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Personal and Collective Memory Boards as an Instrument for Enhancing Community Belonging and Self-Esteem from Tribal Societies to Contemporary Ones

Vered LEVY UNGER¹, Stefan COJOCARU²

Abstract

This article addresses the concept of memory boards as a community working tool. Collective and personal memory boards served several tribal cultures as a visual exhibit of a tribe's story or a totem group alongside every member's unique contribution. They are powerful tools to strengthen community belonging and sense of their members' self-esteem. Two tribal art objects are represented as examples of efficient memory holders for their community members: Indigenous Australian Churinga in Australia and the Lukasa memory boards of the African Luba tribe. An intervention program based on the Hero-Heroine's Journey model, focusing on the interface between myths, personal stories, and art, took place from 2023 to 2024 among 40 participants from three third-age clubs in a central city in Israel. Semi-structured interviews were conducted with some program participants emphasizing the examined parameters. Among artistic tools, collage technique and metaphorical collage research tools were used to enable nonverbal expression among participants. This article presents an experiment where artistic tribal practices using memory artifacts inspired an efficient tool that can be used nowadays in community art projects to enhance a sense of belonging and a sense of self-esteem. It demonstrates how a modern "memory board" created using the metaphorical collage tool refers to and deepens interview data. An analysis of the metaphorical collages and interviews revealed that collages shed light on themes

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found in the interview. The meaning of the results and the main conclusions arising from this article are: (a) using tribal techniques, such as memory boards, as part of artistic tools and products, can change people's sense of belonging and self-esteem and (b) we can contribute to contemporary community members' understanding of these two parameters by continuing research about using these practical tools.

Keywords: memory board; community art; self-esteem; community belonging; Lukasa; Churinga.

Introduction

This article suggests employing an ancient tribal tool: the memory board, to strengthen self-esteem and community belonging. It addresses structuring personal and collective memory in a community art project. The Hero-Heroine's Journey intervention program demonstrates the possibility of a revived use of this tool.

Two identity-related personal and communal parameters nourish each other: community belonging and self-esteem. Sociological studies of communities refer to these parameters, which are essential today and in ancient tribal societies. Using art objects to strengthen communities and individuals is widespread in tribal societies, where the arts are associated with their religious and social belief systems.

Malinowski (1884) referred to the functionality of myths. The article presents art as a visual mythological tool, strengthening and reinforcing social values, norms, and hierarchies through two examples of functional art objects in two societies: the Luba tribe in the Congo and Indigenous Australian societies in Australia. Understanding the importance of collective memory, Luba tribal leaders grasped how to strengthen its community narrative. Developing the Lukasa - the tribal memory board - and its use supported tribal stories by matching tribe history to diverse circumstances. Thus, a timeless sense of belonging was established that helped the tribe retain its identity through changing circumstances.

Similarly, yet differently, Churinga continues to serve Indigenous Australian societies in Australia, with these memory boards being personal and associated with the unique role and community members' self-esteem within the tribal system. Nowadays, community art projects serve as a tool to strengthen these exact parameters. The article explores how the 'hero-heroine's journey' intervention community art program renews the use of tribal tools, adapting them to current times and modern society, and serves as a community and personal memory board to deepen community ties and strengthen the sense of self-esteem.

Examples of a semi-structured interview and metaphoric collage will show the program's contribution to the possibility of adapting memory boards to our times as

a community and personal development tool and adapting the metaphoric collage to the sociological research field as one means of reemploying memorial boards.

Literature Review

Theoretical materials established knowledge about using memory boards, their importance for individuals and communities, and thinking about their reuse for contemporary society. Memory boards unify these two parameters in a program integrating beliefs and myths. The literature review examines the hero-heroine's journey as the model for community meetings.

Memory Board

In tribal cultures, art serves the community as a means of expression. Indigenous Australian Churinga in Australia and the Lukasa memory boards of the African Luba tribe are presented and discussed. These art objects are efficient memory holders for their community members. This study examined whether and how these tribal artistic representations can be used in contemporary community art projects to structure personal identity, self-esteem, and community belonging. (Levy, 2017; Moisseeff, 2002; Moisseeff, 2017; Bakamana, Magesa, & Majawa. 2021). This was done by examining the functionality of working with personal and community memory boards, providing examples from the intervention program and community art that employ memory boards to connect myths and art. Malinowski (1884) addressed the role of myths in society and saw them as essential parts of religious systems deriving from the human need to understand the world and know how to act. A myth, he argued, is tested in a mirror of its contribution to the society in which it was created. He saw a reaction to a social need in every cultural component (Szymanski, 1972).

Memory boards are visual exhibits of well-known community myths and stories. They strengthen intra-community links and increase a sense of belonging. Since the intervention program employs myths and art to augment these values, creating and using memory boards connects the two components.

Community belonging is a crucial societal strengthening parameter. Belonging can be seen as a sense of home in the broadest sense, together with a sense of ownership. People who feel a sense of belonging to a community act as active producers and partners aspiring to build and nurture it. The need for community and belonging in leading change in the modern era is growing (Block, 2018). Self-esteem is affected by community belonging and strengthened by community-based art projects. It derives from learning new means of expression and opportunities to apply creative ideas through art (Lowe, 2000).

First, the Churinga is presented - an artifact depicting personal and communal identity side by side, focusing on tribal memory alongside unique personal contributions.

The Churinga – between Personal Identity and Community Belonging

Research has shown that the Indigenous Australians, ancient inhabitants of Australia, migrated from Southeast Asia between 55 thousand and 15 thousand years ago and led hunter-gatherer lives until the Europeans' arrival about 200 years ago. Research on their branched culture started in the mid-20th century, revealing the complexity of their understanding of land and life forms. They passed on much knowledge from generation to generation through stories that, besides survival, make up the "Songline" or "Dreamtime" - complex concepts unique to their culture (Shaked, 2004; Levy, 2017).

Dreamtime is characterized by timelessness. It refers to spiraling continuous time and space, including all creation. Ancestors' actions on the land continue to exist and shape their lives; the stories bind together past, present, and future and aim for a life full of value and meaning. The concept of Indigenous Australian Dreamtime and dreaming refers to a unique identity drawing from the spirits of the ancestors.

Churinga is a highly significant object connected to Dreamtime. It is - a personal identity object given at the point of a boy's transition into manhood. The Churinga is made of oval boards of wood or stone, and using graphic signs and drawings, the sacred sites of a boy's ancestors, along with associated rituals, are indicated. Personal identity is developed by accumulating ritual knowledge and ways of caring for tribal interrelationships and creating stories that continue to exist through them. The Churinga represents each individual's connection with a specific dream entity. Levi Strauss (1964) regarded Churinga as an object connecting the past embodied in the materiality of the present as it symbolizes an ancestor's body. The lines depicted on the Churinga, connecting the geometric shapes, mark the path connecting the elements and the dream entity's geographical journey. All forms depicted on this elaborate personal and tribal memory board indicate that community belonging begins at birth. Customarily, every Churinga links a specific totem to a boy or girl and thus provides them with community belonging. This links a child's spirit to a living spirit and to the Churinga artifact (Levy, 2017; Moisseeff, 2002; Moisseeff, 2017).

As an object connecting an ancestor and a young man, Churinga embodies his communal belonging and determines his place within the community (Moisseeff, 2002). The Churinga intertwines the communal with identity.

Using an artistic, physical object, we can conclude that Indigenous Australian culture manages to simultaneously build and present personal and community identity through the preservation and continuity of the myths associated with a shared space (Moisseeff, 2002). Alongside tribal Australian society's social need

for a personal ritual memory board, which, in its essence, essentially connects to the sense of community belonging, the Luba society in Africa, whose need gave birth to an artifact addressing solely community identity, is presented.

The Lukasa – the Collective Luba Tribe's Memorial Board

The African Luba tribe developed a collective memory board, the Lukasa: tribe members can use the board to remember different events and their community's history. Living in the Democratic Republic of the Congo, the Luba tribe was considered the inventor of one of the most complex and brilliant methods of historical recording: a collective historical memorial board. Art among the Luba was regarded as vital in tribal culture and used alongside language to pass on and manage rituals (Roberts, 1998; Bakamana et al., 2021).

The wooden Lukasa board, studded with colorful beads, metal pieces, and shells, is a clear example of artistic work in the service of rituals, mythology, and history. It presents rich contents: royal history with kings' names, courtiers, and duties. It also marks holy places, the abode of spirits important to a tribe, songs, proverbs, and family genealogies. This fascinating artifact contains tribal and community identity features and consolidates historical memory. Thus, it is possible to describe the Lukasa board as a motherboard of the Luba tribe's thinking, storing information from broad areas within, starting with cosmology through the location of medical plants to the order of royal dynasties. Every bead, shell, and metal piece on the board, simulating a female body, symbolizes a holy place, event, journey, or other data. Most importantly, it symbolizes a path of remembrance. The Luba people describe memory as a string whose beads are rethreaded every time history is told. By running fingers over the beads, historians can be inspired to relate the history and challenges to political issues. Since the court historian of the Luba tribe is also a dancer, historical episodes connected to the relevant contemporary context are intertwined in the choreography of his dance, following the beads' path (Roberts, 1998; Roberts, 2011). Notably, only court historians can decipher, remember, or compose narratives for the tribe, following a beads' path. Every historical approach a historian carries is a performance in which the narrative transforms according to circumstances, place, and audience.

Luba tribe religion is based on the worship of their ancestors as well as paying respect to spirit beings. Tribal rule plays a central role in structuring and using memory in the face of new circumstances. The importance of the king was derived from his role as a link between ancestors and living people (Bakamana et al., 2021). Colonialism brought about a change in leadership structure in many societies. Despite this, Luba's leadership managed to maintain its power for a long time (ibid). This Lukasa contains the characteristics of communal tribal identity and consolidates historical memory. The Luba tribe has excelled in preserving tribal leadership without mixing in colonial influences like other African nations. This

can partially relate to the existence of the Lukasa, which is, therefore, an example of using an artistic object for identity and community belonging.

The question is whether and how creating and using community memory boards can contribute to personally inspiring people inspired by these tribes and adapting to modern society. One of the tools we will use to create personal memory boards in the program is the metaphoric collage, which uses visual language and emotional and social aspects to expose meaning, some of which is hidden. Visual representation can arouse hidden internal knowledge, a sort of additional dimension that is discovered and exposes hidden layers. The collage technique is available and does not require experience; it enables profundity and diving into the depths of the soul (Russo-Zimet et al., 2009).

This tool, based on language and visual art, is rich in signs and can expand a researcher's field of vision. Work in collage techniques enables representation from various content worlds while creating something new consciously or not (ibid). Creating a metaphoric collage and collecting data is carried out in some stages: (1) participants are given diverse creative materials; (2) instructions and materials are provided to express a topic or idea in 30 minutes. Written text can be added, but no topic should be discussed during creation; (3) Participants' number collage sections are described verbally; (4) Participants report their creative process and a dialogue develops. In this program, based on the Hero-Heroine's Journey, participants were asked to summarize their heroine's journey through a metaphoric collage.

The Hero's Journey Model

Joseph Campbell (1904 – 1987) diluted the essence of heroes' stories from all the mythologies he explored into a structure called 'the hero's journey' (Vogler, 2017). The key motif of this journey addresses the internal essence, standing at the basis of life, which enriches a hero's social world (ibid). In his *The Hero with a Thousand Faces* (1949), one can be impressed by his monomyth concept, focusing on similar sides appearing in myths worldwide (Vogler, 2017). Underlying the monomyth idea is a perception of a nuclear unit of a hero's adventures, in various cultures from Eastern figures, through Greek narratives and Biblical stories: separated from the world, to penetrate power's internal source and return to the world after a transformation.

Based on Campbell's (1949) hero's journey, a week-long workshop was conducted in Germany in 2018 with 14 participants seeking to create a learning experience relating to archetypes, imagination, and more profound recognition of the internal I, leading to greater self-empathy and empathy with others and the world. Research conclusions from interviews and the researcher's experience were that the internal process led to more authentic relationships and empathetic actions (Lehner, 2022). Although in a different research field and aiming toward participants' internal change, similarities to the current intervention program, aimed at internal and community change, can be identified. The work that Lehner

referred to, using stories and art, touches directly on methods used in the current intervention program and strengthens the acknowledgment of their qualities in a change process. Methodologically, both programs use art: Lehner’s workshop used numerous arts: plastic art, drama, dance, masks, and music, whereas the intervention program was based on employing myths, narratives, and plastic art. Concerning the model and unlike Lehner’s project, the decision in the intervention program was to utilize the Hero-Heroine’s Journey and an art project as tools for community and personal development. Another decision was to use the collage technique to create memory boards, first individually and later by combining them to make collective memory boards. This was inspired by Churinga and Lukasa objects. Details are provided in the following methodology section.

Methodology

An intervention program based on the *Hero-Heroine’s Journey model*, focusing on the interface between myths, personal stories, and art, was implemented to examine whether and how, based on tribal examples, memory boards can boost a sense of self-esteem and belonging among 40 participants from three third-age clubs in a central city in Israel. Each such process lasted 12 weeks, from 2023 to 2024.

Table 1: Characteristics of participants in the intervention program

Participants characteristics	Values	Frequency (%)
Gender	Male	1 (2.5%)
	Female	39 (97.5%)
Family status	Not in a relationship/married ¹	17 (42.5%)
	Married or in a relationship	23 (57.5%)
Educational level	High school	9 (22.5%)
	Professional diploma	9 (22.5%)
	B.A.	13 (32.5%)
	M.A. of Ph.D.	9 (22.5%)
Socioeconomic status	Far below the average	2 (5.0%)
	Below the average	4 (10.0%)
	Average	25 (62.5%)
	Above average	9 (22.5%)
	Far above the average	0 (0.0%)

Religiosity level	Secular	6 (15.0%)
	Traditional	15 (37.5%)
	Religious	14 (35.0%)
	Orthodox	5 (12.5%)

Note: One is not in a relationship: 3 indicated they are single, 2 are divorced and 12 are widowed.

Every session followed one Hero's journey stage, and participants learned myths associated with that stage. After sharing myths with personal stories, participants created a card using the collage technique. Each participant produced a card for each session. This technique enables profound expression and is accessible to all without artistic experience. Collage is ideal for breaking and reassembling our life stories, consciously or not (Russo-Zimet et al., 2009).

Using these collages as memory boards relied on the Lukasa and Churinga concepts and are, in fact, a unique mix between these two memory boards. This was achieved in two ways: (1) At the end of each session, a type of Lukasa, made up of all personal collages, was placed before the participants. Two examples are provided below.



Figure 1: "Lukasa" from 8th meeting in Ein Kerem club, demonstrating the subject of Ordeal

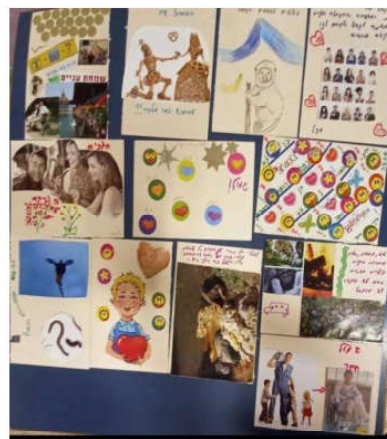


Figure 2: "Lukasa" from 7th meeting in Ein Kerem club, demonstrating the subject of Reward

The works were joined into a multi-piece collage. This observation allowed further assimilation of the process, connecting individual artworks and relating personal narratives to other group members' artworks and narratives. Hence, the whole group's memory is echoed in diverse voices. (2) participants were asked to place their work in order at the end of all sessions. The 12 collages can be defined as personal and individual memory boards or Churingas in 12 parts.



Figure 3: Collage works made by Kiryat Moshe participants

Metaphorical collage: This research tool enables the expression of hidden meanings integrated to summarize the Hero-Heroine's Journey. It can expose a profound and hidden internal dimension (Russo-Zimet et al., 2009). It enables an overview that strengthens themes emerging in interviews and examines the program's effect on research parameters. The metaphoric collage tool was chosen to acquire further information by uniting visual and verbal representations. This technique was employed as a memory board for the entire process, using a small sample of six participants who sought to summarize their journey. One of the innovations this article presents is the adaptation of this research tool from the field of education to a sociological research field as one of the means for reemploying memory boards.

Semi-structured interviews: Of the 40 program participants, 10 were interviewed to acquire information about their intervention program experiences, emphasizing the examined parameters. The interviewees could describe their experiences and the program's effect and answer specific questions relating to changes in their sense of group belonging and self-esteem.

Following is an example stated by relating to group belonging:

"..I find out about people that, wow, another fascinating one and another fascinating life story, .. and it enriches me. It is something to connect with the other. I had no idea who he was, just by his appearance or by some of the sentences he said. I was not impressed by anyone.

However, when I hear stories, I am just, wow...It is like I am discovering a world. A completely different world through this workshop. The two stories, like, ..really even constitute a mission for my life" (Participant 8, Female, 72 years old).

"This chapter of rising from darkness and grief had a great impact on me, and I found parallels in my life as well. The story of the lady whose name I do not know, who said that her mother used to take them to the sea and would say, 'Here we are crying, not at home,' had a significant impact on me I also knew it, but not really in such a tangible way" (Participant 7, Female, 86 years old).

".. Each time ... I feel even more: more confidence, more pleasure, more attention, and more social ... I mean, everyone is still ready to hear from me, have your say, share, say."

"I have never been in a community. You are always lonely, actually. It was me and my husband, my husband and me, and that is what it was. We worked together and progressed in everything together. I always thought I was alone and not in the community, and therefore, I thought, "It is good for me here now" (Participant 4, Female, 87 years old).

"...Because we exercise, we do not talk, ...say good morning and all, ...life stories. What women have been through... and you saw that women told things that I do not think they ever brought up in public, if at all.... The feeling of caring has been present in the group from the beginning, but there is no doubt that it might do something one more time. You know people, how shall I say, in other aspects of life, which I believe is important" (Participant 10, Female, 74 years old)

Below are some examples of participants relating to the sense of self-esteem:

"I think I felt it last week when I approached a certain crossword puzzle called black and solve, and the children did it; I have never tried... and suddenly I got into it and felt that it came from here, from the creation maybe, or from the openness, I think it came right from here, Because they also asked me, oh, did you suddenly start? So I said yes, I think it was from the workshop."

"I think I got into art, but I never touched art. I mean, I've never drawn, nor was I in a drawing class as a child. I think even one of my friends told me to come to a drawing class; it suits you"

(Participant 6, Female, 65 years old).

"The expression that I give also surprises me....that I can express myself in such an audience, that I later meet with, and that is it, this is not an audience that I later leave, and an audience that I meet with in all kinds of other activities, so yes that I can express myself, that I dare to express myself. It strengthened my side of courage" (Participant 3, Female, 79 years old)

“... the fact that I shared myself and the girls participated, each in her personal story, yes, definitely, definitely gives you a good place for yourself” (Participant 9, Female, 75 years old).

Table 2. Characteristics of interview participants

Subject	Gender	Age	Third age community club	Marital status
1	Female	71	Ein Kerem	Single
2	Female	61	Ein Kerem	Married
3	Female	79	Ein Kerem	Widow
4	Female	87	Beit HaKerem	Widow
5	Female	70+	Beit HaKerem	Married
6	Female	65	Kiryat Moshe	Married
7	Female	86	Kiryat Moshe	Widow
8	Female	72	Kiryat Moshe	Divorced
9	Female	75	Kiryat Moshe	Married
10	Female	74	Kiryat Moshe	Married

Results

Examining the verbal explanations accompanying the metaphorical collages among the six participants in the process, which summarized the Heroine’s Journey workshop and each one’s personal interpretation of her private journey, one can find many references to the sense of self-worth. For example:

“Little by little, I discovered that there was a forgotten world inside me, and I allowed and am gradually allowing it to come out to do what I love... And everything at a different pace than I have known until today, like just sitting and staring at the horizon” (Female, 67 years old, Ein Kerem club).

This section addresses the example of a woman who participated in both the interviews and in the metaphorical collage process to clarify how the visual text relates to what was said in the interview. In this example, there is a reference to self-esteem as well as to the broader sense of belonging to Jewish and Israeli culture.

The following examples demonstrate a connection between content emerging in one participant's collage and an interview to illustrate how a metaphoric collage can serve as a contemporary model for personal memory boards. Since an in-depth analysis of metaphoric collage is broad, this example only illustrates how it is possible to use this tool to construct memory. In the interview, these participants described the workshop experience as follows:

"It was a learning experience in many aspects. I felt touched, and I could open and feel things I thought were no longer in me, that I had gone past them. It was really touching. It brought me back to specific periods in my life. It connected me to things I understood when I was there" (Participant, Female, 71 years old).

She also stated, "This is a group meeting, but there is also a sense of individuality: Everyone finds herself in her own niche.". Regarding using myths, the interviewee said,

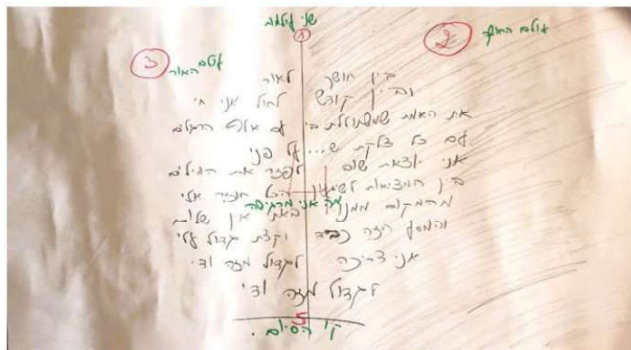
"This opens the conversation: the myth of this unfortunate daughter (referring to the myth of the Chinese goddess Kuan Yin), who had to give everything to her father. It connected me to my father - not connected, perhaps, but it made me think" (Participant, Female, 71 years old)

About the collage creation stage, she said:

"Personally, I find it fascinating. It was no accident; I found myself taking a carton/cartoon from nowhere, a picture, or a sentence that connected with me. I am already curious to get 12 cartons...already curious to know..." (Participant, Female, 71 years old).

Collage Visual Description: Half the page is black with delicate pencil colors. Half the page is white, with some words from the song *Between the Sacred and the Profane*.

Collage content: Two worlds are presented in parallel: the world of darkness and the world of light between which she passes and knows she has to progress and grow. The song talks about difficulty, those same places, and things she hinted at in the interview, which she thought she had already been through.



Note: Text translation: (1) The line separating the two worlds. (2) The world of Darkness. (3) The world of light. Song words are divided between the worlds. (5) Finish line: Between darkness / and light And between the sacred / and profane, I live With every scar / on my face I go out again / to scatter the words Between reality and madness / It's all coming back to me The place from whence came / has no peace in it And this journey is heavy / and a little too much for me. I need / to grow out of it and that's it To grow out of it, and that's it (*across the worlds)

Figure 4: Metaphorical collage No. 1

One can find here echoes of challenging experiences at which she had hinted in the interview,

"...and I could open things and feel things that I thought were no longer in me, that I had gone past. It is really touching...it brings me back to a specific period in life. It connected me to things I understood when I was there (Participant 1, Female, 70 years old).

Through the desire to create another reality, as the heroine she is, using part of the song written on the collage, she said, "I need to grow out of it, and that's it, to grow to grow out of it, and that's it." This small section presents a capsule of change toward which she was heading, or at least intended to. The choice to reach a more profound conclusion of the heroine's journey after 12 sessions with magazine pictures and many colors is associated with a complex situation in which she found herself previously and served as a personal memory board of what she thought she had undergone and again wound and provoke the place "between reality and madness" (from the song).

Participant's numbering and description of collage: When asked to mark various elements in her collage and speak about them, she divided them into five parts; this is what she wrote about each part:

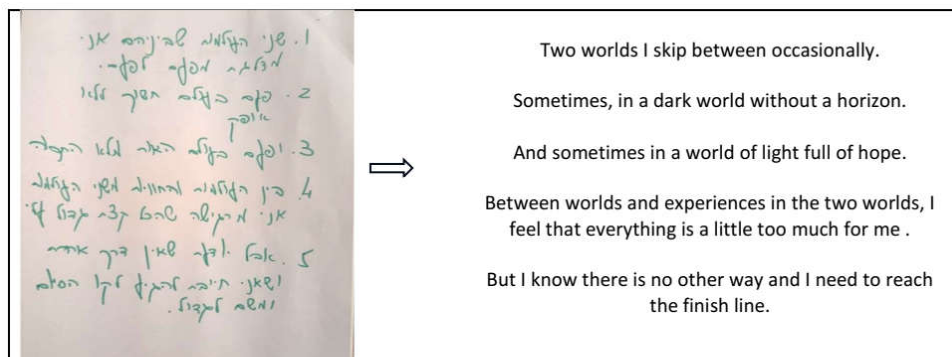


Figure 5: Metaphorical collage No. 1 verbal explanation

In her summarizing collage, one can see a memory board of a long life journey and a memory board of the moment in which it was created. The five parts she enumerated in the collage represent the heroine she is. This is an example of a personal memory board representing a spiral movement in her life. The work strengthens the interviewer's statement that "it was not by chance". Every picture or sentence she encountered and connected with came from a deep place where she could discover another dimension of herself.

Discussion

First, it is important to emphasize that this article presents an observation and experimental adaptation of tribal dynamics responsible for community belonging values and a sense of self-esteem in contemporary communities. Therefore, there is no data but merely an experiment that can suggest the benefits of using tribal mythology-based tools.

The previous chapter presented how metaphorical collage strengthened interview topics.

Examining the example presented in the Results section, we see an interesting dimension that strengthens the use of metaphoric collage as a type of modern Churinga. However, first, we must refer to the collage technique in all sessions and create the basis for using memory boards. Throughout the intervention program, creating collages allowed the assimilation of myth content and their profound connection, sometimes subconscious, to personal stories (Russo-Zimet, Avivi-Dan & Gilad, 2009). In practice, we created memory boards, where individual and collective content was mixed into every visually meaningful text. Every such card documented non-verbal topics in the heroine's journey. A new type of memory was created.

Inspired by how every Churinga links a particular totem to a boy or girl, providing them with community belonging (Levy, 2017; Moisseeff, 2002; Moisseeff, 2017), the sessions produced structuring another belonging, adapted to participants' needs. The deep connection between a participant and the society in which she lived and myths from other cultures worked on two levels: first, it was intended to produce a deep connection between each one and her abilities and personal and general culture, and second, a network connection within the whole group undergoing the experience.

Regarding metaphoric collages, the song *Between the Scared and the Profane*, as quoted in the metaphorical collage, is about hardship and things she had undergone, as hinted in her interview. Still, it also exposes another level, cultural, much like in the Churinga, as argued by Levi Strauss (1964). Choosing a song about the movement between the sacred and profane (performed by a religious singer) connects the participant to the Jewish space from which she and her ancestors were nourished. Over and above the internal journey represented in the song, the cultural Jewish context is present in the text, tune, and performance. Thus, perhaps subconsciously, she seeks to be strengthened through her roots. Similarly to Churinga, she positioned herself within the Jewish text and cultural space in which she lives.

As belonging can be seen as a sense of home in the broadest sense (Block, 2018), this example suggests a participant's broad cultural connectedness, as expressed in the metaphoric collage she created, refers to the feeling of self-esteem that grows both from the content of the Hero-Heroine's Journey, intending to develop internal meaning and the collage technique learned and using metaphorical collage in particular (Vogler, 2017; Lowe, 2000).

Through artistic expression and the new technique learned, the participant expresses the struggle of the heroine's journey "between worlds and experiences from two worlds; I feel that everything is a little big for me" and her desire to become stronger in the heroine she is: "I need to grow out of it and that's it, to grow out of it and that's it." Also, echoing the Churinga, developing self-esteem and community belonging, her sense of belonging to the Jewish cultural space is expressed.

We can conclude by referring to these tribal art models as serving the Hero-Heroine's Journey model first by their mythology-based meaning and, secondly, by their purposes to address and enhance social and personal identity issues. Since this community art intervention program intends to strengthen community belonging values and a sense of self-esteem in contemporary communities through

myths and art, the focal points of these tribal art models are perfectly compatible with those of the program.

Conclusions

This article referred to artistic objects and processes as consolidating personal and community identity. Tribal artistic objects and contemporary community art action have a noticeable social effect on individuals and communities. The need to recognize the uniqueness, strength, and personal qualities that can contribute to society still prevails in modern times. Praising individualism, modern society forgets to connect individuals to a sense of self-esteem deriving from their unique contribution to the overall fabric, harming the roots of a sense of belonging. Community art projects can meet some of these needs.

Sociological analysis of the art and society encounter shows that art has served as a vital tool in representing and preserving community myths and values while enabling self-esteem to grow. The creation and use of memory boards are a bridge between the past and present and between individuals and the community.

The conclusions arising from analyzing the use of artistic memory boards in tribal and modern societies are:

Tribal dynamics responsible for community belonging values and self-esteem are already less relevant, a fact that requires a different type of response. One such response is making them relevant again to some extent by re-using artistic memory boards for the benefit of individuals and contemporary communities.

In a modern, contemporary society with all its variables, in which the need for belonging still exists at an individual and community level, one must respond to these needs to develop self-esteem. Contemporary community art projects can create a recall process with tribal wisdom and the accessible tools it developed.

The metaphoric collage tool was presented as a type of Churinga summarizing the heroine's journey process, revealing the potential to express self-esteem and deepen the sense of belonging. However, there is a place to deepen and expand research on the topic.

Artistic products functioning as memory boards in community art projects, inspired by tribal memory boards, can change the sense of belonging and self-esteem. By continuing to encourage these techniques and means in community art projects, we will be able to contribute to enhancing these parameters among community members.

Using this tribal technology, participants achieved a profound sense of belonging, especially by introducing the concept of Lucasa and using it with group members' collage works. A deep sense of wider cultural belonging was also accomplished by using the metaphorical collage as a conceptual Churinga.

Experimenting with the Churinga model through collage work to induce a sense of self-esteem enhanced this sense among participants.

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