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Organizational Restructuring and the Process of Image Making: An Arts-based Inquiry of the Image Making Experiences Provided for the Delegates of a Religious Congregation Involved in Restructuring

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Organizational Restructuring and the Process of Image Making: An Arts-based Inquiry of
the Image Making Experiences Provided for the Delegates of a Religious Congregation
Involved in Restructuring

by

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A research paper presented to the
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Abstract

This phenomenological study examines the impact image-making experiences had on the leadership restructuring of a women's religious congregation. Six Catholic women religious ranging in ages 65-85 participated in an arts-based workshop informed by art therapy theories to explore the meaning of making art during their Province Chapter meetings in which leadership restructuring was on the agenda. In addition, 42 of the 80 Province Chapter delegates responded to a survey about their experience. The data collected includes the survey, the workshop process, the images made by the six participants, their verbal sharing about their image, and their written reflections. Five common themes emerged from the study which speak to the impact the image-making process had on the organization's leadership restructuring. Increased participation, enhanced communication, emergence of new ideas and insights, awareness of feelings, and embracing a sense of mystery or unknowing each affected the re-organizational process in a different way. The findings imply that art therapy theories and art therapists can benefit not only individuals in the clinical setting but also organizations and communities.

Dedication

To the Sisters of St. Joseph of Carondelet, Los Angeles Province:

May your great love of God forever be a blessing to those in need.

Acknowledgements

Table of Contents

List of Figures

Introduction

This research project examines how image-making processes influenced the organizational restructuring of a women's religious community. Five data sources were crossed referenced for common themes that may have contributed to the process. It became clear that image-making did indeed offer additional benefits not available through solely presentations and discussions.

The Study Topic

The Congregation of the Sisters of St. Joseph, Los Angeles Province incorporated three visual art processes during their October, 2012 and April, 2013 meetings to assist the delegates with surfacing and embracing new ways of envisioning their organizational structure. The qualitative research in this study aims to understand if the image-making experience enhanced their restructuring experience. To better understand the dynamic six of the delegates were invited to attend a two hour arts based workshop. In this workshop they engaged in image-making to reflect on and articulate their understanding of the experience they had at the Province Chapter. Did image-making in the context of their provincial meetings help or hinder the reorganizing process and in what ways?

Five types of data were analyzed: a survey sent out to all 80 Province Chapter delegated; a workshop attended by six of the delegates; the images created in the workshop; the group sharing around the images; reflections written by the workshop participants. Each data source was transcribed and analyzed for emerging themes individually. Then the themes were crossed referenced across all the data sources. Five common themes emerged as having significant impact on the restructuring process of the organization.

Significance of the Study

A better understanding of how the creative processes were experienced by the delegates as they considered re-structuring their leadership may inform other developing organizations what image-making can offer to the process of restructuring. The findings may prove useful to the art therapy community by expanding the ways in which art therapy theories can benefit not only individuals in the clinical setting but also organizations and communities.

Background of the Study Topic

Many organizations have evolved from a top down, one person authority structure to collaborative approaches of operation involving all stakeholders. In the case of the Sisters of St. Joseph of Carondelet, Los Angeles Province the role of authority has evolved from a single "Mother Superior" to a "Provincial" and her "Counselors." In addition a "Regional" served both the Council (Provincial and Counselors) and the sisters at large. The structure of the organization presently includes vowed members, committed non-vowed members and partners in mission, thus changing the role of authority. Leadership becomes a responsibility of all the members. A need and desire to restructure the relational roles with the selected leadership into "something new" became apparent.

McNiff (1977) interviewed 100 people to identify specific needs met by art expression. Three of the seven identified needs fulfilled in art-making inform this research. First, the "drive to explore novel situations; to resolve uncertainty within personal, social, and physical realm; to construct new concepts and thus develop personal knowledge; and to seek out meaning in the world" (p. 127) may have been experienced by the delegates. Second, the "need to communicate, to share feelings and to interact with other people" (p. 127) may have been helpful to the delegates. Third, the "desire to use the arts as a vehicle to change society and as a means to establish ethical standards" (p. 127) may have been activated in the delegates. Did the image-making processes employed by the Sisters of St. Joseph of Carondelet during their organizational development meetings address any of these needs?

There are many important aspects to consider in organizational development and change. Significant to this study is the open system natural model of organizational structure presented

by Hannan and Freeman (1977). The culture of the organization in this study resembles the

person or support cultures that views individual growth as important as organizational growth

(Deetz & Simpson, 2000). Metaphorical thinking that merges left brain styles of cognition with

right brain conceptual patterns has been shown to benefit organizational thinkers (Pink, 2005).

The expressive arts are being used in organizational and community development to reveal

possibilities not otherwise considered (S.Levine, 2011). Riley (2001) maintains that leading a

group through art exploration demands a trained art therapist who understands the evocative

nature of the materials, the directives and the reflection process. How exactly did the image-

making experience influence the outcome of this community's leadership restructuring?

Literature Review

This literature review first addresses theories on organization followed by recent ideas involving organizational development and change. Next, it reviews what the literature has to say about visual imaging as a way of knowing. An examination of what has been and is being done with the expressive arts in organizational development follows. Finally the art therapy literature is reviewed, specifically for what it has to offer those facing the challenges of organizational development.

Organizations

The literature represents an overview of some foundational approaches regarding what an organization actually is (Crozier, 1973; Hannan and Freeman, 1977; Lefton, 1973; Melcher, 1973; Negandhi, 1973; Porter-O'Grady & Malloch, 2003; Tosi, 2009; Wheatley, 1992;). This will establish relevant context for the research study.

Thompson (as cited by Tosi, 2009) identifies two complimentary fields of study with regard to organizations. Organizational theory which addresses the dynamic of organization in general and organizational behavior which studies how people and the groups they form interact within the organization. He groups the multitudes of theoretical views into four main models, with an additional category for other approaches that either combine or extend beyond the models. The *rational models* focus on an organization's design or structure. They are concerned with the flow of authority and management relationships. The *natural models* study how people adapt the structures of the organization as they themselves adapt in turn. Either of the two models can be addressed as a *closed system* or an *open system*. Closed systems understand the environment as stable and pre-determined whereas open systems assume that the changing

environment impacts the organization, its structures and the people within (Thompson as cited in Tosi, 2009;).

Significant to this present research study is the open system natural model as illustrated in a study by Hannan and Freeman (1977). This study takes an evolutionary approach to organizational design. They borrow concepts such as diversity of species, adaptive capacities, natural selection, environmental niches and population balance from ecological theory. In addition, new models rising out of the discoveries made in quantum physics (dealing with potentialities), self-organizing schemas (dealing with individual perceptions and freedoms) and chaos theory (dealing with fractals and strange attractors) are beginning to inform what constitutes an organization (Porter-O'Grady, & Malloch, 2003; Wheatley, 1992).

The models of organizational theory include five considerations (Tosi, 2009). First, impersonal rather than interpersonal relationships dominate because of the complexity of an organization. Second, an organization utilizes formal documents, policies and guides as references for actions and interactions. Third, goals and goal-directed activities provide the rational for authority lines and responsibilities. Fourth, a hierarchical structure accounts for the levels and degrees of authority. And finally, subdivided and specialized activities increase efficiency (Tosi, 2009).

Negandhi (1973) identifies three important variables operating on organizational theory—contextual variables, environmental variables and socio-cultural variables. The size of the organization, the technologies available, the way actions and tasks progress, the space and temporal factors and personalities are examples of contextual impacts on organizational studies (Melcher, 1973). Lefton (1973) analyzes how the clients of health care organizations are

environmental variables that influence their structures.   Some social-cultural variables are considered in Crozier's (1973) empirical studies of organizations in France. These studies reveal how culture influences the power dynamics operating within the system.

Organizational Development and Change

The literature offers a good amount of theories that address organizational development and change. Valuable to this research project are ideas on organizational learning, organizational culture and methods being used today to help organizations advance (Argyris, 1993; Deetz & Simpson, 2000; Holman, Devane, & Cady, 2007; Palus and Horth, 2008; Siler, 2013; Winkel and Junge, 2012). Argyis & Schon (1996) roots changes within an organization in its history:

Organizational learning occurs when individuals within an organization experience a problematic situation and inquire into it on the organization's behalf…In order to become organizational, the learning that results from organizational inquiry must become embedded in the images of organization held in its members' minds and/or in the epistemological artifacts (the maps, memories, and programs) embedded in the organizational environment. (p. 16)

According to Argyris and Schon (1996) learning may be product seeking—what has been learned, or process oriented—how it has been learned. Both begin with an inquiry which challenges an organization's capability to discover new perceptions and create improved patterns of actions and behaviors. The culture of an organization is a common arena where learning changes the system (Deetz & Simpson, 2000). What Argyris (1996) identifies as "behavioral settings for human interaction" (p. 7), Deetz and Simpson (2000) categorize into four prominent cultural patterns within organizations. Power cultures operate with a centralized authority most

often residing in the top few decision makers. Role cultures maintain a sense of identity through the role of a person and/or subgroup within the organization. Task or achievement cultures emphasize team oriented approaches which invite innovative responses to the system's challenges. And person or support cultures view individual growth as important as organizational development. In each of the above cultural patterns external factors such as company policy, communication avenues, and the physicality of the organization along with internal factors such as underlying assumptions, values, beliefs and unconscious material serve as openings for organizational change (Deetz & Simpson, 2000).

Holman, Devane and Cady (2007) offer a collection of methods used today in organizational development. The processes involve "high involvement" which engages "people in changing their own system" and a "systemic approach" that includes not only those within the organization but all those affected by it (p. xiv). Holman et al. (2007) pulled out seven common characteristics that make up an effective change process. First, a sense of contribution to something meaningful motivates involvement. Second, when what an individual has to offer the larger system is embraced, potential for exceptional advances surface. Third, methods that engage the whole person, "head, heart and spirit" (p. 12) bring inspirational changes. Fourth, those working within the organization know more about what it needs than any expert brought from outside. Fifth, stories that reveal meaningful information about personal experience within the organization advance collaborative improvements. Sixth, a systems perspective that keeps in mind the larger systems involved encourage tangible resolutions. Seventh, transformation is a process that continues far beyond the plans made (Holman et al., 2007).

Siler (2013) puts all seven charateristics into action when he asks organizations to explore problematic issues and surface creative solutions by physically building models that

evoke metaphorical communications. He names this procedure *metaphorming* based on the metaphorical thinking often operating in what he calls the genius mind.

Palus and Horth (2007) have successfully used their process titled *Visual Explorer* to address the diversity of perceptions and worldviews operating within an organization. Two hundred and twenty-four colorful images help participants communicate their differences and similarities around a particular issue in meaningful and creative ways.

Finally, Winkel and Junge (2012) describe in five case studies what a professional graphic facilitator can offer organizations as they progress toward development. They point out that the graphic facilitator goes beyond simply recording in image the organization's proceedings and "address the subconscious and unspoken material which emerges through group process" (p. 9). The case studies illustrate how culture within an organization can change and how organizational structure can evolve using visual thinking.

Visual Thinking

The literature on visual thinking includes the visual system, concept formation, perception, visual cognition and metaphorical thinking (Arnheim, 1969; Berger, 1972; Hanks, 1977; Piaget, 1971; Pink, 2005; Tovee, 2008; Tufte, 1990). It represents a contemporary platform of knowledge on which this research project can build.

The visual system develops at infancy (Tovee, 2008). Tovee (2008) emphasizes that without stimulation the mechanics of the eye may be fully functional however, the visual cortex will not develop the capacity to respond and blindness results. With the proper stimulation the visual system develops capacities to perceive light, reflection, space, texture, color, shape, dimension and motion which the cortical structure organizes in a meaningful way (Tovee, 2008).

In general the left hemisphere which attends to the right side of the body is detail seeking while the right hemisphere which controls the left side of the body perceives the larger context, the whole picture (Pink, 2005; Tovee, 2008).

Tovee (2008) and Berger (1972) both differentiate perception from visual stimuli and point out that what we perceive is not always exactly what we see. "Perception seems to be less a representation of our environment, but rather an interpretation, and our interpretation may change based on cognitive rather than perceptual factors…visual stimulus does not have to change for our perception to be transformed" (Tovee, 2008, p. 180).

Berger (1972) sheds additional light on these ideas when he points out that being seen influences perception just as much as seeing: "Soon after we can see, we are aware that we can also be seen. The eye of the other combines with our own eye to make it fully credible that we are part of the visible world" (p. 9). He continues to explain that verbal language is often the metaphorical attempt to understand how the other sees while at the same time communicates what you see. He presents examples showing that a painting is the painter's way of seeing and a photograph reveals the photographer's perceptions. Berger (1972) asserts that "every image embodies a way of seeing" (p. 10) and at the same time holds the perceptions of the viewer.

Arnheim (1969) explains how visual perception is foundational in the forming of concepts: "The mind, reaching far beyond the stimuli received by the eyes directly and momentarily, operates with the vast range of imagery available through memory and organizes a total lifetime's experience into a system of visual concepts" (p. 294). He then weaves in imagination and reasoning to illustrate how people use these cognitive processes to solve problems, create art and reflect on experiences. In doing so Arnheim (1969) eliminates the

distinction many psychologists make between sensory perceptions and cognition and demonstrates how "every pictorial analogue performs the task of reasoning by fusing sensory appearance and generic concepts into one unified cognitive statement" (p. 148).

Piaget's (1971) theory of cognitive development states that a new stage of cognition is not displaced by the previous stages but rather incorporated into a qualitative advancement thus supporting Arnheim's (1969) and Tovee's (2008) assertion that sensory data continues to form cognition throughout the lifetime.

An image then is not actually what you see but what you think you see (Hanks, 1977). Cognitive art (Tufte, 1990) includes images such as diagrams, graphs and charts in addition to pictorial representations and abstracts. Images arrange ideas visually "where they can be evaluated, refined, understood, communicated and resolved" (Hanks, 1977, p. 3). Arnheim (1969) maintains that cognitive images function as picture (portrayal of things in degrees of abstractions), sign (when the image stands for something like written language does) and/or symbol (portrayal of abstract concepts).

Pink (2005) emphasizes his discovery that a new form of organizational thinkers are displaying aptitudes that merge left brain styles of cognition with right brain conceptual patterns. He calls this style of cognition "high concept and high touch" (p. 65) and identifies six features essential to this style of holistic thinking. First, function must be merged with design to create not only usefulness but also beauty. Second, argument must be merged with story to place information within an engaging context. Third, focus must be merged with symphony to integrate specialization into a whole picture. Forth, logic must be merged with empathy to insure a relational base that promotes caring. Fifth, seriousness must be merged with play to maintain

health and well-being. And sixth, accumulation must be merged with meaning to include "purpose, transcendence, and spiritual fulfillment" (p. 67). Pink (2005) declares we are approaching "the age of art and heart" (p. 234).

The Expressive Arts in Organizational and Community Development

This section examines how the expressive arts are being used to further organizational, and community development. The literature falls into three categories: social action (Huss, 2011; Knill, 2011; Levine, & Levine, 2011), revealing an organization's unconscious material (Barner, 2008; Barry, 1994; Westwood, 2007), and art-therapy based organizational consultancy (Huet, 2011, 2012).

Knill (2011) presents a case study involving twenty-five United Nations personnel who manage war zone refugee compounds. Using music and dance he demonstrates how conflict resolution through the expressive arts guided them towards new perceptions. Whether the art form is visual, poetic, music and/or dance, he believes the expressive arts provide a *de-centering* into a "surprising-unpredictable-unexpected space for the logic of imagination to discover solutions otherwise inaccessible" (Knill, 2011, p. 55). Following the de-centering the facilitator re-centers the community, validates the art expression, and together they reflect on insights pertinent to the problem at hand.

Huss (2011) studies artwork produced by a community of Bedouin women who belong to empowerment groups run by a variety of NGO's (non-governmental organizations). She discovered how image making enables them to show their voice of resistance rather than risk speaking out in the oppressive and impoverished culture. Huss (2011) uses the phenomenological approach as the women discuss and interpret their own work in a group

setting. "Artistic expression becomes a way to show the problem in its social context," (p. 101) raise consciousness, and provide agency where none previously existed.

Both Knill (2011) and Huss (2011) demonstrate how art expression can help a community move themselves forward in a transformative way. S. Levine (2011) has a name for when the one making the art is being shaped by the art and the art-making process. He calls it *poiesis* after the Greek word meaning the "act of making in general, and artistic making in particular" (p. 23). S. Levine (2011) emphasizes that the art work expresses a worldview more than an individual self and that the correct way to approach it is to consider how "it affects me, both in the making of it and in the experience of it once it is made" (p. 26). He asserts in this way the art can alter a person's worldview and reveal possibilities not otherwise considered.

E. Levine (2011) reminds us what is apparent in the above studies—that the expressive arts are based in play. She relates how play can bring about new ways of being in the world while at the same time actually forming the world itself. Similar to Winnicott's (2005) ideas about play, Levine confers that through play in the form of art-making "human beings are also taking part in the fundamental work of being human" (p. 38).

Art therapy methods can prove useful in dealing with the unconscious mechanisms of an organization (Barner, 2008; Barry, 1994; Westwood, 2007). Westwood (2007) conducted a workshop inviting participants to explore the organizations they worked in through art-making. She maintains that "to focus on the hidden or unconscious dynamics within an organization…allows a therapeutic view [that is] concerned with the emotional and psychological welfare of people" (p. 40). It identifies, validates, communicates and helps surface appropriate responses to the hidden aspects of an organization in distress. An important

observation made by Westwood questions "how to hold and work appropriately with the personal unconscious material that arises alongside the organizational unconscious material" (p. 53).

Barry (1994) merges methods from art therapy and depth psychology to inform his analogically mediated inquiry (AMI) techniques used in organizational development. He presents a case study involving military base personnel stuck in power struggles, sub-cultural divisions and territoriality. They were invited to make a sculpture out of blocks, cardboard, paper, etc. to depict the base in the present and how they would want it to be in the future. Barry observed four stages unfolding in the AMI methodology. After initial resistance a high level of activity is followed by a low-energy period "as if the client realizes that there is no place to hide; that even if not consciously acknowledged, the problem is out on the table" (Barry, 1994, p. 44). As reflection and insight regarding the issues take hold the energy level calms down and stabilizes. Barry identifies this pattern as "the movement from intellect to emotion and back to intellect" (p. 45). Finally, the affect that was transferred onto the analog becomes integrated and the image itself can be disposed of.

Barry (1994) remarks that during the process of inquiry one should attend to the overall analog before analyzing its parts. He also recommends looking closely at what is different or unusual "as it is the distinctive elements of an analog that prompt the client to move to new frames of understanding" (p. 43). The creations are not allowed to be viewed as art because Barry believes such a view might allow the client to avoid linking the analog and the difficult issues it holds with his or her organizational life. He maintains that defenses such as denial, belittling the task, ignoring or misinterpreting the task and/or helpless confusion can signify an important unconscious issue.

Deetz (2000) reminds us that metaphors are important in sparking new ways of visualizing organizational development. Visual metaphor can provide a way of surfacing hidden emotional attitudes, communicate them and make sense out of them within the restructuring process of an organization (Barner, 2008; Barry, 1994; Westwood, 2007).

Huet (2011, 2012) describes two projects involving art therapy-based organizational consultancy. She identifies three main themes pertinent to the studies. First, art making connects the participants with their creative potential. Second, it allows novel ideas to develop. Third, it assists in communication especially when words are hard to find. She recognizes the need for continued development of the field and invites further research.

Art Therapy

There is a void in the art therapy literature around the topic of organizational development. However, art therapy theories offer rich perspectives and methods relevant to the topic and examining the literature helps position the research project within the art therapy field as opposed to other epistemologies. The literature represents a variety of perspectives worth considering (Bentensky, 1995, 2001; Hass-Cohen, & Carr, 2008**;** Jung, 2010; Kapitan, 2010; Naumberg, 1966; Riley, 2001; Rosal, 2001; Rubin, 2001; Wadeson, 1980).

Rubin (2001) explains that psychoanalytic art therapy based on Freudian principles employs the art making process to release unconscious conflicts, discover defenses and coping mechanisms, bring insight and solutions to problems, and promote emotional understanding. It capitalizes on the dynamic of projection and transference directly onto the art allowing the client to observe and interpret the meaning of emerging themes, with the support of the art therapist. Resistance is often circumvented as well as repression through art making (Rubin, 2001).

Naumberg (1966) illustrates in case studies how the unconscious material can be more readily accessed through image and then understood and integrated.

Phenomenological art therapy, a humanistic approach sees a client's artwork as the "outward text of the inner-lived experience" (Jung, 2010, p. 202). It considers the idea that the human needs meaning, and meaning is achieved through an integration of one's experiences (Kapitan, 2010). Betensky (2001) maintains that through intentional looking (at the artwork) the body becomes conscious of what the eyes see. The artwork comes into existence in its own right. It becomes important and holds meaning for the artist. Through intense looking, the artist enters into relationship with the artwork, listens to the stirrings and impressions it evokes and connects with its message. The artwork with its own subjectivity becomes part of the artist in a new way. A new world reality is perceived (Betensky, 2001).

The eclectic approach to art therapy weaves a variety of psychological frameworks (Freudian, gestalt, Jungian, developmental, existential, group therapy) with the unique aspects of image expression into an integrated whole. Acknowledging the variety of psychological perspectives when incorporating image making and creativity allows the therapist to integrate and apply aspects according to the situation (Wadeson, 1980).

Rosal (2001) presents a case study illustrating how cognitive-behavioral art therapy identifies the patterns of thoughts and feelings that motivate behavior: "Creating art means that there is a concrete record of inner processes. This concrete record can be discussed, altered, and redrawn to satisfaction" (p. 217). In her study the new concepts expand the client's behavioral options, which in turn, were explored through art making.

Hass-Cohen (2008) links art therapy with neuroscience through six identified principles. *Creativity in action* considers how the purposeful actions of choosing materials and manipulating materials activate the motor-mirror neurons to enhance visceral-emotional connections. *Relational resonance* refers to how the client develops personal symbols and metaphors that express meaningful autobiographical memories involving interactions between the limbic system, the temporal lobe and frontal lobe. *Expressive communication and emotional processing* is enhanced through various experiences with the art media. Less structured media like clay and paint can heighten emotion, while color can invite the basic emotions such as fear, anger, sadness and/or happiness. The brainstem, basal ganglia, limbic system and the right cerebral cortex all collaborate to integrate and make meaning from the emotion. *Adaptive responses* are strengthened when expression through art making becomes more pleasurable and less stressful. *Transformation* occurs when the symbolic visual metaphors (involving meta-cognition) reveal to the client how he or she knows the self. *Empathy* is achieved as the therapist observes the actions, emotions and verbalizations of the art making client. The same brain areas are activated in the therapist as in the client experiencing the sensations. The acronym for these six principles spells CREATE (Hass-Cohen, 2008).

Riley's (2001) insights regarding art therapy groups are also pertinent for organizational development facilitators aspiring to incorporate image-making in their processes. She explains that leading a group through art exploration requires a shift in thinking and demands a trained art therapist who understands the evocative nature of the materials, the directives, the reflection process and the client's exposure. She emphasizes that "clients often are dismayed or re-traumatized by the emergent image, and this situation must be carefully handled" (p. 9). Image

making and processing within a group is evocative and powerful and Riley (2001) suggests that "at the minimum, supervision by a certified art therapist is recommended" (p. 9).

Conclusion

This literature review compared theories on organizations and organizational development, considered visual thinking and how the expressive arts are being incorporated into organizational development processes, and ended with insights provided by art therapy approaches. The specific literature was selected to set the stage for a more complete interpretation and understanding of the women, and their organization in this research study. It is clear that much is being done with the expressive arts and organizational change. However, the vital contribution art therapy has to make is often unacknowledged and remains scarce. There is a need for future research on image making in organizational development. Image making that includes the expertise of the art therapist who can offer much more than exclusively clinical services.

Research Approach

A mixed quantitative and qualitative research approach was employed (Creswell, 2009; Kapitan, 2010). The emphasis was phenomenological. Kapitan (2010) states that the phenomenological research study "portrays a typical or general essence of the phenomenon, but it is not to be viewed as universal to everyone who may have such an experience" (p. 143). A survey, with Likert scaled questions was sent to the 80 delegates. This survey helped identify the trends and general attitudes regarding the delegates' image making experience. It also helped to identify the participants for the workshop, and informed the researcher in designing the protocol. The image-making process, the images produced, group sharing, and personal narratives comprised the main qualitative data considered. Allen (2012) maintains that art and writing together, in the enquiry process, creates a connection between the thinking and feeling aspects of the person and "lends itself to the deepest kind of enquiry" (p. 13). The participants were invited to reach this depth during the workshop (see workshop protocol in Appendix B).

Method

Definitions of Terms

To better understand the important terms used in the study, formal definitions and/or functional definitions may prove helpful.

Organization: "an administrative and functional structure, as a business or a political party; and the personnel of such a structure" (Webster, 2002). In this research the term organization also includes the idea of congregation and community as a lived experience in the lives of the Sisters of St. Joseph. Leadership: "the office or position of a leader, the capacity to lead and the act or an instance of leading" (Webster, 2002). Leadership also includes every level of participation in decision-making by all members of the Sisters of St. Joseph. Organizational relationships within the context of the Sisters of St. Joseph comprise local, regional, vice-provincial, provincial, and congregational units of government. These relationships more recently include non-vowed membership and partners in mission (such as the personnel within the hospital, educational and social-service institutions sponsored by the Sisters of St. Joseph).

Design of Study

Sampling

To seek participants in this study, 80 delegates were surveyed about their experience using the Qualtrics survey instrument. The delegates were vowed members of the Sisters of St. Joseph of Carondelet, Los Angeles Province ranging in age from 50 to over 80. Forty-two responded to the survey. In the survey thirty-two delegates indicated interest in the art experience, and fifteen indicated availability on three proposed dates. A follow-up email was

sent asking the fifteen to identify themselves. Of the fifteen, six delegates were able to attend the two hour art-based research workshop and reflect on the meaning of the image making they experienced during their organizational development meetings. Two of the women were in their 80's, three were in their 70's and one was in her 60's. All of the participants involved in the workshop have been members of the community for over 50 years.

Gathering Data

The data gathering involved several characteristics as presented by Creswell (2009). The natural setting of an art studio allowed the participants an appropriate context to explore the topic through image-making. A board certified art therapist facilitated the workshop and enabled me as the researcher to objectively observe, take descriptive notes and verbatim samples of the process. Data from several sources were examined for common themes, patterns and trends. Inductive analysis fostered organic emergence of information that could be organized into increasingly abstract ideas. The participants' intentions and understandings remained paramount to the research findings. The theories informing the research data are grounded in the expressive arts as a way of knowing (Creswell, 2009).

The type of data gathered for this study includes the survey results, the researcher's observations and transcripts of the workshop process, the actual images produced by the participants, the personal and interpretive sharing of the participants during the workshop, and the written reflection each participant provided as a conclusion of the experience.

Analysis of Data

A phenomenological approach, informed by Betensky's (1995) four step process, was used with the participants as they engaged with the art materials, reflected on the process and shared their experience. First, the materials were chosen to support a variety of expressions. Second, the participants engaged in the process of making the art. Third, the art was placed on the wall and each participant was invited to look intently and reflect in silence on their images. Finally, each participant was invited to share their perceptions, feelings, meanings and discoveries with each other. The phenomenological lens provided a means to observe and understand the essence of the image-making experience in light of structural changes happening in the organization.

I continued with the phenomenological strategy by analyzing the data for themes and perspectives that revealed the participants lived experience of the organizational restructuring process. First a general reading of all five sources of data provided an impression of the overall experience the participants shared. Next, units of meaning were pulled out of the various data sources. The emerging themes then became the evidence of meaning and possible impact on the delegates and their organizational development processes.

Role of the Researcher

As the researcher my philosophical view is based on social constructivism. Creswell (2009) summed up this worldview as a seeking to understand the world with the awareness that subjective meaning comes through a variety of historically and culturally based perceptions. He

asserted that "The goal of the research is to rely as much as possible on the participants' views of the situation being studied" (p. 8).

I am a member of the Sisters of St. Joseph of Carondelet who facilitated the image-making experiences for the delegates at their Provincial Chapter. Astonished by the enthusiastic participation and outcomes of the processes, I considered it worthwhile to investigate the phenomenon. Mindfulness practices were utilized to help me address personal biases and preconceived judgments. I utilized Creswell's (2009) suggestion that the accuracy of the results be validated with the following strategies: Triangulation of a variety of data sources (i.e. survey, workshop process, participant discussion, images and reflective writings); detailed description of process and image including direct quotes from the participants; and a peer review protocol.

Results

Presentation of Data

Five data sources comprised the results of this study: The survey, the workshop process,

the images, the discussion, and the written reflections. Each one is presented in detail.

1. The Survey

Eighty delegates were sent to following survey via email. Forty-two completed the survey. The
following pages present the answers to each survey question.

1. Years in Community.
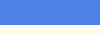
	Answer		Response	%
1	less than 10		0	0%
2	11-20		0	0%
3	21-30		1	2%
4	31-40		5	12%
5	41-50		12	29%
6	51-60		18	43%
7	over 60		6	14%
	Total		42	100%

2. I am always proud to be a Sister of St. Joseph of Carondelet, Los Angeles Province.

#	Answer		Response	%
1	Strongly Agree		32	76%
2	Agree		9	21%
3	Neither Agree nor Disagree		0	0%
4	Disagree		1	2%
5	Strongly Disagree		0	0%
	Total		42	100%

3. I am deeply concerned about the future of my Congregation.

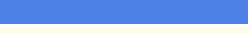| #	Answer		Response	%
1	Strongly Agree		22	52%
2	Agree		9	21%
3	Neither Agree nor Disagree		4	10%
4	Disagree		7	17%
5	Strongly Disagree		0	0%
	Total		42	100%

4. My values and the values of the Congregation are quite similar.

#	Answer		Response	%
1	Strongly Agree		20	48%
2	Agree		21	50%
3	Neither Agree nor Disagree		1	2%
4	Disagree		0	0%
5	Strongly Disagree		0	0%
	Total		42	100%

5. My input on Community issues is vital to my Community's future.
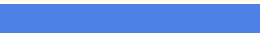
#	Answer		Response	%
1	Strongly Agree		23	55%
2	Agree		17	40%
3	Neither Agree nor Disagree		2	5%
4	Disagree		0	0%
5	Strongly Disagree		0	0%
	Total		42	100%

6. Working with and changing the image felt like a collaborative effort.
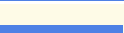
| #	Answer		Response	%
1	Strongly Agree		12	29%
2	Agree		22	52%
3	Neither Agree nor Disagree		5	12%
4	Disagree		2	5%
5	Strongly Disagree		1	2%
	Total		42	100%

7. Through the process I was able to communicate what was important to me regarding leadership structures.

#	Answer		Response	%
1	Strongly Agree		11	26%
2	Agree		23	55%
3	Neither Agree nor Disagree		3	7%
4	Disagree		3	7%
5	Strongly Disagree		2	5%
	Total		42	100%

8. Through the process I could say things I would not have said if we had conversation only.

#	Answer		Response	%
1	Strongly Agree		11	26%
2	Agree		12	29%
3	Neither Agree nor Disagree		11	26%
4	Disagree		5	12%
5	Strongly Disagree		3	7%
	Total		42	100%

9. Through the process I was able to listen to others' ideas and viewpoints more fully than if we had conversation only.

#	Answer		Response	%
1	Strongly Agree		13	31%
2	Agree		19	45%
3	Neither Agree nor Disagree		6	14%
4	Disagree		2	5%
5	Strongly Disagree		2	5%
	Total		42	100%

10. The image-making process evoked new perceptions, ideas and/or insights.

#	Answer		Response	%
1	Strongly Agree		15	36%
2	Agree		18	43%
3	Neither Agree nor Disagree		6	14%
4	Disagree		2	5%
5	Strongly Disagree		1	2%
	Total		42	100%
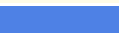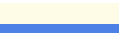
11. Manipulating the image helped me articulate my ideas.

#	Answer		Response	%
1	Strongly Agree		9	21%
2	Agree		17	40%
3	Neither Agree nor Disagree		10	24%
4	Disagree		4	10%
5	Strongly Disagree		2	5%
	Total		42	100%

12. Some surprising insights arose out of the image making process.

#	Answer		Response	%
1	Strongly Agree		14	33%
2	Agree		19	45%
3	Neither Agree nor Disagree		4	10%
4	Disagree		4	10%
5	Strongly Disagree		1	2%
	Total		42	100%

13. I feel my whole person was engaged in the image making process (head, heart and spirit).

#	Answer		Response	%
1	Strongly Agree		14	33%
2	Agree		11	26%
3	Neither Agree nor Disagree		11	26%
4	Disagree		5	12%
5	Strongly Disagree		1	2%
	Total		42	100%

14. How did the experience affect your motivation to deal with the issues regarding leadership structures?

#	Answer		Response	%
1	Much More Motivated		9	21%
2	Somewhat More Motivated		22	52%
3	Neither More Motivated nor Less Motivated		9	21%
4	Somewhat Less Motivated		1	2%
5	Much Less Motivated		1	2%
	Total		42	100%

15. Through the image making process my understanding of the issue "relationships with and within leadership" became...

#	Answer		Response	%
1	Much More Clearer		9	21%
2	Somewhat Clearer		21	50%
3	Neither Clearer nor Confusing		8	19%
4	Somewhat Confusing		2	5%
5	Much More Confusing		2	5%
	Total		42	100%

16. How comfortable were you in constructing the image of leadership relational structures?

#	Answer		Response	%
1	Very Comfortable		14	33%
2	Somewhat Comfortable		25	60%
3	Neither Comfortable nor Uncomfortable		0	0%
4	Somewhat Uncomfortable		2	5%
5	Very Uncomfortable		1	2%
	Total		42	100%

17. Making an image of my feelings helped me to be more present to the task at hand.
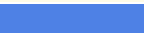
#	Answer		Response	%
1	Strongly Agree		7	17%
2	Agree		17	40%
3	Neither Agree nor Disagree		11	26%
4	Disagree		5	12%
5	Strongly Disagree		2	5%
	Total		42	100%

18. I enjoyed making an image of my feelings about the task at hand.
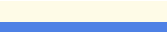
#	Answer		Response	%
1	Strongly Agree		11	26%
2	Agree		11	26%
3	Neither Agree nor Disagree		13	31%
4	Disagree		6	14%
5	Strongly Disagree		1	2%
	Total		42	100%

19. Making an image of my feelings helped me take ownership of my own emotional climate around the task at hand.

#	Answer		Response	%
1	Strongly Agree		11	26%
2	Agree		13	31%
3	Neither Agree nor Disagree		9	21%
4	Disagree		8	19%
5	Strongly Disagree		1	2%
	Total		42	100%

20. Making the image helped me feel validated in what I was feeling about the presentation and discussion on leadership structures.

#	Answer		Response	%
1	Strongly Agree		8	19%
2	Agree		11	26%
3	Neither Agree nor Disagree		15	36%
4	Disagree		7	17%
5	Strongly Disagree		1	2%
	Total		42	100%

21. It was helpful seeing the images others made about their feelings.

#	Answer		Response	%
1	Strongly Agree		12	29%
2	Agree		22	52%
3	Neither Agree nor Disagree		6	14%
4	Disagree		1	2%
5	Strongly Disagree		1	2%
	Total		42	100%

22. How comfortable were you in expressing your feelings through image making?

#	Answer		Response	%
1	Very Comfortable		19	45%
2	Somewhat Comfortable		14	33%
3	Neither Comfortable nor Uncomfortable		5	12%
4	Somewhat Uncomfortable		3	7%
5	Very Uncomfortable		1	2%
	Total		42	100%

23. I worked with the clay during the process.

1	Yes		19	46%
2	No		22	54%
	Total		41	100%

24. I used the clay to: Check all that apply

#	Answer		Response	%
1	help me think		10	53%
2	help me express my ideas		3	16%
3	calm any difficult emotions		5	26%
4	communicate something meaningful		6	32%
5	playfully express a difficult concept		11	58%
6	understand an issue better		4	21%
7	keep busy during boring conversation		4	21%
8	add something aesthetic to our table		3	16%
9	help me pay attention		8	42%
10	don't know why...it was just there		5	26%
11	other		2	11%

other
it was fun
Using a different medium was helpful in coming to more clarity regarding how I felt and engaged in the process.

25. How comfortable were you using the clay during the leadership structures presentation and discussion?

#	Answer		Response	%
1	Very Comfortable		6	32%
2	Somewhat Comfortable		5	26%
3	Neither Comfortable nor Uncomfortable		5	26%
4	Somewhat Uncomfortable		2	11%
5	Very Uncomfortable		1	5%
	Total		19	100%

26. I am willing to participate in further exploration to help Donna with this research.

#	Answer		Response	%
1	Yes		32	78%
2	No		9	22%
	Total		41	100%

2. The workshop process

The six women were welcomed and invited to find a space at the table. After introductions and review of the Experimental Subjects Bill of Rights (see Appendix C), they were asked to read and sign the Informed Consent form (see Appendix D).

The participants were visually reminded of the images made at their Provincial Chapter meetings through a short (three minute) PowerPoint presentation. They verified that they indeed remembered the processes under investigation through recognition of their images. Following the PowerPoint the facilitator, a licensed, board certified art therapist invited them to warm up with a scribble exercise. Each was given a 12" by 9" sheet of white paper. The facilitator invited, "Pick a color and make a scribble. I want you to just scribble all over the page and notice what that mark feels like." The participants chose bright colors…orange, blue, green, purple, and red. They

scribbled in unbroken movements filling the page with mostly curves and squiggles. The purpose of this exercise was to break the ice and encourage spontaneity. It took no longer than one minute.

The warm-up continued with more scribbling invited by the facilitator. "Now with the larger paper…get your whole body into the scribble. You are welcome to stand. Change color if you want. When your scribble is done put your color down." Three of the participants did stand up as they filled the larger 24" by 18" page with curvy lines. For approximately one minute they scribbled with large arm movements. The purpose was to loosen up the muscles, especially the arm muscles and at the same time discourage notions of producing a pre-conceived image.

They were then invited to add to the scribble. "Look at your paper. Turn it until you see something in there. Keep turning it until you see something. Identify something within the scribble and articulate it. Let something pop out and bring it out more. Take a look at what's come up for you. Welcome the image you see. Feel playful. Let the image enter the room." Within the scribbles a few faces emerged, a landscape and a variety of abstract shapes. The scribble exercises were not discussed by the participants since they were for warm-up purposes only. They were asked to put them aside and turn their attention to the collection of art materials set out on another table.

The facilitator referred to the array as a "buffet of materials" and introduced the participants to what was available (see workshop protocol in Appendix B). They were invited to begin by recalling their impressions of that initial image-making experience at Province Chapter. "Remember what it was like to enter the room to discuss a big intention and you saw art supplies. What was it like to walk into such a serious conversation and then be asked to make

art? Recall the way you felt when you walked in. What were you feeling and thinking?" They were asked to use the materials in any way to image this without aesthetic concerns. "We will take about ten minutes for this."

The participants were very quiet and seemed reflective as they looked over and chose materials. They looked over everything and helped themselves easily. All six began right away. There were no stallers, watchers or waiters. They seemed to understand the directive as evidenced by the quiet engagement. The only talking was regarding materials such as how to open the glue stick, or asking for help in finding something. An extra seven minutes was given because a significant amount of time was spent exploring and gathering their materials from the "buffet table." The quiet was a comfortable yet intense working space. It was impressive to observe such involvement.

The women were then asked to put their images on the wall and "notice how it seems to have your art put up. What was so intimate is now less intimate…distanced from you. Notice how the same buffet of materials ends up in such different forms." There was no discussion because this was only the first part of the image. There were two more parts to add.

The second image pertained to the participant's actual experience of the art process at Province Chapter. During those meetings eighty delegates were sitting at tables of six in the large open space of the Carondelet Chapel. "Remember what it was like when you engaged in the art process. What was the group dynamics? What was your individual, expressive experience? What were your thoughts and feelings? When you recall being in the process, what comes up for you?" The focus was on their experience of making art at their table with their fellow delegates. "We will take about 15 minutes."

Again they went to the table and choses their materials. One participant went up to the wall where her first image was to incorporate a similar shape into her second art-work. There seemed to be a lot of engagement with the materials and not too much talking. Three of the women were standing. Some returned to the table to obtain something else for their image. An extra five minutes was given because all were so involved in their process. They were asked to put this second part on the wall under their first image.

The third and final part of the process was to reflect on the previous two images made about the Province Chapter. "Make a piece that represents how you think about the chapter experience today. Did it affect how you experienced the re-structuring of your leadership? How or how not?" The purpose of this last image was to allow the participants to freely express their subjective impressions of how image-making may have impacted the decisions made regarding leadership structures. They were given fifteen minutes.

The participants began immediately and engaged with intensity. Two women began using their fingers to put paint onto their images. One commented, "I finger painted because I was so frustrated." An extra five minutes allowed them to come to some sort of stopping point, even though it seemed a few of the women could go on making art much longer. They were asked to put this final part of their art on the wall directly under the other two and look at all three parts as one complete image.

Figure 1. Six ark-works (three parts each) arranged in columns with written reflections.

3. The images created in the workshop

The images themselves provide a plethora of data worthy of analysis. The six images (comprised of three parts) are presented here in the order they were posted on the wall during the workshop (see Fig. 1). A brief description of each piece and prominent features observed precedes the image. Each participant titled her own image. It would be helpful to keep in mind what Bentensky (1973) said regarding the experience of art-making. "The uniqueness of each individual and his particular phenomenology are the most striking features in the art expressions." (p. 340-341).

The first artist chose collage images and added captions to all three parts of her art (see Fig. 2). The first part of her image depicts a male figure dressed in work clothes wearing goggles and standing in an impertinent pose stating, "Oh No! What the heck is this stuff?" To the right of that image is one of a puppet, the puppeteer and a young boy covering his face. Above that image is a series of painted expressionless faces on which the artist writes, "Just be cool. Don't show your feelings." An image of a woman in a kitchen smiling over a cup of coffee says, "It might even be fun!" Finally an image of an iceburg reveals, "Feelings went cold."

The second part consists of three images. A cartoon character's facial expression shows surprise, "Wow! What a blast." A woman with a smile standing in a friendlier pose than the man in the first part proclaims, "This is really fun and interesting and we learned a lot." Finally, the participant constructed an image of cut magazine shapes and freely drawn lines giving the impression of the fire involved in "a blast."

In the third part nature images announce that, "It brought inner peace and calmness…flowers beautiful—no special order." A workman's drill represents that, "It worked.

It worked!" A collection of colorful wrapped presents, extending slightly beyond the edge of the page, show that, "It was a gift." This last caption is starred.

Figure 2: A Process that Changed Minds and Hearts

The second artist chose a variety of papers which she tore and layered then painted (see Fig. 3). In the first part of her image this artist also created a space in the middle but rather than leaving it empty as the previous artist did she filled it with an adapted quote by Carl Jung, "My hands know what I don't." She wrote this quote on a torn page of white and placed it onto yellow construction paper which she then painted with thick green asymmetrical lines. She placed the yellow construction paper onto a larger 12" by 18" white paper. To this she added red along the bottom of the page, mixing some of it into the green. Along the right edge at the bottom she wrote in black, the word, "exploration" two times. It doesn't show on the photo but behind the yellow paper is another layer of torn white paper. Finally, she added the green and blue tissue paper creating dimensionality that extends beyond the borders.

The second part continued the torn paper theme only this time she used a variety of patterned paper. She also repeated the layering and green painted designs. Although in this part the green paint seems to hold the torn images together into a cohesive whole overlapping and joining the torn sections. Finally she added the bright orange tissue paper in the top left corner once again extending the image outside the edges.

The third part depicts a large black question mark with repeated smaller versions filling the page. Again she added red which mixed into some of the green making brown. She put torn patterned paper around the left edge and bottom right corner; both extending off the page. Also extending off the page is a representation of writing, indicating some sort of narrative or list. This is topped with bright yellow tissue paper which also lines the bottom of the symbolic writing. To the left of this attachment is a mouth shaped symbol surrounded by red paint.
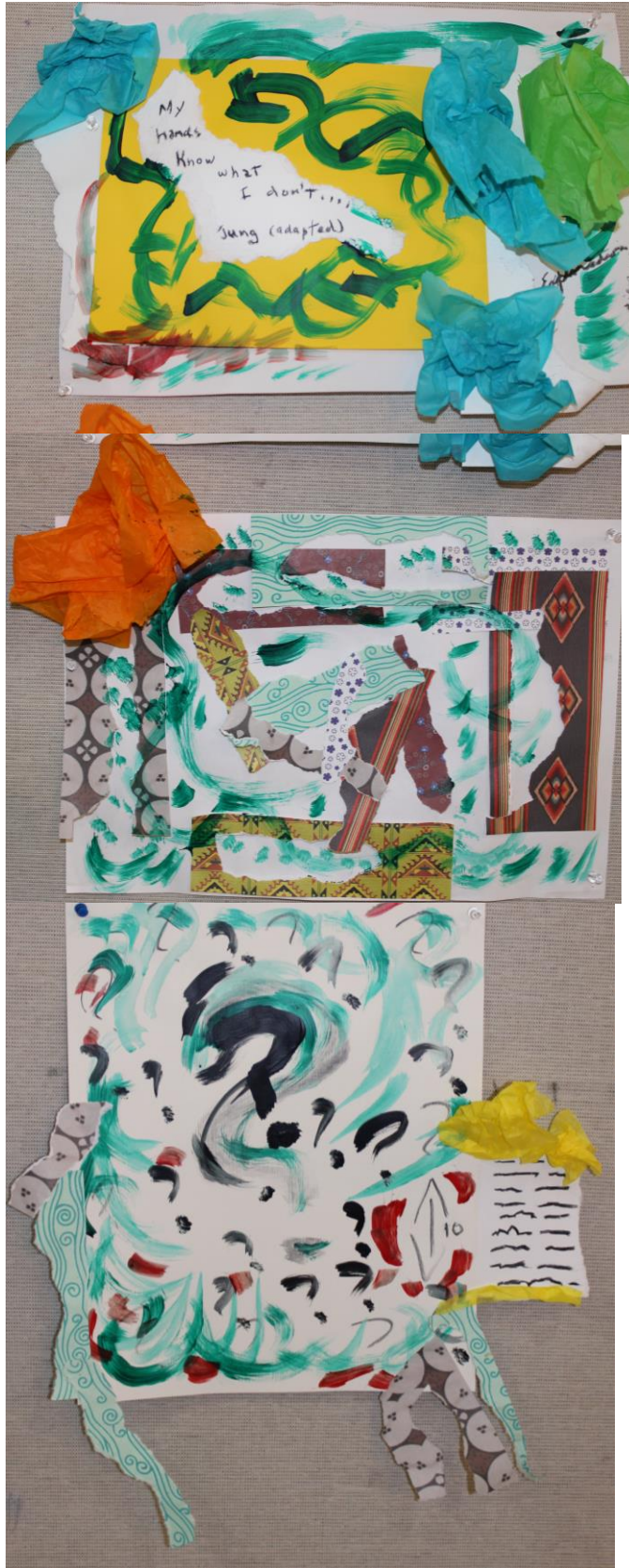
Figure 3: Experience Truncated

The third artist used a variety of materials (see Fig. 4). In the first part she used water colors of red, green, blue, orange and yellow and created a pattern of intersecting lines and curves. On top of that she placed a woven pattern created with strips of patterned paper she had cut. This was placed diagonally. Finally she placed three collage pictures. In the top left corner is a baby's smiling mouth which she had folded fanlike. In the top right corner five people are walking on the beach with a surfboard. In the bottom left, but not quite in the corner she put a woman holding a child. Both are smiling. Fuchsia colored tissue paper was placed above the image of the people carrying the surfboard. It extends beyond the page and seems to emphasize this image.

For the second part the artist drew what resembles a flower shape with six petals. In the center she placed a collage image of a young female child pouting. Using markers she wrote words within each petal. "In a desert," is in orange and has a collage image of Joshua trees attached. "Frustration," is written in red. In purple she wrote, "I guess?" Another collage picture, this time of an artist's painting and paints is attached to the petal with words in blue, "the end is in view." She put a collage image of an elderly face with a pensive expression on the petal saying, "I think" written in green. In a very light, almost hard to read pinkish tan she wrote, "Things coming together." Three of her collage images extended beyond the page.

When working on the third part this artist actually began to use her fingers to paint. Reds, blues, yellows, and greens dot the page. In the center she painted (with her fingers) a yellow circular shape with red and black radiating lines. This is the artist who mentioned that she switched to fingers because she was "so frustrated". On the bottom right she made a black question mark. At this point she went back to the table of materials and picked up two purple sheets and one pink sheet of cellophane. She placed them over her painting.

Figure 4: Birth-Growth-Fulfillment

The fourth artist actually changed the shape of her paper (See Fig. 5). In the first part she cut out rhombus shapes from orange tissue paper and zig-zags from dark blue. She arranged these between five carefully cut out collage images: A middle-aged man laughing cheerfully, a light bulb, a young woman holding an infant, another women holding her head in a posture of anxiety or sadness and a large blue star shaped diamond.

In the second part she traced the shape of her own hands, carefully cut out many collage hands in various activities and added them to this shape. A closer look at the hands she chose reveal hands: holding a pencil, a wire, a photo, a salt shaker, an article of clothing, another hand, a box. Some hands are old, some young. One hand is covered in a sports glove. She also drew a purple, blue and red hand. Where the two thumbs join on her cutout she placed an image of a bee.

In the third part this artist used the colors in the rainbow and used a mixture of oil pastels and acrylic paints to make colored stripes of dashes and dots. The effect resembles a rainbow pattern. She then framed it with strips of patterned paper.

Figure 5: From Idea to Path

The fifth artist used collage pictures, tissue paper and written words (See Fig. 6). In the first part she overlapped seven different images. The most prominent is of a single eye with symbolic tears on which she wrote, "sad." The next portrays a woman standing on a pile of old furniture and other junk in a victorious pose. The artist drew an arrow pointing to a collage image of a GPS. Aside the women she wrote in green oil pastel, "What will be left?" Next to the GPS she drew four question marks. Under this image of the woman, the artist placed an image of a palm tree lined road. On top of that she put an airplane ramp. Arrows point from the road to a steering wheel. The words, "straight ahead" are written on orange. In the bottom right corner she added a woman kissing her baby.

In the second part this artist crushed large sheets of dark green and green tissue paper. She placed it in the center/right of her art adding a three dimensional look to the collage images which include a wise looking woman, a wizardly looking man, a younger women sitting next to an empty chair and agile legs skipping over rocks in a stream. This last image included the words, "step by step." The artist wrote in orange and brown oil pastel, "Sure? Choice? Yes! Sure!"

The third part consists of seven overlapping images. Again the most prominent are eyes, this time two of them, looking straight ahead. Water drips from the face and hair as if the person had just come out of the rain. On the left of this image is a pensive man looking up towards what appears to be a balloon. On the right is an image of a man holding a surf board. The artist drew a red arrow across the page and wrote, "All levels of feeling affirmed." The remaining images include a woman's face, a large tree in bloom, an airplane on the ground and a barnlike structure surrounded by prairie grass. Red arrows drawn by the artist connect these images to the words, "New way. Into a new way of moving."

Figure 6: My feelings as I look back on the Province Chapter of 2013

The sixth artist used the acrylic paints, collage images, tissue paper and cellophane (see Fig. 7). In the first part she placed an unidentifiable collage image in the center. It resembles a piece of ice. She then placed prints made from different parts of her hand with paints. The colors include red, blue, yellow, and green. Finally, she added purple, blue and red cellophane shapes that added dimension and extended the image beyond the edge of the page.

For the second part the artist went up to the wall where her first image was placed and proceeded to draw a representation of the collage picture in the middle using black and grey oil pastel. Around this center image she put six collage images: a woman holding a teacher's pointer with a map behind her; a child sleeping; a man holding his head in what seems like anguish (she cut slits on both the top and bottom of this image); a women doing a yoga pose; one track runner helping another one who appears injured; and hands reaching for a sports ball. The collage images were attached so that they protrude three dimensionally from the page. Over the images and throughout the page she made red, blue, yellow and green dots with her fingers. Finally, she once again placed the cellophane, this time in strips.

In the third part the middle image became three dimensional. She crumbled up white tissue paper, placed it over her drawing of the image and added a layer of clear cellophane. From the image many colored lines and shapes extend, creating a highly energetic appearance. These were painted with her fingers.
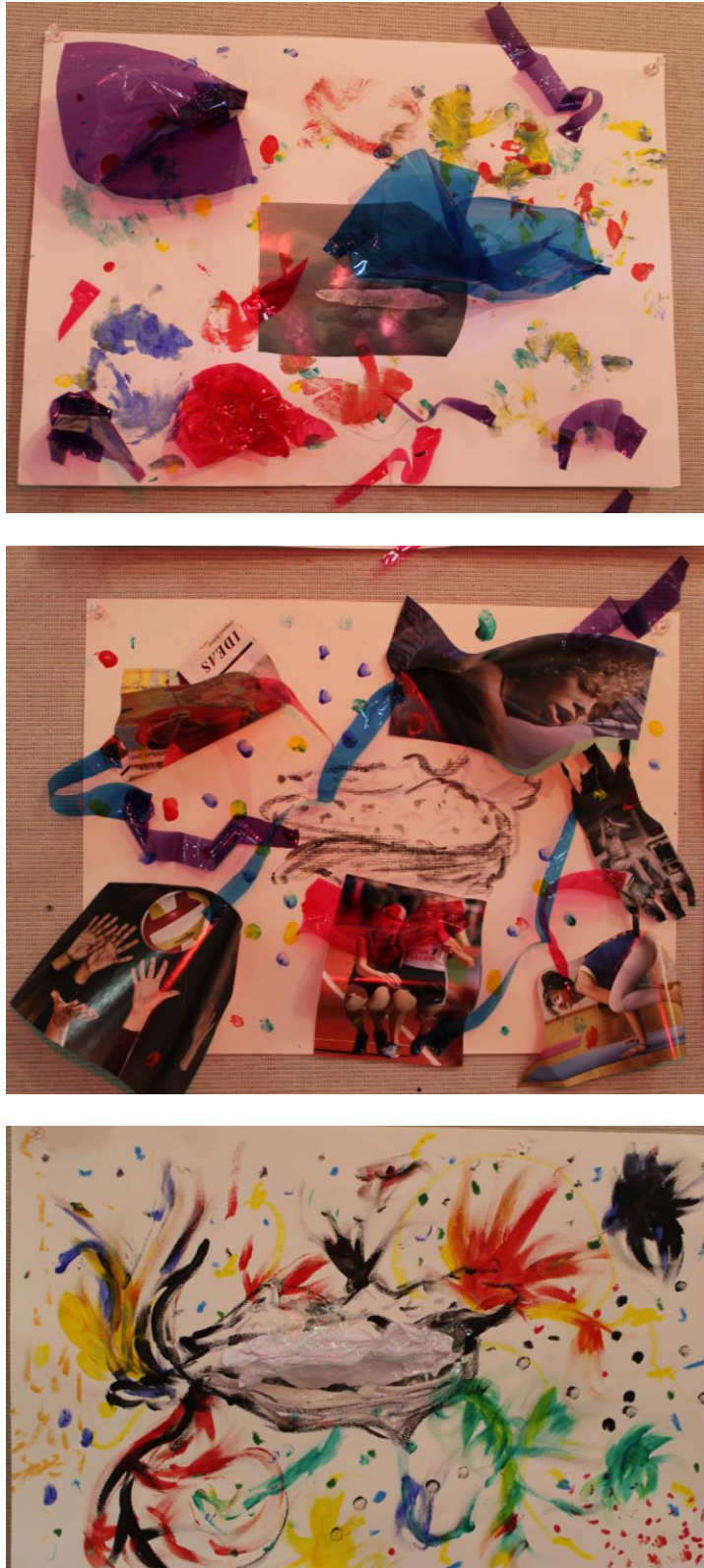
Figure 7: Mystic of Mystery

4. Group sharing

The participants were invited to share about their images. In the same order as above are their verbatim ideas. It may be beneficial to look back on each image before or after reading the comments pertaining to it.

Artist one: "I put facial expressions…hands on hip…just be cool, don't show your feelings…this might be interesting, maybe fun… cold feelings at start. [Then during the table process I realized] how complex our system is. [I had] a blast…fun…laughing…we learned a lot…really fun. I put a drill because it worked. [It] brought peace…contentment…very peaceful….inner peace, calmness. It was a gift to be able to do the process because it was so visual."

Artist two: "Totally positive [when I saw the art materials]. [It brought to mind a quote by Carl Jung] "my hands know what I don't. [I felt] positive. Sharing would not have happened if we did not have images to speak from. [The] pieces and frame are all now interacting with each other. Moving is a very bright process. Two of the previous pieces are off to the side because its not the integrated piece I had hoped for. [The] richness of the analysis [of the] works [is] profound. [There is] sunshine around it. We could take what we said and with time we could have moved into a more whole process. [It was a] marvelous experience. [I prefer to] explore this way rather than our usually dogmatic style. [It was] really profound. I appreciate this way."

Artist three: "[the images show] nurturing of people who sent [me] to chapter. Five guys carry a surf board [showing that] we are all in this together. [The] middle [is a] mess. [I felt] frustration. I felt I was in a desert by myself. [An] old fellow, I think. Then [I felt] a coming together. The end is in view [so I put an] artist's picture. [I thought] this is starting to look like

something. [But I was] not sure what was happening. It is new. [I] see it. [I put] confetti, streamers. [Its] not exactly joyous but happy with what we did. [It's] starting to look like something."

Artist four: "[I put an] electrical bulb. What are we doing here? [I was] hoping for good results…diamond. [I] felt like a newborn baby, not sure what was going on. Everyone's hands [are] doing it. [It was] congested, messy. [I put a] road map. [We are] getting somewhere. [The picture is] framed. Limits encased,"

Artist five: "What will this be like, [I wondered when] looking at the table. How did I ever get into this? [I put a] GPS. Talking of change coming. [The eye is] looking back on my life as a religious. [I put a] picture of a woman wondering, [someone] trying to walk on rocks to keep from falling.[I thought] oh gosh what should I put on the table. [I felt] sadness when [people were] talking about power play. We chose a new way, perspiring out of anguish. Out of that came a whole new way of life. [I put a] plane taking off. [It shows] a new way of being."

Artist six: "[An] unknown image [shows that] we don't know what's happening. When I saw those materials [I thought] Oh hands on! I am putting my whole self into this not just my brain. I went off the page…not on our page…crinkly.   [The] image in middle is still not saying what it is. When we discuss [we discover] we all are so different…unique. [I put a] teacher and sleepy heads and some wounded. [We were] relating…touching…reaching out through conversation. What are we going to do with this? [We were talking about] the unknown…the mystery. [I] copied [the] image. [It is] still a mystery, but we are putting a lot of work around it…circling, cluster. Can all move in towards mystery?

The participants were then asked if anyone wanted to comment on another piece or all the pieces in general. Some of them did add some final thoughts.

- "We are all so different. It is a wonder we ever came to any decision."

- "I am seeing things darkly through cellophane."

- "I see question marks throughout."

- "I see a lot of color showing different emotions, feelings. There is brightness, warmth…a range of feelings."

- "We worked with new materials…tissue paper speaks by expanding itself into the universe."

- One participant had a question for artist number six. "How does it speak of our governance? Our networking? The system? Or do we just not know." Artist six replied, "I'm speaking to process, the involvement around the mystery."

5. Written reflections

The final collection of data was the written reflections done by each artist. These reflections were an opportunity to add anything yet unspoken about the images and the image making process. Again they are presented here in the same order as before.

Artist one: "A Process that Changed Minds and Hearts" It brought us to realize that our government structure was way to complex and needed a change. We weren't clear at all what the changes may be or mean to us. It seems the process was not intended to find a solution but just to enable us to see that we needed to change the structure.

Artist two: "Experience Truncated" Eager, enthusiasm, exploration…where, how? Together, explored, synthesized, appreciated the experience observed, reflected, analyzed upon,

written…wasted!? So as not to waste trees?? The integration that would have, might have occurred? We had the experience and communally missed the meaning (t.s. Elliot) But the analysis is there…could be used…resurrected…why, no time? Why the rush? Process, evolution, amid all the hope…green the sun rises and sets and rises…Where are the abstaining? Those not voting? (This artist is referring to a written analysis of the images made at Province Chapter. The analysis was available to the delegates but not in paper form.)

Artist three: "Birth-Growth-Fulfillment" I see my work evolving from "something new" in my personal experience to "something new" in community—governance especially. We're all in this together and will be able to celebrate in the fulfillment of our expectations—however they manifest themselves.

Artist four: "From Idea to Path" We each throw in our idea about something—something important to us. It's shaped and reshaped by others and I doubt if anyone's idea is her original idea. And we see a way to proceed…or rather we see we want to try a new path…not even sure what that path is but set (framed) in the idea it has to be something else.

Artist five: "My feelings as I look back on the Province Chapter of 2013" 1. My first entrance and the noting of all the arts and crafts items on the table brought feelings of "oh dear" I can't do art work and feelings of how I will participate at the table. 2. Yes, I can contribute, but it makes me sad that as I look at the total art pieces on the table. 3. What now happens brings all types of feelings to me and causes me to be more understanding of persons whom seem unhappy about the outcome of "5" as a leadership model. (This artist is referring to the leadership model voted in by the community in November, 2013)

Artist six: "Mystic of Mystery" Living the mystery, unknown, seeing all that surrounds it, but not itself, a given gift that joins, brings together, allows touching, speaking, feeling, sensuousness, seeing, really seeing, recreating the image in imagination or contemplation of the impossible, becoming what it will be…one moment…will be in every moment…new renewing, evolving through space 'till mystery is.

Analysis of Data

The five sources of data (survey, workshop process, images made, group sharing, and written reflections) are examined for themes, meanings, and phenomenological shifts in experience. McNiff (1998) likens analysis of arts-based research to the new physics in which the observer is a participant. The shifting web of relationships between the observed, the observer and the instruments used form the phenomenon and shape the findings (McNiff, 1998). As the researcher then, my interactions with the data, how I organize and interpret it, become an integral part of the findings.

a). Analysis of Survey Data

The quantitative analysis of the survey revealed the following information.

Enhanced communication was experienced by most of the forty-two delegates who answered the survey. Eighty-one percent agreed that the image-making process helped them communicate what was important regarding leadership structures. Fifty-five percent agreed that it enabled them to say things they otherwise would not have said. Eighty-six believed it helped them to listen to others' ideas and viewpoints more fully than if there was conversation only. However, only fifty percent agreed that it helped them better articulate their ideas. Eighty-one percent found seeing the images others made about their feelings helpful. Nineteen of those

surveyed indicated that they used clay during the image-making process at Province Chapter. Of those nineteen people, eleven said it helped them playfully express a difficult concept (58%). The number of delegates who disagreed that communication was enhanced ranged between four percent and nineteen percent. Those remaining neutral regarding the benefits of image-making on their communication ranged between seven percent and twenty-six percent. It becomes clear through the survey results that enhanced communication was experienced by a significant amount of the delegates.

Gaining insight and new awareness through the image-making process was another area many of the delegates indicated as beneficial. Seventy-nine percent indicated that the image-making evoked new perception, ideas and/or insights. Sixty-nine percent were surprised by what insights arose. Seventy-one percent agreed that image-making increased their understanding of the issue at hand. The number of delegates who disagreed that image-making helped raise insights ranged from seven percent to fourteen percent. Those remaining neutral ranged from ten percent to twenty-six percent. Although slightly less than the benefits of enhanced communication, well over half of the delegates consistently agreed that image-making indeed held cognitive benefits.

Ninety-three percent said they felt comfortable engaging in the image-making process when it involved constructing leadership relational structures. Seven percent felt uncomfortable. Seventy-eight percent were comfortable expressing their feelings through image-making. Nine percent felt uncomfortable and twelve percent neutral. This may be an indication that for the most part the data in the survey was not distorted by stress and/or awkwardness around the image-making process.

Overall, the survey data indicates that the image making process enhanced communication, evoked new ideas and was not a stressful process. One out of 42 participants strongly disagreed to all survey questions. Quantitative analysis would not consider this notable. However, within the phenomenological lens it is important to note because inconsistency also holds valid meaning. Unfortunately a follow-up interview was not possible due to the anonymity of the survey.

b). Analysis of the workshop process

Analysis of the workshop process is based on the detailed observations made during the workshop. I tracked the progression of the tasks. I recorded the actions of the participants and wrote verbatim the facilitator's directives. Out of this observation the three-fold image making process reveals important findings. First, it reveals the serious attitude the delegates demonstrated towards not only the image-making but also the restructuring happening within their organization. This is evidenced by the participants' willingness to engage in all directives presented by the facilitator. The quiet concentration reflects a genuine concern to make meaning out of their Province Chapter experience. Second, the process reveals the willingness of the participants to let go of preconceived perceptions and allow interaction with the variety of materials to expose meaning. This is evidenced by the time spent exploring the materials, many of which were new to the participants. They looked over these materials carefully on three occasions during the process choosing what might communicate latent feelings and/or thoughts. Finally, the process substantiated the idea that the image-making experience at the Province Chapter was indeed a phenomenon. During the workshop the participants were very absorbed in their image-making as a way to better understand the Province Chapter experience. Overall the image-making process, which brought the participants step-by-step into art-based inquiry,

indicates high involvement and investment from the participants' perspective increasing validity

of the study.

c). Analysis of the Images

The images were analyzed for form and content. The process of making the chart

illuminated a few particularly interesting components that inform this research.

Form	Artist #1	Artist #2	Artist #3	Artist #4	Artist #5	Artist #6
Color(magazine image = one color)	5	12	11	10	6	More than 12
Used words	yes	yes	yes	no	yes	no
Page boundaries extended/altered	no	yes	yes	yes	yes	yes
Magazine images	yes	no	yes	yes	yes	yes
Layering/overlapping	yes	yes	yes	yes	yes	yes
Dimensionality	no	yes	yes	no	yes	yes
Mixed media	yes	yes	yes	yes	yes	yes
Percentage of space used	About 75%	About 90%	About 70%	About 85%	About 90%	About 80%
Content						
Feelings	Apprehension Enjoyment Calm Surprise Gratitude	Confusion frustration	Frustration Isolation	Enjoyment Hopeful	Sadness Confusion Surprise	Frustration Calm
Unknowing/mystery	yes	yes	yes	yes	yes	yes
New awareness	yes	yes	yes	Not apparent	yes	yes
Joining together	Yes "we"	Not apparent	yes	yes	Not apparent	Not apparent

The six images, each unique to the individual, share some significant commonalities. The

most noticeable feature in all the images is how boundaries are dealt with. Five of the six artists

went beyond the page. The one artist who did not extend beyond the page cut into the page

creating her own edges and re-framed the final part of her artwork. Four artists added

dimensions. Another prominent commonality is the layering of materials. In one way or another

all the artists' displayed overlapping. A third perceivable commonality is in the content. Every artist expressed an unknowing in some way: question marks, written questions, mystery images. All the artists filled over 50% of the space with their impressions and in some cases the negative space becomes the focus. The use of color stands out in every image. Finally, the large variety of materials used seems significant. Overall, the images portray a complexity. The participants' feelings, diverse experiences, and new emerging ideas emanate through the images.

d). Analysis of the Group Sharing

Verbatim excerpts from each participant as she shared about her image comprise this section of the analysis. Similar phrases were grouped in to categories. Unique expressions were also considered. The following categories emerged:

1. Feelings:

- "Don't show your feelings…just be cool."
- "…cold feelings at the start."
- "…a blast…fun...laughing"
- "…contentment…inner peace…calmness"
- "…a gift"
- "…a marvelous experience"
- "…I appreciate this way"
- "…in a desert by myself"
- "frustration"
- "hoping for good results"
- "I felt sadness…"
- "perspiring out of anguish"
- "…some sleepy heads and some wounded"
- "…a lot of color showing different emotions, feelings."
- "There is brightness, warmth…a range of feelings."
- "…not exactly joyous but happy with what we did"

2. Unknowing/Mystery

- " …not sure what was happening"
- "…what are we doing here?"
- "…what will this be like?"

- "…how did I ever get into this?"
- "…a woman wondering"
- "…we don't know what's happening."
- "…the unknown…the mystery"
- "…what are we going to do with this?"
- "…I see question marks throughout"
- "…I am seeing things darkly through cellophane"
- "…the image in the middle is still not saying what it is"

3. Working Together/Participation

- "…we are all in this together."
- "…I felt a coming together"
- "…everyone's hands doing it…congested…messy"
- "…we are putting a lot of work around it…circling…cluster"
- "…can all move in toward mystery?"
- "…we are all so different"

4. Communication

- "Sharing would not have happened if we didn't have images to speak from."
- "a marvelous experience…to explore this way rather than our usual dogmatic style"
- "…talking of change coming"
- "…relating…touching…reaching out through conversation"
- "…the image in the middle is still not saying what it is"

5. New Awareness/Surprise

- "…how complex our system is"
- "…this is starting to look like something"
- "…like a newborn baby"
- "…we chose a new way…a whole new way of life…a new way of being"
- "…we discover we are all so different…unique"
- "…we worked with new materials…expanding"

6. Concepts Not Related to One of the Above Themes

- "…it is not the integrated piece I had hoped for"
- "…in time we could have moved into a more whole process"
- "…trying to walk on rocks to keep from falling."

The verbal group sharing around the art works revealed some important beliefs held by the participants regarding the Province Chapter experience. The experience of not knowing remains significant. For some this came with frustration and/or anxiety. For others it was energetic and hopeful. The notion that all are involved in process arises. Discovery, new ideas and new ways seem to be mentioned often. Finally, the artists revealed how the art experience made the very difficult process of restructuring relationships with leadership more palatable because feelings were validated.

e). Analysis of the written reflections

The written reflections allowed the participants to add last moment reflections and/or what they did not want to speak out loud to the group. Significant in these reflections are comments that might reflect something not yet said or represented in previous data sources. With this in mind I highlighted any new thoughts not yet synthesized. Artist #2 questions if the process was "truncated." She wonders if some of the meaning was missed when the vote for a new leadership model was put before the larger membership. They were presented with a summary and analysis of the image-making experience the delegates had but did not experience it themselves. Artist #5 mentions understanding better those persons who are unhappy about the new leadership model that was voted in. These two reflections stand out because they directly counteract the numerous statements about full participation and willingness to embrace something new made by the delegates and the research participants.

Overall the written reflections reveal a quality of agency in the discoveries made during the Province Chapter process. Amid all the chaos, unknowing and wondering if change is indeed needed in the organization the participants demonstrated a general willingness to stay in the

process and work together. They write about gift, increased awareness and understanding,

exploration, celebration and mystery.

Emerging themes

I cross referred themes from the five data sources. The chart below illustrates where in the data common themes arose.

Themes	Survey	Image Making Process	Images	Group Sharing	Written Reflections
Participation/Engagement	X	X	X	X	X
Communication	X	X	X	X	
New Ideas/Insights	X		X	X	X
Exploration		X	X		X
Awareness of Feelings	X		X	X	X
Sense of Mystery/Not Knowing		X	X	X	X
Diversity of Materials		X	X		
Gratitude/Appreciation of the Process			X	X	
Boundaries		X	X		
Layering		X	X		

I discuss in more detail themes present in at least four of the data sources. These include: participation/engagement, communication, new ideas/insights, awareness of feelings and sense of mystery/not knowing.

1. Participation/Engagement

The survey indicated a high level of engagement as evidenced by 93% of the delegates reporting that they felt comfortable engaging in the image-making process. During the workshop the participants demonstrated willing engagement with the materials and each other. The images made by the workshop participants with the many forms of overlapping and layering speak to the experience of working together (the many hands on the image of artist #5). One participant shared in the group about an experience of moving from isolation (being in a desert) to being in

this together. Finally, one written reflection indicates that because a high level of participation was experienced by the delegates it would have been beneficial for the organization to extend the opportunity for such involvement to the larger membership.

2. Enhanced Communication

In the survey well over half of the respondents reported that they experienced a greater ability to listen to others and articulate their ideas through image making during the Province Chapter. During the workshop process the participants communicated directly with the materials exploring and choosing that which spoke to their experience. The quiet, reflective atmosphere indicated a deep listening for latent feelings and thoughts. The images with their colorful layering, dimensionality, extended boundaries and mixed media hold non-verbal ideas and feelings about the Province Chapter experience. During the group sharing the participants expressed the value of having "images to speak from."

3. New Ideas and Insights

In the survey 79% indicated that the image-making evoked new perception, ideas and/or insights. Each image potentially holds an idea and/or insight for the artist and the viewer. Past, present and future "aha" moments reside within the form and content. The group sharing contained ample phrases referring to discoveries of one type or another. Finally, four out of the six participates commented on awareness: "…brought us to realize; something new; …idea to path; …contemplation of the impossible."

4. Awareness of Feelings

In the survey 81% of the delegates found that seeing the images other made about their feelings as helpful. The images made by the workshop participants are filled with representations of a variety of feelings ranging from confusion, frustration, anguish to happiness, joy and gratitude. "All levels of feeling affirmed" was written across one image. In the group sharing every participant mentioned feelings. Gratitude was expressed about being able to laugh. Finally, the written reflections include feeling words such as enthusiasm, hope, fulfillment, sadness, sensuousness. They also contain descriptions of confusion and frustration similar to what is represented on the images.

5. Sense of Mystery/Not Knowing.

The participants willingly entered the workshop with a sense of unknowing. As a result of this openness the "buffet table" of materials was transformed into meaningful images. Every artist expressed an unknowing in their image: question marks and mystery images. One artist put an image of a GPS—an instrument used when one does not know the way. In the group sharing most participants voiced their experience of not knowing how the reorganization of leadership structures would unfold. For some this was frustrating. For others it was energizing. Finally, the written reflections corroborate the sense the participants had during their Province Chapter image-making experience—a sense of mystery.

Meanings

The five common themes emerging from this research study speak to the impact the image-making process had on the organization's process of leadership restructuring. Increased participation, enhanced communication, new ideas/insights, awareness of feelings, and embracing the sense of mystery each affected the re-organizational process in a different way.

First, the data revealed that image-making during the sisters' Province meeting encouraged a high level of participation and engagement with the restructuring process. The new models of organizational theory based on quantum physics, self-organizing schemas and chaos theory (Porter-O'Grady & Malloch, 2003; Wheatley, 1992) regard all personnel within the organization as vital. Holman et al (2007) reminds us that highly involved individuals harbor the potential for exceptional organizational advances and inspirational changes. Thompson (as cited in Tosi, 2009) considers how people adapt the structures of the organization as they themselves adapt in turn. Both theories support the observed phenomenon that the enhanced participation of the delegates encouraged through the image making experience fostered a definite potential to promote beneficial changes in their leadership structure in tandem with the personal development of the delegates.

Second, the data revealed that image-making during the sister's Province meetings enhanced communication. Communication that embraces visual thinking allows metaphorical language to assist the participants in communicating their perceptions (Arnheim, 1969; Berger, 1972; Siler, 2013). The images made by the delegates revealed their perceptions in non-verbal form (Berger, 1972). Many of the delegates reported they were able to say what they otherwise would not have said. Betensky (2001) reminds us that through intense looking, the artist listens

to the stirrings and impressions the artwork evokes and connects with its message. This enhanced communication may have enabled the delegates to consider some of the unconscious or hidden material within the organization (Barner, 2008; Barry, 1994; Westwood, 2007). Image-making then allows the organization's restructuring process to include a way to release unconscious conflicts (Rubin, 2001), put them on the table, and find solutions.

Third, the emergence of new ideas and insights were often mentioned by the participants in the study. It seems Knill's (2011) concept of *de-centering* through image-making encouraged the participants access to their imaginations They allowed picture, sign and symbol (Arnheim, 1969) to reflect novel solutions and new insights (Huet, 2011; 2012). S. Levine (2011) describes how the artist is shaped by the art in the art-making process, altering the person's worldview and opening up possibilities not otherwise considered. Ideas regarding restructuring became grounded in the insights the delegates discovered about relationships with and within the organization's leadership structure.

Fourth, participants shared about being able to laugh, showing a variety of feelings ranging from confusion, frustration and sadness to enjoyment, peace, calm and gratitude. This awareness of feelings demonstrates what Hass-Cohen (2008) calls "creativity in action" which considers how the purposeful actions of choosing materials and manipulation of materials activate the motor-mirror neurons in the brain, making visceral-emotional connections and promoting emotional processing. The participants in the study made many references to their feelings making apparent Rubin's (2010) observation that the art making process promotes emotional understanding. In Deetz and Simpson's (2000) *person or support model of organizational cultures* individual growth is as important as organizational development.

Awareness of feelings then would be vital to the process of restructuring within this particular organization because of its relationship centered culture.

Finally, through image-making the participants began to understand on a deeper level that an organizational shift was needed, was happening yet was not clearly formed. Allowing the images to hold this sense of mystery or unknowing gives the artwork its own subjectivity and enables the artist to enter into relationship with it (Bentensky, 2001). The participants did indeed enter into relationship with the mystery symbols and images they created. They endured the chaos, the confusion and the disorientation image-making evoked. Some even celebrated it. One of Holman's (2007) seven characteristics that make organizational change effective states that the change continues far beyond the plans made. The organizational changes made by the Sisters of St. Joseph of Carondelet, Los Angeles Province during their Province Chapter have yet to unfold as the sisters live into their new leadership structure.

Conclusions

This research project examined how image-making processes influenced the organizational restructuring of a women's religious community. It attempted to answer the question: Did image-making within the context of their provincial meetings help or hinder this community's leadership restructuring and in what ways? Five data sources were collected and crossed referenced for contributing themes. The themes were then examined for their positive influences on the restructuring process. Through the phenomenological gaze it became clear that image-making did indeed offer additional benefits not available through solely presentations and discussions.

The benefits include, but are not limited to, increased participation and engagement, enhanced communication, new ideas and insights, awareness of feelings, and embracing a sense of mystery. Each theme contributed to their leadership restructuring process in its own way. Increased participation and engagement allowed for more minds, hearts and spirits to contribute to the outcome. The images held and expressed important messages that the delegates were then able to communicate verbally. New ideas and insights arose that might not have entered consciousness if not for the images. The delegates (through the survey) and the workshop participants expressed and validated many feelings through image-making. Finally, the workshop participants referred over and over again to their sense of not knowing where the image-making process would lead them. They were able to hold that mystery until it was ready to take shape.

There are some limitations to the study that must be mentioned. One workshop participant felt the image-making experiences at their provincial meetings were "truncated." She rightfully points out that the larger membership was not adequately informed about the experience the 80 delegates had with image-making and the new awareness regarding leadership

structures. This resulted in many abstaining votes when the actual restructuring was put before the entire membership. The small number of workshop participants and the fact that they all volunteered may represent another limitation to the study. There were 80 delegates who participated in the image-making process at the provincial meetings. It would increase validity if more workshop participants were selected with the intention of including those who indicated aversion towards image-making.

The benefits of image-making identified in this phenomenological study may or may not extend to other organizations involved in restructuring. Clearly it helped the Sisters of St. Joseph of Carondelet, Los Angeles Province; however, further research within a variety of organizational cultures is needed to explore additional benefits image-making and art therapy theories have to offer organizational development. I invite art therapists to step outside the clinical setting and offer their expertise to organizations seeking improvement.

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Appendix A

IRB Approval

Dear Sr. Gibbs,

Thank you for submitting your IRB application for your study titled *Organizational Restructuring and the Process of Image-Making: An Arts Based Inquiry of the Image-Making Experiences Provided for the Delegates of a Religious Congregation Involved in Restructuring.* All documents have been received and reviewed, and I am pleased to inform you that your study has been approved.

The effective date of your approval is **September 5, 2013 – September 4, 2014**. If you wish to continue your project beyond the effective period, you must submit a renewal application to the IRB prior to **August 1, 2014.** In addition, if there are any changes to your protocol, you are required to submit an addendum application.

For any further communication regarding your approved study, please reference your new protocol number: **LMU IRB 2013 SU 49**.

Best wishes for a successful research project.

Sincerely,

Julie Paterson

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

Appendix B

Workshop Protocol

The qualitative research in this study will aim to understand how image making impacted the community delegates as they envisioned new ways of organizing leadership structure.

1. Welcome and introductions
    a. Welcome; attend to comfort; bathroom; water
    b. Consent forms; explain what will be done with the images made; pass out experimental subject's Bill of Rights
    c. Visual reminders of the art work done at the two assemblies (PowerPoint)
    d. Introduce Debra
2. Warm-up: Pre-art play with materials
    a. Scribble
    b. Add to the scribble
3. Introduce directive: Three parts
    a. Image how it was for you entering the space and recognizing art materials
    b. Image how it was engaging with the art with those in your table group
    c. Make an image that reflects on the two images you just made about Province Assembly art processes. How might it have affected our Province leadership restructuring?

4. Engage with art work
    a. Visual display
    b. Period of silence
    c. Invite each participant to talk about their piece.
    d. Invite others to describe what they see
5. Articulate a statement about your art
    a. A general discussion of the art works
    b. Add a title
6. Silent reflection: time to write down anything that wants to be written
7. Questions
8. Thank-you's

<u>Materials</u>

Variety of paper; cardboard; water color paper

Drawing materials; pencils; erasers; colored pencils; markers; oil pastels; chalk pastels

Painting materials; watercolors; brushes; water containers; acrylics

Collage materials; magazine pictures; patterned paper; tissue paper; ribbon; yarn; glue; scissors

Appendix C

LOYOLA MARYMOUNT UNIVERSITY

Experimental Subjects Bill of Rights

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

1. I will be informed of the nature and purpose of the experiment.

2. I will be given an explanation of the procedures to be followed in the medical experiment, and any drug or device to be utilized.

3. I will be given a description of any attendant discomforts and risks to be reasonably expected from the study.

4. I will be given an explanation of any benefits to be expected from the study, if applicable.

5. I will be given a disclosure of any appropriate alternative procedures, drugs or devices that might be advantageous and their relative risks and benefits.

6. I will be informed of the avenues of medical treatment, if any, available after the study is completed if complications should arise.

7. I will be given an opportunity to ask any questions concerning the study or the procedures involved.

8. I will be instructed that consent to participate in the research study may be withdrawn at any time and that I may discontinue participation in the study without prejudice to me.

9. I will be given a copy of the signed and dated written consent form.

10. I will be given the opportunity to decide to consent or not to consent to the study without the intervention of any element of force, fraud, deceit, duress, coercion, or undue influence on my decision.

Appendix D

LOYOLA MARYMOUNT UNIVERSITY
Informed Consent Form

I have been asked to participate on a research project which is designed to understand how image making may have affected the organizational development of the Sisters of St. Joseph.

It will last for approximately two hours.

It has been explained to me that the reason for my inclusion in this project is that I was a delegate at the two Provincial Chapter meetings and participated in the image-making experiences.

I understand that if I am a subject, I will explore how I experienced the creative processes while we considered re-structuring our leadership.

A licensed and registered board certified art therapist will facilitate the art-based exploration in the MFTH Art Therapy Department art room at Loyola Marymount University. The MFTH Art Therapy Department will make the art materials in the art room available. The investigator will conduct the interviews via phone or in person at the subject's convenience.

I understand that I have the right to refuse to answer any question that I may not wish to answer.

I understand the artwork will be photographed and may be included in the research paper under a pseudo name.

These procedures have been explained to me by Donna Gibbs CSJ, MFTH Art Therapy Researcher, Loyola Marymount University.

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

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

Subject's Signature _____ Date _____

Witness _____ Date _____