knowledge, and foster connections between all peoples.

## MYTHIC-HEALING FOR THE SOUL WOUND

At the heart of my work lies the exploration of interconnectedness, drawing upon diverse theories and embracing the power of two-eyed seeing. This inquiry embraces arts-based inquiry, harnessing the transformative potential of creative expression.

In essence, my research is a weaving together of theory and practice. It is an exploration fueled by the hope of contributing to a more balanced and interconnected world, where insights gained from this journey may inspire and resonate with others. This is my small, humble contribution to the work that is currently being done around the world, as the energy of the Eagle and Condor manifest together, reunified, in the here and now.

## Chapter 5. Research Methodology

### Introduction

As previously stated, the objective stance of empiricist epistemology is unsuitable for studying shamanic phenomena due to their subjective and experiential nature.<sup>11</sup> However, both arts-based and autoethnographic inquiry provide alternative methods of inquiry that allow for in-depth exploration of complex, nuanced, sensitive topics of a subjective and personal nature that are difficult to study using traditional methods and epistemologies (Ellis et al., 2011; Leavy, 2020). Both arts-based and autoethnographic methods are experiential, incorporate subjectivity, integrate the use of emotion, sense, and feeling, as well as align with aims to understand the self in relation to society, challenge dominant power structures, and examine cultural narratives (Irwin, 2022; Osei-Kofi, 2013; Poulos, 2021). These qualities and characteristics facilitate an effective research design for the present topic of inquiry, which explores the experience of a shamanic, Archetype-guided art-therapy process within the context of challenging norms within the counselling field and promoting epistemological equality through two-eyed seeing.

In the following chapter, I provide an overview of arts-based inquiry, autoethnography, and the shamanic research paradigm. I will state the research question, participant selection process, ethical consideration and criteria for evaluation. This chapter also provides a clear and comprehensive description of the procedural guidelines

---

<sup>11</sup> See Chapter 2: Literature Review

## MYTHIC-HEALING FOR THE SOUL WOUND

used for data collection and data analysis. I conclude by discussing the methodology's assumptions, limitations and delimitations.

### **Arts-based Inquiry**

Arts-based research occurs when some form of the arts (i.e., visual arts, narrative, poetry, dance, sculpture, theatre, installation) is used as a systematic method of inquiry (McNiff, 2011). In this broad genre, there is no set methodology or criteria for evaluation but a plethora of possibilities and creative ways of seeing, doing, and knowing (McNiff, 2004). Like autoethnography, the emphasis is on the process as well as the product (Blumenfeld-Jones, 2016; Ellis et al., 2011). Researchers experiment with artistic processes and mediums, rather than simply describing their observations, often combining personal inquiry with reflections on clinical practice or pedagogy (McNiff, 2004; Sutton, 2020). Through experimentation, exploration, symbolism, and representation; interpretations emerge; and meaning is constructed.

Arts-based research is an effective method to explore the complex and nuanced landscape of meaning within an ontological reality that is subjective, multi-faceted, and socially constructed (Leavy, 2020). Therefore, it is a fitting methodology to use when working within a shamanic research paradigm. It is a powerful method that makes thinking visible, allowing for better understanding and communication of abstract ideas compared to typical research methods (Irwin, 2022). Art-making and arts-based inquiry are subjective, creative, and personal processes, whereby the artist's internal self-reflection and external self-expression are both liberating and empowering (Ottewell-Watson, 2014). The tactile and aesthetic approach of arts-based inquiry can offer a more holistic and embodied understanding of a topic, as it engages the researcher's senses,

## MYTHIC-HEALING FOR THE SOUL WOUND

feelings, and emotions in the process and product of the work (Ottewell-Watson, 2014). In arts-based inquiry, the researcher, participants and audience are engaged via logic and intellect, as well as, the sensory, creative, and emotional aspects of perception and cognition (Irwin, 2022; Ottewell-Watson, 2014; Sutton, 2020). Thus, arts-based inquiry has the potential to evoke emotion, build connections, strengthen relationships, and transform realities.

An example of how knowledge and insight emerge through experimentation, exploration, and interpretation in art-making is provided by Sutton (2020). Sutton uses discarded and leftover marks found in her classroom to explore the liminal spaces between the identities of the artist, researcher, and teacher. An image that Sutton created by using a black-ink stamp that imprinted the common education assessment pro forma “what went well, even better if” repeatedly on a white page had been left out and subsequently graffitied by her young daughter in red pen. Sutton (2020) comments on how this image involves layered meaning. First, the arts present a valuable opportunity to engage in reflection. But also, that feedback may become tokenistic in an attempt to prove progress for external measures or through an indiscriminate overuse driven by the perceived importance schools place on data and marking in education. However, the freedom of expression provided by Sutton’s daughter’s mark-making acted as a reminder that strategies for assessment can be scribbled out or that judgement in the arts cannot be reduced to simple rules or recipes (Sutton, 2020). Sutton’s example demonstrates that through creative juxtaposition, experimentation, and even accident, new insights and knowledge can be gained through arts-based inquiry. Furthermore, Sutton (2020) advises that zones of discovery emerge through embracing discomfort in arts-based research.

## MYTHIC-HEALING FOR THE SOUL WOUND

Sutton's advice that zones of discovery emerge through uncomfortable places gives a subtle nod toward the transformative potential of arts-based research when applied within the realm of social justice (2020). Arts-based research projects can effectively convey complex, nuanced, and emotional topics to a diverse audience making them accessible and engaging, which is especially useful when the focus turns to including and integrating critical, feminist, queer, or Indigenous theories or methodologies (Osei-Kofi, 2013). Creative juxtaposition in art-based processes can be especially provocative and powerful when done well, which can promote critical reflection and dialogue about issues of oppression and social justice (Osei-Kofi, 2013). Thus, art-based inquiry democratizes scholarly research by opening access to the public, making research engaging, and challenging the status quo conventions of research (Cole, 2015; Leavy, 2020). It shifts the focus from telling, proving, and convincing to creating, inviting, and engaging (Cole, 2015). Within the realm of arts-based research, while falling under the narrower category of narrative inquiry, sits autoethnography.

### **Autoethnography**

Autoethnography is a research methodology that grew out of the anthropological method, ethnography (Poulos, 2021). Early ethnographers noticed that the presence of the researcher impacted the group's social behaviour, which implicates the researcher in the study (Poulos, 2021). So, the *auto*-ethnographer observes culture from within the group, utilizing their in-group membership to gain access to social and experiential information (Anderson, 2006).

In combining personal narrative with ethnographic observation, autoethnography allows for first-person inquiry into topics and experiences, filling out gaps in the research

## MYTHIC-HEALING FOR THE SOUL WOUND

that may be complex, sensitive, or difficult to study using other methods (Adams et al., 2017; C. Ellis, 1999; Lapadat, 2017). It involves looking inward to describe and analyze personal emotions and experiences while also examining the broader social structures and cultural contexts that shape those experiences (Ellis, 1999; Ellis et al., 2011). Furthermore, by centring the self in the research, autoethnography reduces the risk of appropriating or misrepresenting the voice of the other (Lapadat, 2017).

Autoethnography treats research as a political and socially conscious act (Ellis et al., 2011). It challenges dominant cultural narratives and power structures by recognizing the importance of multiple perspectives and challenging the idea of a single, objective truth (Adams et al., 2017; Ellis et al., 2011). Autoethnography requires a high degree of self-reflection and reflexivity but also provides rich and detailed accounts of nuanced cultural issues and the intersection of self and society (Adams et al., 2017). By incorporating subjectivity into the research process, autoethnography helps to break down the dichotomy between subject and researcher, as well as self and other (Denshire, 2014; Ellis, 1999).

Critics of autoethnography have argued that autoethnography lacks adequate theory and weakens the position of qualitative research (Poerwandari, 2021). Concerns have been raised regarding the generalizability and validity of findings, the potential for bias and subjectivity in the interpretation of the data, and the challenges of balancing rigorous research standards with the inclusion of personal experience (Adams et al., 2017). Other critics have accused autoethnographers of a hyper-focus on the individual in a manner that is narcissistic or self-indulgent (Ellis & Bochner, 2006). Finally, autoethnography requires ethical considerations to mitigate exploitation or harm to others

## MYTHIC-HEALING FOR THE SOUL WOUND

implicated in the personal stories of the author (Ellis & Bochner, 2006). Despite facing criticism, autoethnography is increasingly gaining popularity as a qualitative research methodology across various academic disciplines (Lapadat, 2017).

Both arts-based inquiry and autoethnography offer alternative and complementary research methods that harmoniously align with the study within a shamanic paradigm. These two approaches share common characteristics that make them particularly well-suited for delving into the intricacies of subjective and experiential phenomena, while simultaneously challenging conventional epistemological frameworks. By embracing arts-based inquiry and adopting autoethnography as a means of self-reflexive exploration, the research design gains depth and richness. These methodologies provide a transformative lens through which the researcher can navigate the intricate interplay between personal experiences, cultural contexts, and societal power dynamics.

### **Paradigm**

The beliefs that guide our actions as researchers are encapsulated in the research paradigm (Wilson, 2008). Thus, my research project adopts a shamanic paradigm. Since I have discussed the shamanic paradigm in more detail elsewhere (See *Chapter 3: Research Paradigm*), I will only provide a condensed summary here. I present the shamanic paradigm as consisting of Four Levels of Engagement with Reality: literal, symbolic, mythic, and energetic (Villoldo, 2000). These four levels provide a framework for the way I think about reality, a shamanic ontology. While humans can adequately engage with and explore the literal, symbolic, and mythic levels of reality, perception at the energetic level is brief and challenging due to its elusive and abstract nature. The



## MYTHIC-HEALING FOR THE SOUL WOUND

shamanic ontological paradigm sees all levels of engagement as interconnected, simultaneously occurring, overlaid veins of reality.

### **Epistemology**

Epistemology flows from ontology (Wilson, 2008). It is the study of knowing or how we know (Wilson, 2008). Thus, what we believe to be ontologically valid or “real,” affects the way we think about reality (Wilson, 2008). For Wilson, idea formation through relationship constitutes an Indigenous epistemology (2008). He says, that instead of shaping reality, relationships create reality (Wilson, 2008). This is also true within a shamanic paradigm, however, the focus centers on relationships with the cosmos. As stated, the shamanic paradigm acknowledges the mythic and energetic levels of a shamanic ontological reality. It also sees the mythic level as the highest level of engagement with reality that is readily accessible to humans. Thus, a shamanic epistemology deals with knowledge generated through engagement at the mythic level of reality. In the shamanic ontological paradigm, the Archetypes are not simply abstract conceptualizations or vague psychoanalytic constructs, they are real Spirit energies with great power and “they offer up our experiences to us on a platter” (Harwood and Harwood, personal communication, 2022). Thus, the shamanic answer to the epistemological question, “How do I know what is real?” (Wilson, 2008) is because *it came to me* when I engaged with the Archetypes at the mythic level of reality, and *I feel it, so I know it* [emphasis added]. A shamanic epistemology encompasses insight, feeling, and knowing, at a deep soul level, which arises through an engagement at the mythic level of reality through various means and methods. The methods I used to engage at the

## MYTHIC-HEALING FOR THE SOUL WOUND

mythic level are art-based methods; however, these are not the only methods that may be employed.

### **Research question**

I have designed an arts-based counselling process that utilizes a shamanic paradigm, meets Western standards for evidence-based practice by incorporating the common factors, and calls to the Archetypes to guide the process. A step-by-step guide to this counselling method is included in Appendix A. The first step of the counselling process is to present with a problem or question. The research question is as follows:

*What is it like to experience an art-based shamanic counselling process with the intent to engage an Archetype?*

The counselling process facilitates the emergence of art and serves as data for analysis. Through the analysis of the art, a story emerges. That story is both a personal narrative and provides access to the underlying collective myths of society. As I engaged with this process, I explored my philosophy of healing as well as prioritized ethical considerations by experimenting with a novel counselling method before introducing it to others. This approach aligns with Shaun McNiff's succinct statement, "How can I ask someone to do something unless I am willing to do it myself?" (2019, p. 164). Finally, I advocate for the validity and usefulness of the shamanic paradigm, while demonstrating my method as a catalyst for discussion and interest within the field of counselling psychology.

### **Research Design**

#### ***Participants***

I employed a researcher-participant approach, positioning myself as an active participant in the research process. This methodology aligns with the concept of 'The N of 1', which emphasizes the significance of outlier experiences in arts-based research (Siegesmund, 2014).

#### ***Sampling***

Given the nature of my research design, which involves a researcher-participant approach, I did not employ a sampling method. As the only participant in this study, the focus is an in-depth exploration and analysis of my subconscious knowledge and perspective.

#### ***Ethical Considerations***

This project has received approval from Athabasca University's research ethics review board. The relevant ethical considerations are as follows. First, I am conscious of the power dynamics between Indigenous and settler descendants within Canadian society (Moore et al., 2017). As a member of the latter group, attempting to align myself as a professional ally is a delicate pursuit due to a long-standing history of systemic racism within the field of counselling psychology (ACPRO, 2021). Thus, I was hyper-aware of my word choice within this social context and used language to denote compassion, humility, and respect for all persons who may be impacted by my research project, including my readers.

Second, my thesis contains stories and anecdotes about my lived experience in connection to other people. Thus, I have a responsibility to protect the identities of those

## MYTHIC-HEALING FOR THE SOUL WOUND

involved (Edwards, 2021). To protect those included, I allowed ambiguity to provide confidentiality to featured persons. Furthermore, the people included were part of the peer review process. They were asked for informal verbal consent and provided ample opportunity to voice concerns regarding their inclusion in my content.

Finally, I have an ethical responsibility to myself. Lapadat (2017) states that autoethnographic self-reflection is a never-ending pursuit that contains a risk of rumination and mental distress. Due to the depth afforded by the shamanic elements involved, the risk to mental health is elevated. As such, I ensured that proper self-care strategies and social supports were in place as I engaged in the research process.

### ***Reliability and validity***

In arts-based research and autoethnography, theoretical abstraction is not the goal, which changes how the methodology should be judged (Ellis & Bochner, 2006). The common benchmarks of quality used to evaluate quantitative research, such as reliability and validity do not apply to autoethnography or arts-based research (Ellis & Bochner, 2006; Leavy, 2020). Nor do the standard criteria for qualitative research, such as credibility (truth value of evidence); transferability (applicability of evidence); dependability (consistency of evidence); and confirmability (neutrality of evidence) (Frambach et al., 2013).

Leavy (2020) provides several evaluative criteria for arts-based research. However, Leavy also advocates against a gold standard for the evaluation of arts-based inquiry, commenting that criteria are currently being developed by researchers in the field, and standards should be individually adapted and applied on a case-by-case basis

## MYTHIC-HEALING FOR THE SOUL WOUND

(Leavy, 2020). The criteria included in Leavy (2020) that are relevant to my current project are presented below (Table 1).

**Table 1**

*Leavy's (2020) Criteria for Arts-Based Research.*

<b>Quality Criterion</b>		<b>Application to Current Research Project</b>
<i>Ethical practice</i>	<i>Is it ethical and moral?</i>	
Topic selection	Is the topic worthwhile?	My topic is worthy due to its significant potential for analysis and creating change on the micro and macro levels.
Procedural ethics	Are the participants safe?	I am the only participant with protocols to ensure my safety process, such as reflective journaling and having natural supports in place.
Sensitive portrayals	Are the people or characters presented sensitively and multi-dimensionally?	An examination of my intersectional identity is presented. I consider ethical implications surrounding responsibility to others implicated in my personal stories. Respect for all people is an ethical value that is central to my work.
Reflexivity	Does the work involve a consistent examination of the researcher's positionality, including their assumptions, feelings, and decisions?	I present a thorough examination of my researcher/counsellor positionality as a central focus of the project. I kept a reflexive research journal to assist in this process.
<i>Methodology</i>	<i>Is there a strong rationale for the use of arts-based research?</i>	
Question-method fit	Does the question and objective of the research fit with the chosen methodology?	Due to the nature of shamanic phenomena, typical research methodologies are incongruent. I have explicated the issues surrounding methodology, chosen suitable methods of inquiry, and provided rationales for my choices.
Holistic or synergistic approach:	Is the approach holistic and synergistic?	My approach is comprehensive, synergistic, and holistic. I engage in two-eyed seeing to integrate Western

MYTHIC-HEALING FOR THE SOUL WOUND

Thoroughness	Is the approach comprehensive?	counselling methods with shamanic theory and technique. The strength of form in this research project arises from the integration of theory and practice. I have provided a sound theoretical basis for my counselling method and am applying the method as data collection. In doing so, I am accomplishing multiple stated research aims, and thus contributing to counselling theory. Thus, the form of my arts-based research is circular, which is a strong shape and one that holds significant symbolic meaning related to the project.
Coherence	How well do the components of the project fit together? Is there strength of form?	
Congruence		
Internal Consistency		
Data analysis:	Has the data been analyzed? How so?	I implement a data analysis strategy that is congruent with the theoretical orientation of the counselling process.
External dialogue	Have peers been consulted?	I implemented a peer-review process. Several shamanic community members, including my mentors Harwood and Harwood, were consulted before publication and their suggestions for improvement were implemented. Any disagreements were handled with additional consultation.
Internal dialogue	Does the researcher check in with themselves? How?	Internal dialogue is the primary method of data collection. As stated, a research journal for reflective practice is also utilized. I used this journal to examine any tension or resistance to the guided art-making that arose during the process.
Literature and theory	Is the data analyzed on the micro and macro level?	The final insight is applied at both micro and macro levels during analysis. Analysis occurred via multiple theoretical lenses.
Translation: Creative strategies for artistic integrity translation	Are the ideas affected through the translation into or from the artistic language? What are the thought forms of each artistic genre?	In my research translation is a key concept. I translate the felt sense or visualized messages of the Archetypes into art. Then, I translate the art into insight using the creative strategy of free association and shamanic journeying. The success of the translation is made apparent through the suitability of the meaning of the final insight as applied to the presenting problem. Does the insight create change?

MYTHIC-HEALING FOR THE SOUL WOUND

Transparency or explicitness	Has the artistic process been clearly documented?	I include step-by-step instructions for my counselling process and follow this protocol to a high fidelity. Any iterative alterations in the process were integrated into the instructions.
<b><i>Usefulness</i></b>	<b><i>What is this art good for?</i></b>	
Trustworthiness and authenticity	Does the work resonate? Is there verisimilitude? Is it believable and relatable?	By deeply immersing myself in the research and personally engaging with the shamanic counselling method, I aim to enhance the verisimilitude of the findings. Additionally, I believe the timing of my work is perfect. This belief reflects a shamanic principle that all things happen in perfect timing and sequence due to the divine interconnectedness of the natural world. As such, I believe the field is ready for the ideas contained within my research. This timing also ties into the Prophecy of the Eagle-Condor as it corresponds to the field's stated intent to decolonize counselling research and practice. I hope that it will resonate with other like-minded people, be they practitioners or members of the general public.
<b><i>Public scholarship</i></b>	<b><i>Who is the audience?</i></b>	
Accessible to diverse audiences	Will the research be hidden in obscure scholarly journals or databases?	I intend to make the work publicly accessible by publishing it in the Athabasca University thesis database and delivering a presentation at the Athabasca University Research Conference.
Jargon-free	Does it sound like "gobbledygook"? (Kristof, Feb. 15, 2014, para 9)	Additionally, I will disseminate the findings through various channels, including social media and distribution within my spiritual community and personal network. Furthermore, I am preparing a concise article derived from the thesis. Lastly, I will submit a condensed version of the thesis to relevant open-access journals for broader dissemination and scholarly engagement.
Dissemination-reaches relevant stakeholders	Will the research be disseminated via appropriate channels to relevant audiences?	
<b><i>Audience response</i></b>	<b><i>What is the effect of the research?</i></b>	
Multiple meanings	Is it ambiguous enough to allow	This project intends to bridge differences and challenge dominant ideologies. I

MYTHIC-HEALING FOR THE SOUL WOUND

	for multiple meanings to emerge for different readers? Does it foster critical thinking, engagement, and imagination?	attempted to balance my desire for multiple meanings to emerge through ambiguity, and to engage critical thinking, against my need to analyze and explain the symbolism, images, and insights gained. I tried to exist in the place in-between, balancing the heart and Spirit of shamanic metaphor (Condor) and the scientific mind of Western reasoning and explanation (Eagle).
<b><i>Aesthetics or artfulness</i></b>	<b><i>Is it art?</i></b>	
Aesthetic quality, aesthetic power, or artfulness	Does the art do what it was meant to do? Does it have a deep aesthetic impact (rigour)?	The focus of this inquiry is the process and not the product. The aesthetic value or artfulness of the work is not the main goal. This project aimed to provide a thick description of an authentic engagement with the process. Ultimately, the audience will have the discretion to decide and evaluate the aesthetic power and verisimilitude of the work.
Incisiveness	Does it get to the heart of the issue? Does it present the essence? How does the aesthetic whole emerge through structure, form, and coherence? Is the composition resolved? Does it work?	
Concision		
Coherence		
Artful authenticity	Is it honest? Is it vulnerable? Is it real?	Throughout the process, I pushed myself to remain open, engage beginners' mind, and write from a heart-centered place to allow my inner creativity to emerge. I began the counselling process with an authentic personal issue and the results of the research contain authentic and truthful personal stories, myths, and parts of self.
<b><i>Personal fingerprint or creativity</i></b>	<b><i>Is the artist's unique style present in the art? Is the style cultivated or seasoned?</i></b>	
Artist's voice	<i>Can you hear the artist's voice?</i>	This is a critique left to the audience.



### **Methods**

#### *Opening Sacred Space*

The purpose of sacred space is to create a container. The container creates an opportunity for the Archetype to engage with the artist-researcher. The following description of sacred space is paraphrased from Villoldo (2000). For the shaman, sacred space provides safety in stepping outside of consensual reality and into a state of timelessness, lowering all defences, and making a turn toward Spirit and a healing path. The shaman's treaty with Spirit is that when they call, Spirit answers. This process involves an invitation to the Archetypal energies that represent the seven organizing principles of the universe: the four sacred directions, above, below, and within. Sacred space can be visualized as a "shimmering cupola above the [healing] area" (p. 138).

I opened sacred space in the tradition that was taught to me by Marv and Shanon Harwood of Kimmapii. However, many cultures have traditional means for creating sacred space. If this process is used by other counsellors, they should choose a procedure that is familiar to them based on their own experiences and teachings. If the concept of opening sacred space is foreign, I have provided a suggestion for creating sacred space in Appendix A.

After opening sacred space, I used sage to smudge myself and the prepared art-making space. The smell of sage created a calm, soothing atmosphere that was set for art-making. A large piece of drawing paper (approximately 3' x 3') was placed on the wall at eye level. This placement allowed for comfortable arm movements as the length of the page corresponded with my approximate span of reach and the length of my torso. A plastic drop cloth was used to protect the wall behind the paper and the floor around the

## MYTHIC-HEALING FOR THE SOUL WOUND

area. The protection of the floor and wall allowed me to release any inhibitions related to accidental damage that may result from making a mess while making art. Adequate preparation of the art space is imperative as the conscious mind must not be distracted by pragmatic concerns when engaged in guided art-making as this would limit the process. Finally, music was chosen and played softly in the background. I chose a YouTube playlist that featured shamanic drumming music. This choice was purposeful as a percussive drumbeat is especially effective in facilitating engagement at the mythic level.

### *Setting Intent to Work with an Archetype*

Central to the process of guided art-making is the key assumption and shamanic truth claim that: *energy follows intent*. Setting intent simply consists of an internal, mental decision to engage the Archetypes and the belief that the Archetypes will, indeed, respond. I recommend the specific selection of an Archetype as an open-ended intent to engage with “whatever shows up” may leave the artist-researcher vulnerable to spiritual attack from unknown sources. Since the purposes of the present research include looking at the bigger picture of what happens in shamanically guided art therapy, I chose to work with the Eagle Archetype. The Eagle Archetype is revered for its ability to bring a broad perspective to a situation due to the Eagle's ability to fly extraordinarily high and see for great distances. Despite this bird's great heights, the Eagle possesses an uncanny ability to perceive small prey, such as a mouse on the ground or fish below water level. Additionally, the Eagle is thought of as a messenger bird, acting as an intermediary between the sky and the earth (personal communication, Kimmapii, 2012).

A strong belief system that supports the intent to engage the Archetypes is essential and is constructed through the casting-off of doubt imposed through cultural

## MYTHIC-HEALING FOR THE SOUL WOUND

conditioning that implies that the shamanic ontology is rendered false through the imposition of empiricist science. In other words, it is important to believe that it is indeed possible to engage the Archetypes and to do this, the artist-researcher must bracket their cultural biases and assumptions which are rooted in colonization and the superiority of Western empiricist science. Once the internal work of bracketing cultural conditioning is successfully completed, a symbolic gesture is useful to signify the intent. I chose to light a candle to call to the Eagle Archetype and signal that I was ready to work with them. To specifically communicate my question to the Eagle Archetype, I wrote it on the blank paper I had prepared for drawing. The preparation of the art space, the opening of sacred space, the smell of burning sage, the sound of drumming music, and the set intent to engage Eagle created a multi-sensory, calm, grounded environment to begin the art-making and data collection process.

### *Data collection*

The data collection method consisted of two phases of guided art-making. Phase one followed Elbrecht's (2018) method, which involved placing a crayon in both hands and drawing with bilateral, rhythmic movements that flowed from the inner, felt-sense of my body. A thorough description of this process is found in Chapter 6. I continued with unplanned guided drawing until a feeling of saturation was achieved. As mentioned in the limitation section above, the feeling of saturation corresponded to the materials chosen and the fullness of the marks toward the outer edges of the page. Additionally, while making a conscious effort to bracket all thoughts and mental content while engaged in guided art-making I noted the emergence of surprise elements as they occurred.

## MYTHIC-HEALING FOR THE SOUL WOUND

Once phase one was complete and the engagement in the guided art activity ceased, the viewing of the art occurred. This entailed taking a step back from the wall and softening the gaze to reflect and perceive the energy in the drawing. This was done to ensure that no other significant elements were present in the drawing and to finalize my choice of surprise elements to use for further analysis.

The surprise elements are interpreted as significant factors for analysis. This assumption follows from Jung's observations that dream contents previously unknown to clients point to Archetypal involvement. The emergence of at least three surprise elements is suggested for the completion of the data collection process. I attempted to limit the amount of interpretation that occurred during the data collection phase. While noting the emergence of surprise elements, I withheld naming the corresponding metaphorical significance until the data analysis phase.

### *Data analysis*

Phase two, the data analysis phase of research, is marked by a shift in art-making methodology. The drawing from phase one was taken down and put to the side, and a new piece of paper was placed on the wall. The form of drawing that occurred during phase two was an adaptation of Naumburg's (2001) spontaneous drawing. Although I did proceed in a manner that could be considered spontaneous: I remained centred in my body, attuned to my intuition, the intent to engage Eagle continued, and the drawing was allowed to emerge improvisationally, I nevertheless began with a preconceived objective. I aimed to re-create the surprise elements that emerged in phase one, and thus this form of art activity is not "purely" spontaneous. Therefore, I consider the phase two process to be an adaptation of Naumburg's approach. The three surprise factors were replicated

## MYTHIC-HEALING FOR THE SOUL WOUND

intentionally, however, the composition and manner in which they were replicated were intuitively and spontaneously guided by the Eagle Archetype.

Following the visual recreation of the three surprise elements, I adapted a shamanic dream-analysis exercise provided by Shanon Harwood (personal communication, 2010) to further extract meaning from the art-based data. The dream analysis exercise, now used as an art analysis exercise, is formatted to correspond to the Four Levels of Engagement with Reality as described in Chapter 3. Appendix B provides a worksheet for use in conjunction with this art analysis exercise.

- Literal: the three surprise elements extracted through guided drawing in the data collection phase are objectively named and corresponding subjective metaphors are designated.
- Subjective: free association is used to find the deeper meaning of the designated subjective metaphors.
- Mythic: a central theme between all three deeper meanings is extracted to signify the message from the Archetypes.

### *Final Reflection Period*

A quiet reflection and meditation period was necessary to integrate and understand the information that emerged from the art-making process. During this period the intent was to connect with my higher self and surrender the inquiry or presenting problem. The energy that forms the background and basis of the symbolic meaning content is transmuted and transferred to the energetic realm through access to the mythic realm as facilitated by the guided art-making process. Thus, the final reflection period

## MYTHIC-HEALING FOR THE SOUL WOUND

marks the culmination of the entire method where the pinnacle of shamanic energy healing occurs. This stage was characterized by a feeling of release. Further interpretation of the central Archetypal message occurred during this period of quiet internal processing. Thus, the final reflection period is considered to be the final stage of the analysis. Following the reflection period, I journaled my thoughts and wrote a final creative synthesis in the form of an “I” poem.

### *Assumptions*

There are several assumptions underlying my research design. For the sake of brevity, I include the assumptions here in list format:

- The shamanic paradigm, including the Four Levels of Engagement, is ontologically valid.
- Energy follows intent, and when a mental intent is set the mythic and energetic levels of reality respond (Harwood and Harwood, personal communication, 2012).
- There is validity to the concept of the subconscious mind and collective unconscious (Jung et al., 1968).
- Spontaneous art-making connects to the subconscious (Naumburg, 1987).
- The Archetypes are exogenous entities that exist and influence our world (Jung, 1959).
- That human perceptual capacity includes an ability to perceive the subtle messages from the Archetypes (Harwood and Harwood, personal communication, 2012).
- The messages from the Archetypes are transmitted symbolically, typically via imagery (Harwood and Harwood, personal communication, 2012).
- Through symbolic interpretation and association, we can intuitively conceive the meaning of the Archetypes’ messages.
- These messages will have personal meaning and be related to the research question or presenting problem.
- All things are interconnected and relational (Wilson, 2008).

## MYTHIC-HEALING FOR THE SOUL WOUND

### *A Note on Rigor*

Rigour is a common standard in scientific research. However, due to the nature of spontaneous inquiry, this standard is ill-fitting for the present research project. The technique of spontaneous inquiry requires stepping away from logic and quieting the internal dialogue that distracts from the creative flow of imagination. As such, any stringent reliance on predetermined step-by-step procedures detracts from the intuitive, fluid, and adaptive nature of the present methodology. Therefore, the integrity of the research is communicated through transparency of the methodology, and the audience should evaluate the trustworthiness of the research results based on the degree they provide internal resonance

### *Limitations*

This is not an objective study, so the results are limited in the sense that they do not contribute to generalizable objective facts about the world. In contrast, they contribute to theoretical knowledge constructed subjectively through arts-based research methodology and may be transferable to other contexts. As the study is autoethnographic the results are limited to the perspective of one single researcher. The results are also limited by my capacity to engage with the guided art-making process, suspend my internal dialogue, and interpret the messages received from the Archetypes through the process. For example, an Elder practitioner or guru with a greater capacity to quiet the mind or cultivate inner knowledge may present more robust results using this methodology. Furthermore, I am limited by the amount of time, preparation of the space, practical unavoidable distractions, and the amount of money and resources reasonably

## MYTHIC-HEALING FOR THE SOUL WOUND

expected to be dedicated to a project completed within the context of a Master's level thesis.

Other limitations surround the digital dissemination of the art and my capacity for self-awareness. Viewing a digital photograph of the artwork is not the same as viewing an original painting or piece of work. Digitally viewing art that is meant to be viewed in person can negate the emotional response in the observer, which in the case of imaginative autoethnography and guided art-making is significantly limiting. Self-exploration can be a difficult and painful process and my courage to tolerate openness and vulnerability is limited (Loewen, 2021). My research is constrained by my willingness to allow my private inner life to be exposed. The awareness of these limitations is relevant to understanding the boundaries of the research and informing future investigations using an imaginative autoethnographic methodology.

### *Delimitations*

Within the methodology are necessary delimitations. The process is designed without a pre-set endpoint, so it is necessary to choose when the guided art-making is complete. The choice to cease engagement in art-making was related to the size of the paper. Saturation was reached when the paper was full of marks and approximately three surprises or notable emergences had occurred. In phase two, the choice to cease engagement with the art-making occurred when the representation of the element was sufficiently completed. This sufficiency was indicated by a feeling of satisfaction. In phase three, the analysis and interpretation of the messages were determined to be finished when the ideas coalesced and crystallized into a single succinct interrelated conceptual statement.



## MYTHIC-HEALING FOR THE SOUL WOUND

### **Summary**

As an alternative method of inquiry, arts-based autoethnography provides an in-depth exploration of complex and sensitive topics that may be difficult to study through traditional means. As such, this approach is well-suited to explore topics that are subjective and experiential such as the intersection of shamanism and Western psychotherapy. In the preceding chapter, I have provided a brief overview of arts-based inquiry, autoethnography, and the shamanic research paradigm, as well as the epistemological assumptions underlying the methodology. I have also presented the research question, participant and sampling strategy, discussed the relevant ethical considerations, and provided a detailed account of the criteria with which arts-based inquiries may be evaluated. Additionally, this chapter provides clear and specific procedural information for data collection and data analysis. I end the chapter by examining the underlying assumptions related to the methodology, as well as the limitations and delimitations of the research project.

## Chapter 6. Results

### Introduction

The methodology for this research project was designed to be amenable and double as a counselling process. As an artist-researcher-participant, I have employed the methodology to explore the research question and what it is like to experience this kind of therapeutic approach. Below I will tell the story of my experience with shamanically guided art-making. I will also present photographs of the art rendered during the process and the final artifacts produced during the data analysis procedure.

### The Shamanic Archetype-Guided Art-Work

*I stepped up to the page with nervousness. My mind raced with internal thoughts bursting to the surface, perturbed by my inner knowing that they must vacate the premises. What would emerge? I had ideas. These ideas demanded to be known, as evidenced by the thoughts forcing themselves to be purged from existence. Who was I? A fraud. Some white girl pretending to be a shaman. A young student pretending to be a therapist, an art therapist, no less. What right did I have – to practice, to preach, to dance, to make art, to live, to be? An imposter, at best. This is the moment of truth, whatever truth may be, if truth does so exist. But yet, I stepped up to the page.*

*I placed a crayon in both hands and began drawing with bilateral, rhythmic movements that flowed from the inner, felt-sense of my body. I felt resistance. I wanted to stop. It was exhausting, my body resisted, as did my mind. I pushed through. The movement began to feel more natural. I leaned into the feeling of the crayon on paper. The wax scraped and marked the grain of the paper, so delicate and thin. I swayed and I moved my arms up, down, around. The movement and drawing – guided by feeling and,*

## MYTHIC-HEALING FOR THE SOUL WOUND

*also, stimulating sensations - created a cyclical dance of intent, feeling, movement, drawing, and sensing. I allowed myself to be lost in the flow of drawing as I put aside the contents of my mind to create a meditative focus on the present sensations of the drawing and felt-sense of my body. I followed my intuition and instincts in drawing; changing crayons, colours, or directionality when the urge arose to do so. The marks emerged from nowhere. I became hyper-aware of the spontaneous creative urges that directed and co-created the guided drawing with me. I swirled in circles, darted in lines, and swayed into infinity curves that continued until the urge to change direction involuntarily manifested.*

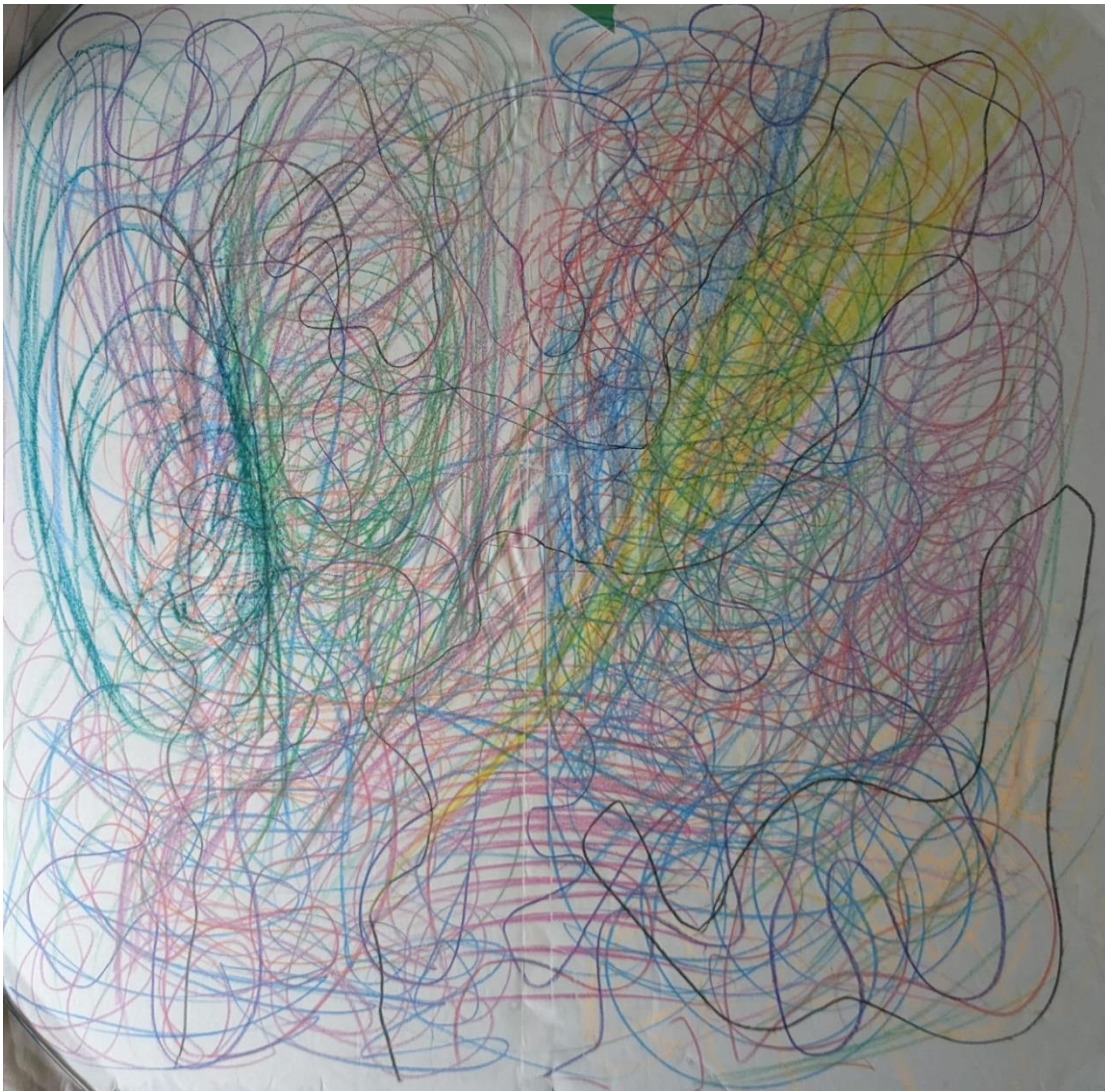
*Layer by layer the long, uninterrupted line continued to overlap and intersect with itself until a jumbled mess of scribbled-drawing paced itself upon the page. I grew warm, sensation rising from within to the surface of my skin, burning from the inside. The urges grew stronger and expressed themselves in strong, mirrored circles in the top left corner of the page. Huh?! That felt powerful. Continue, keep going. Another urge, forcefully in yellow - a shift from circular, flowing to aggressive, back-and-forth, straight - lines coming from the corner of the page. Huh!? That felt like something... I don't know what. Keep going... new crayon. This one, thick, bigger than the rest. The movement changes. Back to circular, curved, flowing lines now, another shift occurred. Black and thick, the curve becomes a didactic flow, mirrors itself, like the edges of a puzzle piece. The line reminds me of the Deleuzian fold. Wait, no thought. Don't think that now, save that for later. Continue with the feeling, focus on the line. It's thick and black. The wax feels smooth and wet. So satisfying, until I'm done. The urges spent. It's over. I can step back*

## MYTHIC-HEALING FOR THE SOUL WOUND

*– breathe – look – relate. What just happened? What is here? Regain composure and see with new eyes. What was co-created by the engagement with this process?*

### **Figure 7**

*Phase One Results of the Shamanically Guided-Art Making Process*



As a result of the prolonged engagement with the guided art-making process, the above-pictured drawing emerged. These data are assumed to contain a message from Eagle regarding the question: What is it like to experience an art-based shamanic counselling process with the intent to engage an Archetype? Three moments which

## MYTHIC-HEALING FOR THE SOUL WOUND

resulted in surprise elements felt powerful and thus were interpreted as important. These three elements can be seen in Figure 7. The first is depicted in the top, left corner of the image, and is described as two adjacent blue-green circles. These circles immediately struck me as resembling a pair of lungs. Second, the yellow lines that emanate from the top right of the page and converge to a point in the bottom left quadrant of the page reminded me of a beam of light. Third, the thick black line that is layered above the rest of the drawn lines and snakes around the entire page emerged towards the end of the process. While drawing this line, the philosophical concept of the Deleuzian fold was noted<sup>12</sup>. These three elements were further developed and analyzed in the second phase of the inquiry. Figure 7 depicts the results of phase two.

---

<sup>12</sup> See Chapter 7 for further discussion

**Figure 8**

*Phase Two Results of the Shamanically Guided-Art Making Process*



The art that resulted from phase two allowed for the messages from the Eagle Archetype to become clarified and crystallized. There is a narrative that is beginning to emerge and can be related to the initial question. More importantly, the experience of art-making in both phase one and phase two was profound and left an impression on me that was palpable. I described it in this way.

*My mind was buzzing. My body was buzzing. I felt vulnerable, exhausted, spent. I felt the energy in the room. I thanked Eagle for coming and laid down on my back. I needed to feel the support of the floor and the passive position of lying there. This had*

## MYTHIC-HEALING FOR THE SOUL WOUND

*been an active activity. I was awake to my senses, my sense-involvement. I was aware of the depths of my imagination, and it felt like I had rubbed the elbow of creativity. I needed to process or, perhaps, stop processing. With eyes closed I felt the ground beneath me and stretched out my body. In recovery, I allowed the ideas and interpretations to pass by my mind's eye and integrate. I was raw and I felt it, whatever 'it' was, it was something. So, I know I had journeyed to the mythic. But, what does it all mean?*

To further analyze the art systematically, the art-analysis exercise as adapted from a shamanic dream analysis exercise (Shanon Harwood, personal communication, 2010) was utilized. Table 2 includes the results of this exercise.

**Table 2**

*Results from the art-analysis exercise*

<b>Literal</b>		<b>Symbolic</b>	<b>Mythic</b>
Blue and Green circles	Lungs	Breath	Life Force
Yellow Lines	Rays of light	Spirit / Archetypes	
Folding Black Line	Threads/ Connections	Energy/ Web of Life	

In addition to the completion of the art analysis exercise, I journaled about the experience and wrote a short "I" poem which represents a creative synthesis of the results.

*I am able to bask in the light*

*I am able to breathe through my lungs*

*I am free folding lines that dance and connect*

## MYTHIC-HEALING FOR THE SOUL WOUND

*I am a life force energy*

### **Summary**

I have attempted to authentically and artfully describe my experience with a shamanically guided art therapy process. I began with feelings of self-doubt and uncertainty but proceeded to create art following the felt-sense of my body and intuitive connection with Eagle. I allowed the art to evolve spontaneously, which facilitated the emergence of surprise moments of importance. The layered meaning presented itself fully as I returned to the art-making process again in phase two to analyze these surprise moments of significance. Finally, the results of engagement at the mythic level were achieved through the art-analysis exercise that revealed the hidden message from Eagle. The entire process cumulated during a quiet reflection period where I lay down, supported by the earth, to connect with my higher self and surrender the activated energy, the interpreted meaning, and the entire subjective experience to Spirit.



## **Chapter 7. Discussion**

### **Introduction**

In this final chapter, I will provide an analysis of the research results on the micro and macro level. I will link these results back to the theory presented in Chapter 4, the existing literature reviewing Chapter 2, and the historical background as presented in Chapter 1. These findings have broader implications, emphasizing the interconnectedness of all things and the important reminder to remember our similarities, while honouring differences. I close the chapter by identifying the limitations of the research and possibilities for future applications of the research methodology presented in this study.

### **Symbolic Analysis of the Art**

A shamanically-guided art-making therapeutic process was utilized to answer the question: What is it like to experience an art-based shamanic counselling process with the intent to engage an Archetype? That which emerged from this process were variable mark-making patterns that gave rise to symbolic metaphors and converged into a message or narrative derived from connection and communication with the Eagle Archetype.

The first symbolic metaphor that was discovered through the drawing activities was that of lungs, depicted by adjacent blue-green circles, which are associated with breath or breathing. Without taking into account the context of the central narrative, I interpreted this symbol as a methodological suggestion related to the shamanically-guided art-making process. It felt to me that Eagle was recommending that instead of placing my focus on the felt sense in my body during a guided drawing session, an artist-researcher should instead focus on the breath. This suggestion makes sense when mapped

## MYTHIC-HEALING FOR THE SOUL WOUND

onto Buddhist theory and practices that equate breath with vital life force energy and seek enlightenment through meditation as facilitated by focusing on the breath.

The second symbolic metaphor which surfaced was a ray of light, represented by strong yellow lines, which was associated with Spirit or Archetypal Spirit Energies. Some may prefer other nomenclature to refer to an all-knowing source, such as God or Allah. I interpreted this symbolism to depict a portal opening through which knowledge or messages appear. This seemed to validate the process of guided art-making as being able to commune with the mythic level in the way that I had intended. Interestingly, the light ray shifts from an upward to downward positioning from phase one to phase two. In phase one, the base of the cone-shaped beam of light is in the uppermost position, as if the light is concentrated to an apex below. However, in phase two I drew it as if a spotlight opened from the sky and the ray of light spanned out toward the lower base of the cone. Both renderings imply different symbolism. The former implies that more abstract knowledge is synthesized through guided art-making processes coming down to the symbolic from the more abstract mythic levels of engagement. Whereas the latter implies that a small insight gained at the mythic level can have a range of impact or meaning on the lower symbolic level.

The third symbolic metaphor generated through guided art-making was the threads and connection, depicted by the folding black line, that I associated with the interconnected web of life. While drawing, I was reminded of the philosophical idea of “the fold” in the context of Giles Deleuze and Felix Guattari’s work, which is representative of an alternative way to think about the complexity and multiplicities of various aspects of reality, in contrast to conventional, binary, linear conceptualizations of

## MYTHIC-HEALING FOR THE SOUL WOUND

reality (i.e., inside vs. outside; up vs. down) (Holbrook & Pourchier, 2014). The Deleuzian fold introduces a multi-layered and intricate perspective. A metaphorical example of the Deleuzian fold is the fractal patterns commonly found in nature. For instance, consider the folds of a coastline, which seem deceptively simple from an aerial perspective. However, upon closer examination at various depths, the complexity reveals itself in recurring patterns of folding shoreline.

Following the completion of the drawing, I regarded this metaphor to symbolize subtle energetic filaments that are used by shaman to track energy. These can be understood as the connective tissue that constitutes the web of life. When shaman say that everything is connected, they mean this metaphorically through relationships, but also energetically, as we are all “tied” together by invisible strings. These strings are sometimes referred to as the meridian lines that span the body and the earth (Zhou & Benharash, 2014).

### **Shift to the Mythic**

Moving from symbolic interpretation to a central theme indicates a shift from the symbolic realm in Villoldo’s Four Levels of Engagement framework to the mythic level. The central theme of *life force energy* was determined as a cross-current that connects and associates all three symbols with one another. When related to the research question, the meaning I interpreted from the art and resultant themes seemed to answer a slightly adjusted question: *How does shamanically guided art-making work?* Upon reflection, I realized that this phrasing was better and bolder. Had I more faith in myself and the process I would have risked such a daring inquiry, instead of opting for the safer framing

## MYTHIC-HEALING FOR THE SOUL WOUND

of “what is it like to experience the process” which is certain to be addressed. Despite my refrain from asking, Eagle answered the question that truly piqued my curiosity.

Putting everything together revealed a mechanistic theory that seemed to answer the research question as re-framed by Eagle (i.e., how does it work?). In my journaling during the reflective process, I wrote the following:

*“The reason why this works is because it gets the [creative] life forces flowing, and the activities bear out the information that is contained within that energy flow. It is a reflective process where symbolic content is the fruit that is born from the soil of the mythic realm. This is the same as what happens in life – generally. We are a manifestation of an energetic life force energy, [and we] relate symbolically to each other and the world... [as] we mirror each other, we learn who we are. [This is the] magic of the counselling relationship. [Here] the art acts as a mirror, a clear one-way mirror, free from the projections of the other.” (Klassen, reflective journal, September 18, 2023).*

Taken together, the symbols that emerged from the shamanically guided art-making process become a puzzle to decipher in relation to the original question posed. In other words, the art contains a story and through symbolic interpretation, access is granted to the subconscious of the artist. Through the symbols, an underlying theme is extracted and a shift to the mythic realm of engagement occurs. The meaning content that is perceived at this level is no longer personal but Archetypal and emerges from the universal collective consciousness. The knowledge that is generated at this level is connected to the tacit knowledge of the collective community and life cycle, all that has

been and all that will be. It is the knowledge that exists within each of us as we are all connected to the greater whole of the cosmos.

### **Connecting all the Threads**

The process of dialectic integration is depicted visually and takes the form of both an infinity symbol and a torus in Figure 1<sup>13</sup>. This visual representation was used to demonstrate how two seemingly disparate phenomena can co-exist as a unified whole, despite their perceived separateness. This theme has persisted throughout this project. For example in Chapter 3, when I discussed how the clash of the two knowledges can be reconciled by shifting the vantage point to a higher ontological position using Villoldo's Four Levels of Engagement with Reality framework. Now in this final chapter, the theme of the illusion of separateness returns as we interpret the results of the shamanically-guided art-making process.

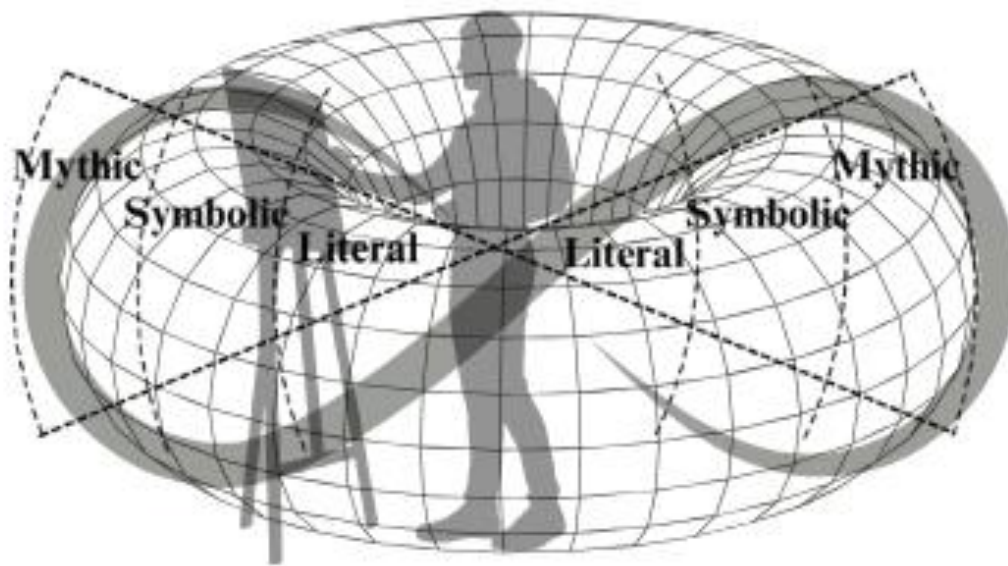
In Figure 9, multiple theories converge. Figure 1 is overlaid with Figure 3, which depicts the Four Levels of Engagement in the world. By mapping these images and theories onto each other and placing an artist in the center, Figure 9 represents how I interpret the message of Eagle regarding how healing occurs through the shamanically-guided art process.

---

<sup>13</sup> See Chapter 1

**Figure 9**

*Visual representation of the shamanically-guided art process*



The message from Eagle is that *everything is energy*. As humans, we are energetic beings. We are energy manifested on earth through the Four Levels of Engagement with Reality: energetic, mythic, symbolic, and literal. The physical human body (which appears in the art represented as lungs) is a literal and tangible expression of life force energy. Similarly, what we bring into the world, such as our art, is also a manifestation of this life force energy. In this way, the art becomes a mirror through which the artist-researcher can see their internal realm reflected, purely and openly.

This finding is consistent with the common sentiment in art therapy which forms the theoretical basis for dynamically-oriented art therapy (Naumberg, 1987), that all art made is made in the image of the artist. This reflection is a similar process to the transference and projections that occur between people in our everyday lives and within the counselling space. However, in the context of interpersonal relationships, the division

## MYTHIC-HEALING FOR THE SOUL WOUND

of self and other may become muddied, biased, and complicated. In guided art-making, the art-based Archetypal mirror offers a clear, and thus potent, reflection. Through the shamanically guided process, the artist-researcher is offered an unbiased Archetypal reflection of self through the art and the art-making journey.

### **Analysis on the Macro Level**

This research project is an endeavour that exists within the context of a sacred prophecy. Many wisdom keepers have divined the reality of many worlds coming together, a time when unity would befall the earth and humankind would exist in peace and harmony. This reality is beginning to manifest in a multitude of ways. One such example is the dedication of professional counselling to decolonize theory and practice.

Historically, empiricist science was appropriated into racist rationales to dehumanize and terrorize Indigenous people. While the scientific method is a highly useful approach when used properly and with integrity, there persists a bias within Western society that only knowledge generated through its means is valid, meaningful and useful. This bias, rooted historically in colonization, negates other traditional, shamanic, or Indigenous ways of knowing. Fortunately, the clash of knowledges seems to be coming to an end as new research paradigms and methodologies emerge and become more acceptable and accessible.

The results of this autoethnographic arts-based research project further reinforce the concept that all things and all people are connected via energy. The message from Eagle that *everything is energy* has implications for broader society, as we often forget our similarities as we focus on our differences. This Archetypal claim is a reminder that we are all one family, all one relation. The bigger picture as seen from the Eagle-eye

## MYTHIC-HEALING FOR THE SOUL WOUND

perspective, paints humanity as one collective society. Through accessing the knowledge contained within our collective unconscious through shamanic art therapy, we can remember our connectedness and work to manifest harmony among all peoples and thus, usher in the 'spiritual springtime' as prophesied around the world.

### **Limitations**

There are several limitations related to the study design which will be summarized below. However, it is important to note that limitations and delimitations are Western concepts which logically fit within an empirical framework. This same logic does not seamlessly translate into a shamanic paradigm. For example, as has been previously noted, this study does not seek to determine falsifiable, objective facts about the external world that may generalize to broad-scale populations. Thus, this research design may be considered highly limited or even without merit by some readers. In contrast to a typical Western design, this study provides a methodology to explore the internal world of the researcher and access the mythic level of reality. Therefore, as existing within a shamanic paradigm, the depth of this process is theoretically limitless due to the infinite potential contained within the mythic realm. Furthermore, if we extend the conceptualization of the infinite time-space continuum of the mythic realm and connect it to the theory of the holographic universe, whereby each object is theorized to contain all aspects of the entire universe, the potential interpretations and implications of this study are also limitless. The form of arts-based inquiry is rhizomatic, allowing for multiple points of entry, and thus presents the ability to contain multi-layered meanings for each viewer or reader. Hence, the meanings made will change and evolve and depend upon who is reading or viewing the study.



## MYTHIC-HEALING FOR THE SOUL WOUND

Despite the limitless potential of the study, some pragmatic limitations do exist. I am but one human entity who has endeavoured to intuitively connect with an Archetype. Therefore, the research is limited by my ability to successfully clear my mind, engage creatively with the art-making process, connect spirituality to the Archetype, and receive and interpret the messages. In other words, my ability to track energy is limited by my technical skill level and human ego. I am also limited by linear time, finite resources, a lack of previously published scholarly research, and the chosen art materials and dissemination methods.

### **Recommendations for Future Research**

While I embarked on this personal journey, I envisioned the possibility of expanding this research into a collective activity. In a circle-format group setting, this method could facilitate processes of reconciliation, serve as a participatory-action research methodology, or form the basis for a therapeutic workshop. Within a community setting, this process could be used to explore the stories and myths of the place setting. It could be used to generate new visions and stories for the future of an individual, group, community, or organization. This methodology also holds potential for consciousness research or research involving the use of psychedelic medicines. Because this method is highly versatile and the research question can be changed to suit the desired subject of inquiry, it offers countless opportunities for future applications or adaptations.

I have specifically designed the methodology for use with clients by skilled practitioners in therapeutic settings. I present the approach in this manner and strongly recommend that highly attuned therapists, preferably those possessing previous training and experience facilitating spiritual healing, energy healing, mindfulness therapy,

## MYTHIC-HEALING FOR THE SOUL WOUND

psychoanalysis, guided visualizations, expressive arts therapies, or other alternative therapies, use this method responsibly and with integrity.

### **Conclusion**

This research project is the cumulation of many years of exploration and education in different forms of healing modalities. Through the integration of my personal and professional experiences and training, I have created a shamanically-guided art-making therapeutic process. With the blended purpose of honing my craft, challenging dominant norms, and encouraging the field of counselling to engage in the mythic, I turned the method upon itself. I focused the inquiry on exploring and understanding the experience of an art-based shamanic counselling process with the intent to connect with an Archetype. Through a deeply personal and introspective journey, I harnessed the power of art as a means to access the mythic realm and uncover the dynamics of this transformative process.

The art-making process led to the emergence of mark-making patterns and moments of surprise. Through noticing these moments and interpreting the marked patterns, metaphors emerged to become synthesized into a powerful message - a visual narrative and communication with the Eagle Archetype. The central theme of life force energy was found as an interconnected element between all the symbols and pointed to the underlying mechanisms of the guided art-making process. Through the process of analysis, the art's story was transformed into myth.

The process answered a re-framed research question: "How does shamanically guided art-making work?" It unveiled that this process initiates a flow of creative life force, giving birth to symbolic content that springs from the mythic realm. In essence, the

## MYTHIC-HEALING FOR THE SOUL WOUND

art acts as a mirror, a clear reflection devoid of personal projections, offering the artist-researcher an unbiased Archetypal reflection of self.

On a broader scale, this research project fits within the context of a sacred prophecy, echoing the coming together of worlds and the manifestation of peace and harmony between all cultures. It presents a practical means with which to decolonize theory and practice in counselling and spotlights the bias within Western society that favours empiricist science over other ways of knowing.

There is a serious need to create and practice new ways of healing as the trauma of colonization and residential schools still profoundly affects communities of people around the world. The disproportional effects of social determinants of health that persist to this day are a testament that new approaches for enhancing mental health are desperately needed without delay. It is a commonsense claim that to heal a soul wound we should intervene at the soul level. In shamanic terms, this means intervention must occur at the mythic level of engagement for the most powerful effect.

This research project has uncovered a process by which the collective unconscious is made visible. The results that emerged serve as a reminder that we co-exist as a collective, interconnected society. We are one family, one relation, and we must work to manifest harmony among all peoples, ushering in a ‘spiritual springtime’ as prophesied worldwide. We must remember our shared humanity, break free from unconscious biases, and embrace the healing potential of universal Archetypal energies. If we continue to explore the depths of the mythic realm, we will uncover not only personal truths but also universal wisdom teachings that will unite us together with insight and understanding.

**References**

- Adams, T. E., Ellis, C., & Jones, S. H. (2017). Autoethnography. In *The International Encyclopedia of Communication Research Methods* (pp. 1–11). Wiley.  
<https://doi.org/10.1002/9781118901731.iecrm0011>
- Ahuriri-Driscoll, A. (2014). He kōrero wairua: Indigenous spiritual inquiry in Rongōā research. *MAI Journal: A New Zealand Journal of Scholarship*.  
<https://ir.canterbury.ac.nz/handle/10092/15381>
- Amineh, J. R., & Asl, D. H. (2015). Review of constructivism and social constructivism. *Journal of Social Sciences, Literature, and Languages*, 1(1), 9-16.  
<https://api.semanticscholar.org/CorpusID:27273145>
- Anderson, L. (2006). Analytic autoethnography. *Journal of Contemporary Ethnography*, 35(4), 373–395. <https://doi.org/10.1177/0891241605280449>
- Ansloos, J., Day, S., Peltier, S., Graham, H., Ferguson, A., Gabriel, M., Stewart, S., Fellner, K., & DuPré, L. (2022). Indigenization in clinical and counselling psychology curriculum in Canada: A framework for enhancing indigenous education. *Canadian Psychology*, 63(4), 545–568.  
<https://doi.org/10.1037/cap0000335>
- Arnez, A. (2021). Andean messianism and the resurgence of Earth-based religions. *UCLA Journal of Religion*, 5, 27–60.
- Association of Canadian Psychology Regulatory Organizations. (2021, September 27). An apology to Indigenous people and a pledge to be anti-racist. *Association of Canadian Psychology Organizations*. <https://acpro-aocrp.ca/>

## MYTHIC-HEALING FOR THE SOUL WOUND

- Bartlett, C., Marshall, M., & Marshall, A. (2012). Two-eyed seeing and other lessons learned within a co-learning journey of bringing together Indigenous and mainstream knowledges and ways of knowing. *Journal of Environmental Studies and Sciences*, 2(4), 331–340. <https://doi.org/10.1007/s13412-012-0086-8>
- Blue, A. W., Darou, W. G., & Ruano, C. (2015). Through silence we speak: Approaches to counselling and psychotherapy with Canadian First Nation clients. *Online Readings in Psychology and Culture*, 10(3). <https://doi.org/10.9707/2307-0919.1095>
- Blumenfeld-Jones, D. S. (2016). The artistic process and arts-based research: A phenomenological account of the practice. *Qualitative Inquiry*, 22(5), 322–333. <https://doi.org/10.1177/1077800415620212>
- Bowden, A., Caine, V., & Yohani, S. (2017). A narrative inquiry into the experiences of two Non-Aboriginal counsellors working with Aboriginal people. *Canadian Journal of Counselling and Psychotherapy*, 51(1). <https://cjc-rcc.ucalgary.ca/article/view/61126>
- Boyer, W. (2022). Cultural auditing to enhance reflective counseling practices with Indigenous families. *Journal of Multicultural Counseling and Development*, 50(3), 151–161. <https://doi.org/10.1002/jmcd.12245>
- Brady, M. (2021). Cultural considerations in play therapy with Aboriginal children in Canada. *First Peoples Child & Family Review*, 10(2), 95–109. <https://doi.org/10.7202/1077264ar>
- Brokenleg, M., & Long, N. J. (2013). Problems as opportunity: Meeting growth needs. *Reclaiming Children and Youth*, 22(1), 36–37.

## MYTHIC-HEALING FOR THE SOUL WOUND

- Campbell, J. (2008). *The hero with a thousand faces* (3rd ed). New World Library.
- Canadian Psychological Association. (2018). Indigenous peoples and professional training in psychology in Canada. *Canadian Psychology*, 60(4), 265–280.
- Chilisa, B. (2012). *Indigenous research methodologies*. Sage.
- Chou, F., & Buchanan, M. J. (2021). Intergenerational trauma: A scoping review of cross-cultural applications from 1999 to 2019. *Canadian Journal of Counselling and Psychotherapy*, 55(3), 363–395. <https://doi.org/10.47634/cjcp.v55i3.71456>
- Cole, A. L. (2015). Arts-informed research: A transformative methodology. *Baltic Journal of Psychology*, 16(1, 2), 21–27. [https://dspace.lu.lv/dspace/bitstream/handle/7/37237/Baltics\\_Psychology\\_Journal\\_2015.pdf?sequence=1&isAllowed=y](https://dspace.lu.lv/dspace/bitstream/handle/7/37237/Baltics_Psychology_Journal_2015.pdf?sequence=1&isAllowed=y)
- Crawford, A. (2014). “The trauma experienced by generations past having an effect in their descendants”: Narrative and historical trauma among Inuit in Nunavut, Canada. *Transcultural Psychiatry*, 51(3), 339–369. <https://doi.org/10.1177/1363461512467161>
- Danto, D., Walsh, R., & Sommerfeld, J. (2021). Learning from those who do: Land-based healing in a Mushkegowuk community. *International Journal of Mental Health and Addiction*, 19(6), 2131–2143. <https://doi.org/10.1007/s11469-020-00306-z>
- Denshire, S. (2014). On auto-ethnography. *Current Sociology*, 62(6), 831–850. <https://doi.org/10.1177/0011392114533339>

## MYTHIC-HEALING FOR THE SOUL WOUND

- Duncan, B. L. (2014). *On becoming a better therapist: Evidence-based practice one client at a time* (2nd ed.). American Psychological Association.  
<https://doi.org/10.1037/14392-001>
- Duran, B., Duran, E., & Yellow Horse Brave Heart, M. (1998). Native Americans and the trauma of history. In R. Thorton (Ed.), *Studying Native America: Problems and prospects* (pp. 61–76). The University of Wisconsin Press.
- Edwards, J. (2021). Ethical autoethnography: Is it possible? *International Journal of Qualitative Methods*, 20, 1–12. <https://doi.org/10.1177/1609406921995306>
- Elbrecht, C. (2018). *Healing trauma with guided drawing: A sensorimotor art therapy approach to bilateral body mapping*. North Atlantic Books.
- Eliade, M. (1992). *Shamanism: Archaic techniques of ecstasy*. Princeton University Press.
- Ellis, C. (1995). *Final negotiations: A story of love, loss, and chronic illness*. Temple University Press.
- Ellis, C. (1999). Heartful autoethnography. *Qualitative Health Research*, 9(5), 669–683.  
<https://doi.org/10.1177/104973299129122153>
- Ellis, C., Adams, T. E., & Bochner, A. P. (2011). Autoethnography: An overview. *Historical Social Research*, 36(4), 273–290.
- Ellis, C. S., & Bochner, A. P. (2006). Analyzing analytic autoethnography: An autopsy. *Journal of Contemporary Ethnography*, 35(4), 429–449.  
<https://doi.org/10.1177/0891241606286979>

## MYTHIC-HEALING FOR THE SOUL WOUND

- Etter, M., Goose, A., Nossal, M., Chishom-Nelson, J., Heck, C., Joobar, R., Boksa, P., Lal, S., Shah, J. L., Andersson, N., Iyer, S. N., & Malla, A. (2019). Improving youth mental wellness services in an Indigenous context in Ulukhaktok, Northwest Territories: ACCESS open minds project. *Early Intervention in Psychiatry, 13*(1), 35–41. <https://doi.org/10.1111/eip.12816>
- Fast, E., & Collin-Vézina, D. (2020). Historical trauma, race-based trauma, and resilience of Indigenous peoples: A literature review. *First Peoples Child & Family Review, 5*(1), 126–136. <https://doi.org/10.7202/1069069ar>
- Fellner, K. D., Ansloos, J., Ouellette, N. L., & Villebrun, G. D. (2020). Reconciling relations: Shifting counselling psychology to address truth and reconciliation. *Canadian Journal of Counselling and Psychotherapy, 54*(4), 638–660. <https://doi.org/10.47634/cjcp.v54i4.70661>
- Fiedeldey-Van Dijk, C., Rowan, M., Dell, C., Mushquash, C., Hopkins, C., Fornssler, B., Hall, L., Mykota, D., Farag, M., & Shea, B. (2017). Honoring Indigenous culture-as-intervention: Development and validity of the Native Wellness Assessment™. *Journal of Ethnicity in Substance Abuse, 16*(2), 181–218. <https://doi.org/10.1080/15332640.2015.1119774>
- Fijal, D., & Beagan, B. L. (2019). Indigenous perspectives on health: Integration with a Canadian model of practice. *Canadian Journal of Occupational Therapy, 86*(3), 220–231. <https://doi.org/10.1177/0008417419832284>
- Finlay, L. (2015). Sensing and making sense: Embodying metaphor in relational-centered psychotherapy. *43*(4), 338–353. *The Humanistic Psychologist, 43*(4), 338–353. <https://doi.org/10.1080/08873267.2014.993070>



## MYTHIC-HEALING FOR THE SOUL WOUND

Fleming, J., & Ledogar, R. J. (2008). Resilience and Indigenous spirituality: A literature review. *Pimatisiwin*, 6(2), 47–64.

Ford, K. W. (2004). *The quantum world: Quantum physics for everyone*. Harvard University Press.

Forster, M. (2006). Hegel's dialectical method. In F. C. Beiser (Ed.), *The Cambridge Companion to Hegel* (1<sup>st</sup> ed., pp. 130–170). Cambridge University Press.

<https://doi.org/10.1017/CCOL0521382742.006>

Frambach, J. M., van der Vleuten, C. P. M., & Durning, S. J. (2013). AM last page: Quality criteria in qualitative and quantitative research. *Academic Medicine*, 88(4), 552.

Gameon, J. A., & Skewes, M. C. (2020). A systematic review of trauma interventions in Native communities. *American Journal of Community Psychology*, 65(1–2), 223–241. <https://doi.org/10.1002/ajcp.12396>

George, M. A., Jin, A., Brussoni, M., Lalonde, C. E., & McCormick, R. (2017). Intentional injury among the Indigenous and total populations in British Columbia, Canada: Trends over time and ecological analyses of risk. *International Journal for Equity in Health*, 16(1). <https://doi.org/10.1186/s12939-017-0629-4>

Ginsberg, R., & Glenn, W. J. (2022). “Everything is in us”: Collaboration, introspection, and continuity as healing in #NotYourPrincess. *The American Indian Quarterly*, 46(1), 25–63. <https://doi.org/10.1353/aiq.2022.0002>

## MYTHIC-HEALING FOR THE SOUL WOUND

- Gomez Cardona, L., Brown, K., McComber, M., Outerbridge, J., Parent-Racine, E., Phillips, A., Boyer, C., Martin, C., Splicer, B., Thompson, D., Yang, M., Velupillai, G., Laliberté, A., Haswell, M., & Linnaranta, O. (2021). Depression or resilience? A participatory study to identify an appropriate assessment tool with Kanien'kéha (Mohawk) and Inuit in Quebec. *Social Psychiatry and Psychiatric Epidemiology*, 56(10), 1891–1902. <https://doi.org/10.1007/s00127-021-02057-1>
- Gone, J. P. (2013). Redressing First Nations historical trauma: Theorizing mechanisms for Indigenous culture as mental health treatment. *Transcultural Psychiatry*, 50(5), 683–706. <https://doi.org/10.1177/1363461513487669>
- Greene, A. M., Walsh, E. G., Sirois, F. M., & McCaffrey, A. (2009). Perceived benefits of complementary and alternative medicine: A whole systems research perspective. *The Open Complementary Medicine Journal*, 1, 35–45.
- Guba, E. G., & Lincoln, Y. S. (1994). Competing paradigms in qualitative research. In *Handbook of qualitative research* (pp. 105–117). Sage Publications, Inc.
- Hajizadeh, M., Hu, M., Asada, Y., & Bombay, A. (2021). Explaining the gaps in psychological distress and suicidal behaviours between Non-Indigenous and Indigenous adults living off-reserve in Canada: A cross-sectional study. *CMAJ Open*, 9(1), E215–E223. <https://doi.org/10.9778/cmajo.20200177>
- Harner, M. (1990). *The way of the shaman*. Harper Collins.
- Healey, M. W. (2016). *A complementary health approach to facilitate healing and integration among adult survivors of childhood sexual abuse: The shamanic practitioner's perspective* [Master's thesis, Boston College]. eScholarship@BC. <http://hdl.handle.net/2345/bc-ir:107240>

## MYTHIC-HEALING FOR THE SOUL WOUND

- Held, M. B. E. (2019). Decolonizing research paradigms in the context of settler colonialism: An unsettling, mutual, and collaborative effort. *International Journal of Qualitative Methods*, 10, 1–16.  
<https://doi.org/10.1177/1609406918821574>
- Hogenson, G. B. (1998). Response to Pietikainen and Stevens. *Journal of Analytical Psychology*, 43(3), 357–372. <https://doi.org/10.1111/1465-5922.00034>
- Holbrook, T., & Pourchier, N. M. (2014). Collage as analysis: Remixing in the crisis of doubt. *Qualitative Inquiry*, 20(6), 754–763.  
<https://doi.org/10.1177/1077800414530260>
- Holland, J. N. (2022, August 12). *As within, so without*. Medium.  
<https://thejodyholland.medium.com/as-within-so-without-986d35ca2a42>
- Hubble, M. A., Duncan, B. L., Miller, S. D., & Wampold, B. E. (Eds.). (2022). *The heart and soul of change: What works in therapy* (2nd ed.). American Psychological Association.
- Hunt, H. T. (2012). A collective unconscious reconsidered: Jung's archetypal imagination in the light of contemporary psychology and social science. *Journal of Analytical Psychology*, 57(1), 76–98. <https://doi.org/10.1111/j.1468-5922.2011.01952.x>

## MYTHIC-HEALING FOR THE SOUL WOUND

- Hutt-MacLeod, D., Rudderham, H., Sylliboy, A., Sylliboy-Denny, M., Liebenberg, L., Denny, J. F., Gould, M. R., Gould, N., Nossal, M., Iyer, S. N., Malla, A., & Boksa, P. (2019). Eskasoni First Nation's transformation of youth mental healthcare: Partnership between a Mi'kmaq community and the ACCESS Open Minds research project in implementing innovative practice and service evaluation. *Early Intervention in Psychiatry*, *13*(S1), 42–47.  
<https://doi.org/10.1111/eip.12817>
- Impact Assessment Agency of Canada. (2021, April 14). *Indigenous Knowledge*. Government of Canada. <https://www.canada.ca/en/impact-assessment-agency/programs/aboriginal-consultation-federal-environmental-assessment/indigenous-knowledge-policy-framework-initiative.html>
- Institute for Integrative Science & Health. (n.d.). *Guiding principles: Two-eyed seeing*. <http://www.integrativescience.ca/Principles/TwoEyedSeeing>
- Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services. (2017, August 12). Western science. <https://www.ipbes.net/glossary/western-science>
- Irwin, R. L. (2022). Action research and arts-based research: Bringing research to life. *The Canadian Journal of Action Research*, *22*(3).
- Jordan, L. S. (2022). Unsettling colonial mentalities in family therapy: Entering negotiated spaces. *Journal of Family Therapy*, *44*(1), 171–185.  
<https://doi.org/10.1111/1467-6427.12374>
- Jung, C. (1959). *Four Archetypes*. Princeton University Press.

## MYTHIC-HEALING FOR THE SOUL WOUND

- Jung, C. (1968). Approaching the unconscious. In C. G. Jung (Ed.), *Man and his symbols*. Dell.
- Jung, C. G. (1976). *The portable Jung* (J. Campbell, Ed.). Penguin Books.
- Jung, C. G. (2010). *The archetypes and the collective unconscious* (R. F. C. Hull, Trans.; 2<sup>nd</sup> ed.). Princeton University Press. (Original work published 1959)
- Katz, R. (2017). *Indigenous healing psychology: Honoring the wisdom of the First Peoples*. Simon and Schuster.
- Keene, M. R., Heslop, I. M., Sabesan, S. S., & Glass, B. D. (2019). Complementary and alternative medicine use in cancer: A systematic review. *Complementary Therapies in Clinical Practice, 35*, 33–47.  
<https://doi.org/10.1016/j.ctcp.2019.01.004>
- Kim, G. J.-S. (2011). Introducing Chi. In G. J.-S. Kim (Ed.), *The holy spirit, chi, and the other: A model of global and intercultural pneumatology* (pp. 9–33). Palgrave Macmillan. [https://doi.org/10.1057/9780230339408\\_2](https://doi.org/10.1057/9780230339408_2)
- Kövecses, Z. (2021). Standard and extended conceptual metaphor theory. In X. Wen & J. R. Taylor (Eds.), *The Routledge handbook of cognitive linguistics*. (pp. 191–203). Routledge/Taylor & Francis Group; APA PsycInfo.  
<https://doi.org/10.4324/9781351034708-14>
- Krahn, G. L., Robinson, A., Murray, A. J., Havercamp, S. M. (2021). It's time to reconsider how we define health: Perspective from disability and chronic condition. *Disability and Health Journal, 14*(4), 101129.  
<https://doi.org/10.1016/j.dhjo.2021.101129>

## MYTHIC-HEALING FOR THE SOUL WOUND

Kristof, N. (2014, February 15). Opinion: Professors, we need you! *The New York Times*.

<https://www.nytimes.com/2014/02/16/opinion/sunday/kristof-professors-we-need-you.html>

Lakoff, G., & Johnson, M. (2003). *Metaphors we live by*. University of Chicago Press.

Lapadat, J. C. (2017). Ethics in autoethnography and collaborative autoethnography.

*Qualitative Inquiry*, 23(8), 589–603. <https://doi.org/10.1177/1077800417704462>

Leavy, P. (2020). *Method meets art: Arts-based research practice* (3<sup>rd</sup> ed.). The Guilford Press.

Lipton, B. H. (2016). *The biology of belief: Unleashing the power of consciousness, matter, and miracles* (2nd ed.). Hay House, Inc.

Loewen, D. M. (2021). Truth, reconciliation, and unsettling settler spaces and places: An autoethnography [Doctoral dissertation, Athabasca University]. DTheses: Faculty of Graduate Studies Dissertations and Theses. <http://hdl.handle.net/10791/345>

Marquina-Márquez, A., Virchez, J., & Ruiz-Callado, R. (2016). Postcolonial healing landscapes and mental health in a remote Indigenous community in subarctic Ontario, Canada. *Polar Geography*, 39(1), 20–39.

<https://doi.org/10.1080/1088937X.2016.1155673>

Marsh, T. N., Coholic, D., Cote-Meek, S., & Najavits, L. M. (2015). Blending Aboriginal and Western healing methods to treat intergenerational trauma with substance use disorder in Aboriginal peoples who live in Northeastern Ontario, Canada. *Harm Reduction Journal*, 12(1). <https://doi.org/10.1186/s12954-015-0046-1>

## MYTHIC-HEALING FOR THE SOUL WOUND

Marsh, T. N., Eshakakogan, C., Eibl, J. K., Spence, M., Morin, K. A., Gauthier, G. J., &

Marsh, D. C. (2021). A study protocol for a quasi-experimental community trial evaluating the integration of Indigenous healing practices and a harm reduction approach with principles of seeking safety in an Indigenous residential treatment program in Northern Ontario. *Harm Reduction Journal*, 18(1).

<https://doi.org/10.1186/s12954-021-00483-7>

Maxwell, K. (2014). Historicizing historical trauma theory: Troubling the trans-generational transmission paradigm. *Transcultural Psychiatry*, 51(3), 407–435.

<https://doi.org/10.1177/1363461514531317>

McCabe, G. (2008). Mind, body, emotions, and spirit: Reaching to the Ancestors for healing. *Counselling Psychology Quarterly*, 21(2), 143–152.

<https://doi.org/10.1080/09515070802066847>

McFarland Solomon, H. (1998). Response to Petteri Pietikainen's 'Archetypes as symbolic forms.' *Journal of Analytical Psychology*, 43(3), 373–377.

<https://doi.org/10.1111/1465-5922.00035>

McGilvray, J. (Ed.). (2005). *The Cambridge Companion to Chomsky* (1st ed.).

Cambridge University Press. <https://doi.org/10.1017/CCOL0521780136>

McNiff, S. (2004). Research in new keys. *Journal of Pedagogy, Pluralism, and Practice*, 3(1), 1-8. <https://digitalcommons.lesley.edu/jppp/vol3/iss1/2>

McNiff, S. (2011). Artistic expressions as primary modes of inquiry. *British Journal of Guidance & Counselling*, 39(5), 385–396.

<https://doi.org/10.1080/03069885.2011.621526>

## MYTHIC-HEALING FOR THE SOUL WOUND

- McNiff, S. (2019). Reflections on what “art” does in art therapy practice and research. *Art Therapy: Journal of the American Art Therapy Association*, 36(3), 162–165. <https://doi.org/10.1080/07421656.2019.1649547>
- Medina, R. (2014). *Sacred purpose: Indigenous teachings informing pedagogy of the Eagle and the Condor*. [Doctoral dissertation, San Diego State University]. ProQuest Dissertations Publishing.
- Mehl-Madrona, L. (2016). Indigenous knowledge approach to successful psychotherapies with Aboriginal suicide attempters. *Canadian Journal of Psychiatry*, 61(11), 696–699. <https://doi.org/10.1177/0706743716659247>
- Melchizedek, D. (1990). *The ancient secret of the flower of life* (Vol. 1). Light Technology Publishing.
- Merali, N. (2017). The role of school counsellors in the National Aboriginal Youth Suicide Prevention Strategy: An illustration. *Canadian Journal of Counselling and Psychotherapy*, 51(3). <https://cjc-rcc.ucalgary.ca/article/view/61142>
- Miller, J. R. (2017). *A national crime: The Canadian government and the residential school system*. University of Manitoba Press.
- Minuchin, S. (1974). *Families and family therapy*. Harvard University Press. <https://doi.org/10.4159/9780674041127>
- Mitchell, S. A., & Black, M. J. (1995). *Freud and beyond: A history of modern psychoanalytic thought*. Basic Books.



## MYTHIC-HEALING FOR THE SOUL WOUND

- Montesanti, S., Fitzpatrick, K., Fayant, B., & Pritchard, C. (2022). Identifying priorities, directions and a vision for Indigenous mental health using a collaborative and consensus-based facilitation approach. *BMC Health Services Research*, 22(1). <https://doi.org/10.1186/s12913-022-07682-3>
- Morin, K. A., Marsh, T. N., Eshakakogan, C., Eibl, J. K., Spence, M., Gauthier, G., Walker, J. D., Sayers, D., Ozawanimke, A., Bissaillion, B., & Marsh, D. C. (2022). Community trial evaluating the integration of Indigenous healing practices and a harm reduction approach with principles of seeking safety in an Indigenous residential treatment program in northern Ontario. *BMC Health Services Research*, 22(1). <https://doi.org/10.1186/s12913-022-08406-3>
- Morton Ninomiya, M. E., Tanner, B., Peach, L. J., George, N., Plain, S., George, T., Graham, K., Bernards, S., Brubacher, L. J., & Wells, S. (2022). Anishinabek sources of strength: Learning from First Nations people who have experienced mental health and substance use challenges. *Social Science and Medicine*, 309. <https://doi.org/10.1016/j.socscimed.2022.115197>
- Murray, L., & Cortés-Morales, S. (2019). *Children's mobilities: Interdependent, imagined, relational* (1<sup>st</sup> ed.). Palgrave Macmillan. <https://doi.org/10.1057/978-1-137-52114-9>
- Naseba Marsh, T., Marsh, D. C., Ozawagosh, J., & Ozawagosh, F. (2018). The Sweat Lodge ceremony: A healing intervention for intergenerational trauma and substance use. *The International Indigenous Policy Journal*, 9(2), 1–22. <https://doi.org/10.18584/iipj.2018.9.2.2>

## MYTHIC-HEALING FOR THE SOUL WOUND

- National Family and Survivors Circle. (2022). *National action plan: 2022 Progress report on the missing and murdered indigenous women, girls, and 2SLGBTQQIA+ people*. The MMIWG National Inquiry. <https://www.mmiwg-ffada.ca/wp-content/>
- Naumburg, M. (1987). *Dynamically-oriented art therapy*. Magnolia Street Publishers.
- Naumburg, M. (2001). Spontaneous art in education and psychotherapy. *American Journal of Art Therapy*, 40, 46–64.
- Neeganagwedgin, E. (2013). Ancestral knowledges, spirituality and Indigenous narratives as self-determination. *AlterNative: An International Journal of Indigenous Peoples*, 9(4), 322–334.  
<https://doi.org/10.1177/117718011300900404>
- Osei-Kofi, N. (2013). The emancipatory potential of arts-based research for social justice. *Equity & Excellence in Education*, 46(1), 135–149.  
<https://doi.org/10.1080/10665684.2013.750202>
- Ottewell-Watson, S. (2014). De-mythicizing art-based research: An art therapy student's dance with a creative methodology. *Canadian Art Therapy Association Journal*, 27(2), 9–12. <https://doi.org/10.1080/08322473.2014.11415595>
- Payden, J. K., & Marshall, S. E. A. (2015). Relational and cultural impacts on the work life of young Indigenous men. *Canadian Journal of Counselling and Psychotherapy*, 49(3), 214–231.
- Perreault, S. (2022). *Victimization of First Nations people, Métis and Inuit in Canada*. Statistics Canada. [www.statcan.gc.ca](http://www.statcan.gc.ca)

## MYTHIC-HEALING FOR THE SOUL WOUND

- Pietikainen, P. (1998a). Archetypes as symbolic forms. *Journal of Analytical Psychology*, 43(3), 325–343. <https://doi.org/10.1111/1465-5922.00032>
- Pietikainen, P. (1998b). Response to Hester McFarland Solomon, George B. Hogenson and Anthony Stevens. *Journal of Analytical Psychology*, 43(3), 379–388. <https://doi.org/10.1111/1465-5922.00036>
- Poenaru, A. D., & Stanciulescu, T. D. (2014, September 16-20). *Towards a semiotics of sacred geometry: On the archetypal “architecture of light.”* [Conference Proceedings]. New Semiotics: Between Tradition and Innovation, Sofia, Bulgaria. <https://shorturl.at/agjB3>
- Poerwandari, E. K. (2021). Minimizing bias and maximizing the potential strengths of autoethnography as a narrative research. *Japanese Psychological Research*, 63(4), 310–323. <https://doi.org/10.1111/jpr.12320>
- Poulos, C. N. (2021). *Essentials of autoethnography*. American Psychological Association.
- Rastogi, M., Feldwisch, R. P., Pate, M., & Scarce, J. (Eds.). (2022). *Foundations of art therapy: Theory and applications* (1st ed.). Elsevier.
- Redvers, J. (2020). “The land is a healer”: Perspectives on land-based healing from Indigenous practitioners in northern Canada. *International Journal of Indigenous Health*, 15(1), 90–107. <https://doi.org/10.32799/ijih.v15i1.34046>
- Rowan, M., Poole, N., Shea, B., Gone, J. P., Mykota, D., Farag, M., Hall, C. H., Mushquash, C., & Dell, C. (2014). Cultural interventions to treat addictions in Indigenous populations: Findings from a scoping study. *Substance Abuse: Treatment, Prevention, and Policy*, 9(1). <https://doi.org/10.1186/1747-597X-9-34>

## MYTHIC-HEALING FOR THE SOUL WOUND

- Sandra Collins (Ed.). (2018). *Embracing cultural responsiveness and social justice: Reshaping professional identity in Counselling psychology*. Counselling Concepts. <https://counsellingconcepts.ca/featured-e-book/>
- Senge, P. (1997). Foreword. In A. de Geus, *The Living Company* (pp. vii–xi). Longview Publishing Limited.
- Siegesmund, R. (2014). The N of 1 in arts-based research: Reliability and validity. *International Journal of Education and the Arts*, 15(2). <https://www.ijea.org/>
- Simonds, V. W., & Christopher, S. (2013). Adapting Western research methods to Indigenous ways of knowing. *Public Health*, 103, 2185–2192. <https://doi.org/10.2105/AJPH>
- Smith, A. (2004). Boarding school abuses, human rights, and reparations. *Social Justice*, 31(4), 89–102.
- Shift of the Ages. (2013, June 10). *Shift of the ages: Indigenous leaders share the reunion prophecy of the condor and eagle*. <https://www.youtube.com/watch?v=JHMXHoO8f4s>
- Spencer, R. (2020). Freud's Oedipus complex in the #MeToo Era: A Discussion of the validity of psychoanalysis in light of contemporary research. *Philosophies*, 5. <https://doi.org/10.3390/philosophies5040027>
- Stevens, A. (1998). Response to P. Pietikainen. *Journal of Analytical Psychology*, 43(3), 345–355. <https://doi.org/10.1111/1465-5922.00033>
- Stewart, S. (2019). Family counselling as decolonization: Exploring an Indigenous social-constructivist approach in clinical practice. *First Peoples Child & Family Review*, 14(1), 43–56.

## MYTHIC-HEALING FOR THE SOUL WOUND

Sue, D. W., Arredondo, P., & McDavis, R. J. (1992). Articles multicultural counselling competencies and standards: A call to the profession. *Journal of Counseling & Development*, 70, 477–486.

Sutton, E. (2020). Discovery from discomfort: Embracing the liminal in auto-ethnographic, biographical and arts-based research methods. *International Journal of Art & Design Education*, 39(4), 712–723.

<https://doi.org/10.1111/jade.12321>

The International Council for Science & United Nations Educational, Scientific and Cultural Organization. (2002). *Science, traditional knowledge, and sustainable development* (Series on Sustainable Development No. 4). International Council for Science. <https://unesdoc.unesco.org/ark:/48223/pf0000150501>

Seirios15. (2011, August 27). *The new Cherokee morning song with translation* [YouTube Video]. Retrieved September 25, 2023, from

<https://www.youtube.com/watch?v=YhcgX1VHsgk>

Toews, J. E. (2018). Historicizing Freud: Autopsy or reincarnation? *Modern Intellectual History*, 17(1), 303-323. <https://doi.org/10.1017/s147924431800032x>

Truscott, D. (2010). Psychodynamic. In *Becoming an effective psychotherapist: Adopting a theory of psychotherapy that's right for you and your client*. (pp. 21–36).

American Psychological Association; APA PsycInfo.

<https://doi.org/10.1037/12064-002>

Truth and Reconciliation Commission of Canada. (2015). *Truth and Reconciliation Commission of Canada: Calls to Action*. <https://rb.gy/d4yd4p>

## MYTHIC-HEALING FOR THE SOUL WOUND

- Tuhiwai Smith, L. (2007). *Decolonizing methodologies: Research and Indigenous peoples*. Zed Books.
- Turner, J. H. (2013). Symbolic interactionist theories of identity. In *Contemporary sociological theory* (pp. 331–356). [https://us.sagepub.com/sites/default/files/upm-assets/50436\\_book\\_item\\_50436.pdf](https://us.sagepub.com/sites/default/files/upm-assets/50436_book_item_50436.pdf)
- Van Manen, M. (1990). *Researching lived experience: Human science for an action sensitive pedagogy*. State University of New York Press.
- Villoldo, A. (2000). *Shaman, healer, sage: How to heal yourself and others using the energy medicine of the Americas*. Harmony Books.
- Villoldo, A. (2020, April 6). *The four levels of creation—Alberto Villoldo* [YouTube Video]. Retrieved 2023, August 27, from <https://www.youtube.com/watch?v=ToBgJl6vSrs>
- Voorhies, J. (2004). Surrealism. In *Heilbrunn timeline of art history*. The Metropolitan Museum of Art. [https://www.metmuseum.org/toah/hd/surr/hd\\_surr.htm](https://www.metmuseum.org/toah/hd/surr/hd_surr.htm)
- Wampold, B. E., Mondin, G. W., Moody, M., Stich, F., Benson, K., & Ahn, H. (1997). A meta-analysis of outcome studies comparing bona fide psychotherapies: Empirically, “all must have prizes.” *Psychological Bulletin*, 122(3), 203–215. <https://doi.org/10.1037/0033-2909.122.3.203>
- Webkamigad, S., Cote-Meek, S., Pianosi, B., & Jacklin, K. (2020). Exploring the appropriateness of culturally safe dementia information with Indigenous People in an urban Northern Ontario community. *Canadian Journal on Aging*, 39(2), 235–246. <https://doi.org/10.1017/S0714980819000606>

## MYTHIC-HEALING FOR THE SOUL WOUND

- Webster, P. C. (2013). Indigenous Canadians confront prescription opioid misuse. *The Lancet*, 381(9876), 1447-8. doi:10.1016/s0140-6736(13)60913-7
- Wendt, D. C., Hartmann, W. E., Allen, J., Burack, J. A., Charles, B., D'Amico, E. J., Dell, C. A., Dickerson, D. L., Donovan, D. M., Gone, J. P., O'Connor, R. M., Radin, S. M., Rasmus, S. M., Venner, K. L., & Walls, M. L. (2019). Substance use research with Indigenous communities: Exploring and extending foundational principles of community psychology. *American Journal of Community Psychology*, 64(1–2), 146–158. <https://doi.org/10.1002/ajcp.12363>
- White, M. (2004). Working with people who are suffering the consequences of multiple trauma: A narrative perspective. *The International Journal of Narrative Therapy and Community Work*, 1, 44–75.
- Wilber, K. (2005). Introduction to integral theory on practice. *Journal of Integral Theory and Practice*, 1(1), 1–38.
- Wilson, S. (2008). *Research is ceremony: Indigenous research methods*. Fernwood Publishing.
- Zhou, W., & Benharash, P. (2014). Effects and mechanisms of acupuncture based on the principle of meridians. *Journal of Acupuncture and Meridian Studies*, 7(4), 190–193. <https://doi.org/10.1016/j.jams.2014.02.007>

**Appendix A: Shamanic counselling process for guided art-making**

**Supplies Needed**

- Writing and art supplies
- A symbolic token to represent the intent to work with an Archetype (i.e., candle)
- Items for ambience: sage, music, etc.

**Instructions**

- 1) ***Choose an issue to work with.*** This can be one specific issue or a recurrent theme that crosses multiple domains. Co-construct language with the client until a synthesized question that resonates with the energy of the issue or theme is found and is satisfactory to the client. Ensure both the client and counsellor feel as if the question gets to the root of the problem and offers a good fit between the chosen language and the energy of the issue.
- 2) ***Open Sacred Space.*** Opening sacred space can be done in any way that is preferable to the client. If the client does not have a specific way, the counsellor can offer a ritual to assist. A simple way to open space is to play the Cherokee Morning Song by Walela which is available on YouTube (Seirios15, 2011).
- 3) ***Choose an Archetype.*** The Archetype should hold special meaning for the client. They can be culturally significant (i.e., Shiva) or characters from popular culture (i.e., Superman). Examples of Archetypes are as follows: Animal Spirits Guides (i.e., eagle, bear, wolf); Archangels (Michael, Raphael, Gabriel), Jungian Archetypes (i.e., sage, magician, explorer, ruler), Mythological (i.e., Zeus, Poseidon, Isis, Ra, etc.).



## MYTHIC-HEALING FOR THE SOUL WOUND

- 4) ***Call to the Archetype and set the intent.*** Instruct the client to use their imagination to call to the Archetype they have chosen. In their mind's eye, the client will ask the Archetype to work with them, to shamanically guide the art-making process and show them what they need to know to shift the issue. Use a symbolic gesture to signify this set has occurred, for example, light a candle.
- 5) ***Set the stage.*** Ensure the client is feeling relaxed in their body, safe and comfortable. They should be set up in a workspace conducive to writing and art making. A range of writing and art supplies should be displayed in a manner that is accessible and attractive. The counsellor may want to guide the client in taking a few deep cleansing breaths or use a progressive relaxation technique to prepare, as needed. Shamanic drumming music is very effective at moving a client to the mythic realm. A lit candle, warm incandescent lighting, incense, burning sage, or an essential oil diffuser are optional elements that may help create a calm peaceful milieu. Brief the client on the next step in the process.
- 6) ***Guided art-making: Phase one.*** Write the question from step one on a blank piece of paper. and instruct the client to engage in guided art-making, allowing the art to be created spontaneously and in the moment. Begin drawing with both hands using bilateral, rhythmic movements with eyes closed or softened gaze. Once a free-flowing rhythm is established more spontaneous and instinctual decisions and movements will emerge naturally. Remind the client to quiet their inner dialogue and allow their body to move freely as they attune to the energy of the Archetype. The client should follow their embodied intuition and instincts while focusing their mind on their breath or the felt sense of their body. The art-

## MYTHIC-HEALING FOR THE SOUL WOUND

making should continue until the page is full and at least three surprise moments emerge. When finished, prompt the client to thank the Archetype for their guidance in working on this issue.

- a. If the client experiences creative blocks, beginning with doodling or scribble art is a great way to get started. If there is tension or blockages to work through during the writing/art-making process stretching, and movement breaks are useful techniques to work through these creative struggles. In these moments, remind the client to clear their mind, drop any preconceived notions or expectations and allow the Archetype to guide the creative process.
  - b. Debrief the phase one art-making process with the client. Identify three surprise moments and significant elements in the art. Ask the client to name a symbolically identify the marks. Prompts may include: What happened for you during the process? Walk me through from beginning to end. What jumps out as important? What was unexpected? What do they look like? What does it remind you of?
- 7) ***Guided Art-Making: Phase two.*** Explore the three elements identified by phase one by recreating the symbols that emerged. Allow this process to be spontaneous and guided by the Archetype despite the representational directive. Again, quiet the mind and allow the images to evolve on the page naturally.
- a. Debrief the phase two process in a similar manner as phase one. Did anything surprising happen? What do you see?

## MYTHIC-HEALING FOR THE SOUL WOUND

- 8) ***Art Analysis.*** Provide the client with the handout included in Appendix B. List the following in each corresponding column in the data analysis table.
  - a. Literal: the three surprise elements extracted through guided drawing in the data collection phase are objectively (i.e., black line) named and corresponding subjective metaphors are designated (threads).
  - b. Subjective: free association is used to find the deeper meaning of the designated subjective metaphors.
  - c. Mythic: a central theme between all three deeper meanings is extracted to signify the message from the Archetypes.
- 9) ***Quiet Reflection Period.*** Lay down on the ground in a comfortable position. Release and surrender the issue, the art-making experience, and the related energy to Spirit. Instruct the client to connect with their higher self. The client should feel a sense of relief and release during this step. If not, the energy has not been cleared and the process should be repeated.
- 10) ***Close sacred space.*** This should be done in a way that is consistent with how sacred space was originally opened and incorporates feelings of gratitude.

### **Tips and reminders for guided art-making**

- Orient your awareness to the present moment.
- *FEEL* the *energy* of the Archetype. It may be useful to use a symbolic token to represent the chosen Archetype.
- Let go of any preconceived notions of what the artwork “should” look like.
- Do not edit or judge yourself. It does not matter if it is “good enough.” It only must have content.

## MYTHIC-HEALING FOR THE SOUL WOUND

- Quiet the mind and internal dialogue. Focus your awareness on the body's sensations. Watch the breath.
- Allow the process to unfold naturally and spontaneously.
- Surprises are good! Mistakes are *great* surprises.
- It is natural to feel tension, try to face this tension head-on and push through it.  
Changing media can be helpful.
- Moving your body is essential
- Do not forget to stay grounded. Let yourself be *guided*.

MYTHIC-HEALING FOR THE SOUL WOUND

**Appendix B: Data analysis table**

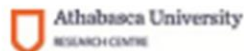
Client: \_\_\_\_\_

Date: \_\_\_\_\_

**Analysis of the Art on the Four Levels of Engagement with Reality**

	Literal		Symbolic	Mythic
1				
2				
3				

## Appendix C: Certification of Ethical Approval



### CERTIFICATION OF ETHICAL APPROVAL

The Athabasca University Research Ethics Board (REB) has reviewed and approved the research project noted below. The REB is constituted and operates in accordance with the current version of the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS2) and Athabasca University Policy and Procedures.

**Ethics File No.:** 25335

**Principal Investigator:**

Ms. Brycie Klassen, Graduate Student  
Faculty of Health Disciplines/Master of Counselling

**Supervisor/Project Team:**

Dr. Paul Jerry (Supervisor)

**Project Title:**

MYTHIC-HEALING FOR THE SOUL WOUND: AN IMAGINATIVE AUTOETHNOGRAPHY WITH SHAMANICALLY-GUIDED ART-THERAPY

**Effective Date:** June 28, 2023

**Expiry Date:** June 27, 2024

**Restrictions:**

Any modification/amendment to the approved research must be submitted to the AUREB for approval prior to proceeding.

Any adverse event or incidental findings must be reported to the AUREB as soon as possible, for review.

Ethical approval is valid for a period of one year. An annual request for renewal must be submitted and approved by the above expiry date if a project is ongoing beyond one year.

An Ethics Final Report must be submitted when the research is complete (*i.e.* all participant contact and data collection is concluded, no follow-up with participants is anticipated and findings have been made available/provided to participants (if applicable)) or the research is terminated.

**Approved by:**

**Date:** June 28, 2023

Barbara Wilson-Keates, Chair  
Faculty of Health Disciplines, Departmental Ethics Review Committee

---

Athabasca University Research Ethics Board  
University Research Services Office  
1 University Drive, Athabasca AB Canada T9S 3A3  
E-mail: rebec@athabascau.ca  
Telephone: 780.213.2033