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COLLEGE OF FINE ARTS

THE ELUSIVE ART COORDINATOR THE MERGING OF ART EDUCATION ART

THERAPY, AND ART ADMINSTRATION IN A SPECIAL NEEDS FACILITY

By

CAROLINE CORINNE-PATRICE COOK

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The members of the supervisory committee were:

David Gussak

Professor Directing Dissertation

Marc Gertz

University Representative

Marcia Rosal

Committee Member

Patricia Villeneuve

Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the dissertation has been approved in accordance with university requirements.

To my loving baseball team.

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ABSTRACT

Three issues were discussed in this exploration of an Art Coordinator who directs a community-based art program (CARE) within the nonprofit Sojourn House. The paper's main issue was the identification of the role and responsibilities of the Art Coordinator directing the CARE program. The paper explored the complex dynamic interactions of Sojourn House's professionals and the Art Coordinator. The final issue was the discovery and understanding of the cultural implication of the incorporation of art services within the CARE program and the cultural implication of the role of the Art Coordinator was addressed as well. I used Stake's responsive evaluation "cyclical clock method" approach to guide the observations, individual and group interviews, document reviews, and distribution of questionnaires. A complexity theory and a social systems theory perspective deconstructed the gathered information to form the emergent themes of the interrelationships within the organization. The exploration of an Art Coordinator's identity introduces management considerations for art professionals who are collaborating and working as an interdisciplinary organization. The paper's exploration discovers and understands the Art Coordinator's overlapping skill sets from the discrete fields of Art Therapy, Art Administration, and Art Education. The paper discovered that the Art Coordinator's main role is to facilitate knowledge transfer within an organization, fostering a communal understanding of the use of art as an intervention for nonprofit organizations.

CHAPTER ONE

THE ELUSIVE ART COORDINATOR

THE MERGING OF ART EDUCATION, ART THERAPY, AND ART

ADMINISTRATION IN A SPECIAL NEEDS FACILITY

Art is Life. I have seen the change in many individuals through the arts in the environment that the arts create. I know that the experiences that I have encountered will be impactful for the rest of my life, and I believe that the arts are the common bond.

-Kenton, Art Coordinator directing CARE

This paper explores the evolution of the Art Coordinator's identity in facilitating CARE, a community-based art program for adults with disabilities. CARE uses art as a tool for personal expression to accomplish rehabilitative goals mandated by the Department of Disability Services. A focus of CARE is to collaborate within the community to foster sponsorship. The unit of inquiry, the Art Coordinators, directs the Artist Instructors facilitating the program activities. The focus of this paper is the management and interaction of the Art Coordinators. CARE operates under the auspices of the nonprofit organization Sojourn House. I researched the development of the Art Coordinator's identity by observing, documenting, and analyzing the dynamic interactions, or interrelationship formation, between the professionals at Sojourn House. The conclusions of the exploration suggest a need for the Art Coordinator's to embody the skill sets of an Art Therapist, Art Educator, and Art Administrator. As the director, the Art Coordinator is expected to communicate CARE's mission and goals to the diverse viewpoints of Sojourn House.

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The Art Coordinator's unique ability to teach artistic techniques, use the art as a therapeutic tool, and manage the program's administrative components requires entrepreneurial leadership characteristics. This paper establishes that the role of the Art Coordinator is to transfer knowledge within Sojourn House. The Art Coordinator's goal is to facilitate open dialogue, validating the benefits of incorporating an art program. This narrative describes the Art Coordinator's ability to cultivate knowledge transfer regarding implementation of the dualistic nature of CARE. Specifically, it presents the Art Coordinator's challenges managing both administrative and artistic components of a community-based art program. An Art Coordinator's role as a successful leader is to review, explore, and understand Sojourn House's ideological vision of CARE (Bass, 1990).

Costelles (1994) and Becker (1982) focused their discussion on the collaborative nature of the arts that forms partnerships within organizations. Becker defined an organization's experience of art as a *collective activity*. The activity forms a sphere containing the dynamic interactions between an artist, patron, and audience. The dynamic interactions and dialogues during a *collective activity* result in the formation of an organization's *Art World*. The organization's conventions and practices shape a shared language, or knowledge that becomes universal, and the organizational culture. The duplication of the organization's conventions and practices forms a language that as it is shared shapes the organizations culture.

I initially defined this *Art World* as the dynamic interactions between the professionals of Sojourn House. The Art Coordinator's identity exploration, discovery, and understanding facilitate a comprehension of the organization's meso level—or an understanding of the relationships between the micro and macro levels. Sojourn House's culture combines the skill sets of the Art Therapist, Art Administrator, and Art Educator into one position.

Dewey (1980) emphasized that the communication of the arts is a creative process resulting in a shared symbolic language. Each participant's collective experience of the arts represents a flow of information regarding personal and communal knowledge as pertinent to the art intervention. Consequentially, the dynamic interactions center on sharing an artistic experience, resulting in an increase in Sojourn House's complexity. That complexity is increased by the Art Coordinator's ability to facilitate CARE's unique artistic components. The inclusion of the micro level- and macro-level stakeholders' vision of the arts as a purpose establishes CARE's complexity.

This chapter discusses the issues of the paper, including justification for identification of an Art Coordinator for implementation purposes and for directing a community-based art program. Contributions of training professionals entering Art Administration, Art Therapy, and Art Education are presented in the chapter, thus providing a literature review of social systems and complexity theory. Stake's (2010) modified "clock method" is defined from the responsive evaluation approach. Finally, the chapter presents the paper's organizational structure.

Background of the Problem

A sociological systems theory identifies organizations as learning networks, communicating through formal and informal decision-making. Verbal and nonverbal feedback is vital to construct innovation and sustainability (Powell, 1990). One focus of this paper is to understand the professional's dynamic interactions to connect development of a shared language and culture. I recognized the necessity for collaboration with other art professionals to share and disseminate the multiple uses of therapeutic art interventions.

This investigation identified the roles and responsibilities of the Art Coordinator's ability to use a variety of art interventions within Sojourn House. Costello (1994) and Becker (1982) focused on the partnerships created among art professionals due to the collaborative nature of art.

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Complexity theory considers cultural analysis from a holistic lens that encompasses examining language development within the organization. Complexity theory explores language development from a holistic vantage point in contrast to a hierarchical system. The Art Coordinator must be able to communicate both operational knowledge and his or her personal values to foster a holistic understanding of an art program (Chang & Lee, 2007).

Dewey (1980) emphasized a holistic approach when describing the collaborative process of language and culture development within an organization. The Art Coordinator's ability to self-organize CARE indicates the program's ability to adapt and innovate through the emergent dynamic interactions (Mausolff, 2010). Each stakeholder's *collective activity* from the experience of CARE creates organizational feedback loops. Thus, interdisciplinary collaboration exists within the organization (Gilmore, 1990).

For me, art is an experience that communicates knowledge. Society influences art, and art can promote change through personal expression. Through this interaction, art creates the community in which an individual lives as a part of society. My ideological perspective of art is shaped by my different experiences of it: art in museums, schools, and the community. These perspectives establish different roles within the sectors of the broader profession: the Art Administrator, the Art Therapist, and the Art Educator. The experiences I have had within the *Art World* and the art professionals within each experience with whom I interacted justify the need to develop a shared language within the art fields of administration, education, and therapy. The communication that results from dynamic interactions operationally connects the separate professions within the art organization. My goal was to tease out the individual skill sets of each field—therapeutic, administrative, and education—to understand how each field combined into a single position of the Art Coordinator.

The role of the Art Coordinator as a leader emerged from an analysis of the dynamic interactions of the organization. An example of a dynamic interaction within an interaction would the Art Coordinator's process of negotiations with professionals within the different department to secure essential resources for the community-based art program. Sawyer (2005) stated that shared information flow among professionals in an organization results in a distributed operational knowledge within the organization, accompanied by leadership and collective decision-making. Complexity theory suggests that leadership emerges through interactions, networking, connectivity, and relationships because these activities enhance operational effectiveness. A leader's ability to adapt, involve various stakeholders in programming, and enable knowledge transfer ensures success (Carley & Schreiber, 2006).

I gathered information through qualitative methods to understand Sojourn House's micro and macro levels (Semestsky, 2008). I observed the Art Coordinator within a complex sociological framework. The macro level examines and assesses the connection of the macro level (Sojourn House) to the Art Coordinator's leadership identity. Because external environments are dynamic, leadership is needed to ensure that an organization functions in a coordinated way (Wolf-Branigin, 2010). The meso level illuminates the Art Coordinator's leadership characteristics formed when developing interrelationships within Sojourn House's subsystems. Additionally, this paper explores influences at the micro level on the Art Coordinator's identity formation, including daily tasks and responsibilities directing the art program (Rogers, 2013).   To guide an organization toward its strategic goals, the function of the organization must be aligned with the external environment. This is only accomplished through leadership (Banks & Zaccro, 2001). A theme in this paper is how dynamic interactions in the Sojourn House social system shape the identity of the Art Coordinator.

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Art can also be viewed as a web-like structure that operates as a system. Each part influences the other, creating new knowledge and experiences. Parellada (2007), an eminent scholar of complexity theory, wrote that the theory emphasizes an organization's environment. The emphasis should be on the collective rather than the isolated sectors within an organization. Complexity theory offers a way to think about institutions, cultures, groups, and individuals as systems of interactions (Nonaka, 2009).

The meso domain is the central arena of a complex sociological analysis because it attends to context, process, and action simultaneously (Hall, 1987). The concepts of resource distribution, the ability to negotiate, and the influence of conflict and power, expand this paper's understanding of the micro and macro level split (Frost &Howell, 1989). The study presents information on the Art Coordinator's role from past, present, and future perspectives (Hall, 1987). Each stakeholder's perspective shapes CARE's structural context (Bush, 1982). Grounding, or establishing links from a temporal context, formed the holistic understanding of the Art Coordinator within Sojourn House.

An understanding of the influence of the meso level in dividing the macro and micro levels is discussed in Chapter Five's implications for further studies. Chapter Five presents aspects of the information gathered from this paper's exploration that could be transferred to developing art professionals navigating an evolved interdisciplinary *Art World*. It is in the dynamic interaction of the art professionals that the Art Coordinator emerges as a leader in the arts. The paper's findings support the creation of an Art Coordinator who combines the skills of the art therapist, the art administrator, and the art educator into one role in an organization (Meek & Newell, 2005).

A limitation for this paper was the narrow perspective of past research on the arts as a service in nonprofit organizations. The majority of research focused on the separate entities of art professionals collaborating within nonprofit organizations. Scholars have studied how arts management differs from one economic sector (private versus public) to another. Their focus has been neither the government sector incorporating the extrinsic or the intrinsic value of the arts, nor the nonprofit sector (Harden, 2012). For example, research has studied the Art Educator operating independently in a museum. This differs from this study, which explores the Art Coordinator immersed in the organization's culture. Erickson's (2002) article, *A Developmental Dilemma: Education Stakeholders' Commitments to Art Learning,* describes the concept of an 'art world' as multiple interconnections within a community. Although she limits her article's discussion to professionals within the field of art education, she does discuss the disparity between information and engagement directly in the field and commitment of stakeholders on the macro level. Erickson advocates that to increase commitment to the artists, perhaps stakeholders should examine their concept of the value of art, which is an exploratory issue within this paper.

Young (2000) concluded that due to the increasing demand for social services by nonprofits, changes needed to be made in the services provided. Nonprofits deliver critical services to society, filling needs that other sectors are not addressing (Harden, 2012). This paper presents two challenges of incorporating art interventions in nonprofits. The first is a management challenge: identifying how the art serves the Artist Participants. Sojourn House's vague mission and goals for CARE demonstrate the organization's difficulty executing the program's activities (Callo &Turk, 1984). CARE's program activities often diverted from its vision of serving the therapeutic and personal goals of participants through community

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experiences to generate revenue (Collins, 2001). The second challenge is creating a nonprofit art program structure that stimulates and reinforces the board's and management's commitment for Sojourn House's the purpose and vision (Dart, 2004).

The role of the Art Coordinator is to help align the art program's activities with the organization's mission statement and goals. Another role is to engage the other professionals within the micro and macro levels through ongoing strategic planning (Wolfe, 1984). A nonprofit must be innovative to meet its future demands (Dart (2004). An organization can use innovation to take advantage of its opportunities and resources and create products and services for marginalized populations (Harden, 2012). Harden recognized that little is known about how an organization learns to develop resources and services, nor is much known about what knowledge may be acquired as a result. The consensus of the Art Coordinators was that the position required a "careful eye that consistently considered the risks and benefits of every proposed course of action" (Robert, personal communication, barriers, February 2014 to January 2015). Sojourn House changed from inactive to proactive organizational learning as CARE advanced through its life cycle of initiation, innovation, and institutionalization (Schneider & Somer, 2006).

Art therapists, Art Educators, and Art Administrators juggle the roles, expectations, and responsibilities of these three distinct positions. Erickson (2002) discussed how art professionals have isolated their education so thoroughly that they assume that much of what they know and are able to do is universal. When art professionals work in isolation, it is difficult for them to apply their skill sets in a broader context. For example, a graduate student will directly focus his or her learning on their program: education in museums or theater management, or nonprofit

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fundraising. However, training in one area does not embrace the notion of dynamic interactions within complexity theory.

The isolation of education within departments does not empower art professional students to create, lead, and manage within an organization (Brkic, 2009). Giving voice to the knowledge and innovation within the Art Coordinator's role encompassing shared roles and responsibilities might make the Art Coordinator's knowledge universal throughout the organization. This might avoid reversion to operation as isolated systems of "separate silos" (Robert, personal communication, February 2014 to January 2015) by rendering the knowledge held by the Art Coordinator universal throughout the organization, thus giving voice to the knowledge and innovation within the Art Coordinator's role that encompass the shared roles and responsibilities. One limitation of this isolation becomes the lack of opportunities to communicate across the spectrum of the art fields. From Brkic's perspective, in order to foster the skill sets needed for art students to become successful versatile professionals, it is essential that they understand the elements of a shared language within the distinct fields.

To move toward interdisciplinary communication, the field of Art Administration will need to create a holistic mission statement based upon collaboration between the fields of the art professionals. The expansions of nonprofits' missions, values, and goals to incorporate the arts as a service may result in an increase in Art Coordinator positions within each separate art field. Understanding the complex evolution of the Art Coordinator from an organizational perspective expedites a seamless transition from art student to art professional (Kuesters, 2010).

Several questions arise from the *Art World's* incorporation of art services as an interdisciplinary approach. The question at the crux of this paper is: "Does the Art Coordinator represent knowledge and skill sets and attitudes from the discrete fields of Art Therapy, Art

Education, and Art Administration?" The fact that the Art Coordinator possesses skill sets from each field initiates a systematic response to the leadership management evolution that is occurring within the umbrella of art professionals.

Chapter Five concludes with identifying this as an area for further exploration as the development of CARE continues at Sojourn House. This chapter suggests a further exploration of Sojourn House's expansion of the CARE program. Continuing the discovery, exploration, and understanding of the Art Coordinator's leadership and management identity embraces the interdisciplinary approach to art within organizations. As a result, art professionals will become increasingly flexible and adaptable to the ongoing experiences of change, regardless of job title, in the evolving *Art World.*

Issues and Guiding Questions

To understand the *life* of the organization, this paper focuses on three issues that address the question, "Who is the Art Coordinator?" Responsive evaluation structures data gathering from issues identified by the stakeholders in an organization. The incorporation of complexity theory, as a method of analysis, created several emergent questions related to the social systems links between the organization's micro and macro subsystems. This paper's exploration can be divided into the following three issues, listed with the guiding questions.

Issue One: Identification of the role and responsibilities of the Art Coordinator directing the CARE program.

Guiding Question: What are the roles and responsibilities of the Art Coordinator in an organization designed to develop and implement art services?

Issue Two: Understand the interactions of the Art Coordinator with the professionals of Sojourn House while directing the CARE program.

Guiding Question: How often and in what context does the Art Coordinator communicate and thus collaborate with other professionals within the organization?

Issue Three: Discover the cultural implications of the incorporation of the CARE program, and thus the cultural implications of the Art Coordinator's role?

Guiding Question: What is the shared language between an Art Coordinator and other professionals within the organization? If there is a shared language, how was it developed within the organization?

Guiding Question: What is the impact of the evolution of the role of the Art Coordinator and the shared language among the professionals within the organization? How do these key processes impact the culture of the organization?

This paper applies a combination of complexity theory and social systems theory to analyze Sojourn House's organizational processes and structures grounded in the past, present, and future. Further, Stake's (2010) "clock method" guided data gathering as outlined in the next section.

Methods of Information Gathering

Data collection and analysis examined the communication and daily activities of professionals within the organization to describe the organization's culture. Sojourn House's culture was defined by its developing ideologies of art as a service. The stakeholder's patterns of beliefs and values of art assisted in the identification of Sojourn House's learning of the arts. Much like Espisonaza, (2007) this paper found that although knowledge transfer regarding art as an intervention occurred, a shared language that expresses the function of art was not established.

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Sojourn House and CARE. Sojourn House, the organization explored in the paper, is a nonprofit healthcare service located in several U.S. cities. This paper included two of Sojourn House's service locations: Washington, D.C. and a location in the tristate area. Sojourn House serves over 900 adults with disabilities and their families. The organization's mission statement is to provide services that "embrace the concept of providing innovative community-based services" (retrieved from Sojourn House's webpage). As the exploration of the Art Coordinator's role unfolded, and the paper increased in complexity, 12 stakeholders emerged who represented the macro and micro level of Sojourn House. Six Board Members made up the macro-level stakeholders and represented the community and employees of Sojourn House. The Chief Executive Officer and the Program Director from the tristate area location were additional macro-level stakeholders. The paper does not include the CARE participants as stakeholders. However, the stakeholders refer to the participants of the CARE program as the Artist Participants throughout the paper. The micro level consisted of six stakeholders: the two Art Coordinators and the Artist Instructors.

Complexity theory requires a data-gathering approach that combines emergent actions, or a system's reactions to organizational chaos, reflective practice, and a design that investigates both the process and content of the organization's environment (Nonaka, 2009). As the facilitator of this responsive evaluation-based exploration, I maintained constant interaction with the stakeholders. I initially only conceptualized them as the CARE stakeholders (Art Coordinators and Artist Instructors). However, as the role and responsibilities of the Art Coordinator increased in complexity, an exploration of the macro level's dynamic interactions was included to facilitate a holistic understanding of the identity of the Art Coordinator directing CARE.

Responsive evaluation approach. Stake's (2010) modified "clock method" guided information gathering through observations, interviews, and distribution of questionnaires. The "clock method" included five steps:

1. Identify Program Stakeholders, Consultation and Issues Exploration

2. Conceptualize Program Scope and Needs Analysis

3. Identify Activities and Purpose of Program

4. Gather Data Regarding Program Scope, Needs, and Activities

5. Prepare Feedback Narrative to Program Stakeholders

This paper's narrative presents the communication and dynamic interactions within the micro and macro levels. Since this paper explored the Art Coordinator specific to Sojourn House, the information gleaned is not applicable to other similar organizations. This model enabled language development as evidenced by the collaborations among the professionals of the organization.

While I was in the field collecting information, my reflections guided the formation of the interviews and the questionnaires (Rollis &Rossman, 2003). I used complexity and social system theories to systematically, factually, and accurately describe the Art Coordinator's leadership identity (Leehy & Ormrod, 2005). This paper expanded the analysis of Sojourn House to include social systems, which assisted in identifying characteristics of the Art Coordinator's leadership style, as well as the evolving culture of Sojourn House (Haggis, 2008).

Analysis of the Art Coordinator's leadership style reduced Sojourn House's social system to complex themes based on feedback, decision-making, power, innovation, knowledge transfer, and innovation. Koehly (2003) stated that a benefit of incorporating a social network analysis is an awareness of the lack of integration among the leaders of the organization's professionals.

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Deconstructing the communication and collaboration among the professionals clarifies the process of integrating the art program into daily life at Sojourn House; the culture developed through this process of incorporating the arts as a service.

A social network theory provides a powerful tool for leadership management because it illustrates patterns of information that influence relationship development across networks (Figiel, 2004). Using concepts from Becker's view of a network's dynamic interaction, this paper examines the strength of ties, or connectivity, within the *Art World*. Information about the strength connectivity of the network links Sojourn House's motives for resource distribution. Becker (1982) proposed that the *Art World* shapes the individuals, thus also shaping the Art Coordinator's identity within Sojourn House (Hall, 1987).

For a nonprofit organization to meet future demands, it must innovate (Kanter & Summers, 1997). Particularly in the case of nonprofits, external funding needs require organizations to have innovative mandates (Harden, 2012). Change in the executive management and dictated mandates from Department of Disability Services forced CARE to innovate its program structure and approach to management.

Chapters Four presents the Art Coordinator's ability to innovate CARE to overcome the external barriers imposed by the macro level. Nonprofits rely on their leaders to ensure sustainability by creating fiscal health to accomplish the program's goals (Lam, 2002). A nonprofit's ability to innovate can facilitate knowledge, creating pathways to achieve success (Chetkovich &Frunkin, 2003). Chapter Five discusses the Art Coordinator's evolving leadership skills to transfer knowledge of the uses of art as an intervention, initiating the formation of Sojourn House's core ideology for CARE (Collins, 2001, 2005). I uncovered the "visionary"

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characteristics of the Art Coordinator, indicating a need for further inquiry into the interdisciplinary nature of Art Administration.

Organization of Exploratory Paper

This paper is organized into five chapters. The First Chapter provides background information and continues the discussion justifying the paper. Included in this chapter are the guiding questions which address the three issues explored through the identification of the Art Coordinators.

Chapter Two contains a review of literature regarding complexity theory and a social systems theory. The chapter provides applicable information within the context of Art Therapy, Art Administration, and Art Education. The review builds a framework based on complexity theory of the implementation and development of a community-based arts program serving adults with disabilities in a nonprofit organization. This chapter includes information on the two emergent themes within the complex social systems theories analysis. Namely, how the paper incorporated concepts of leadership developed by the Art Coordinator. The second emergent theme is the how the Art Coordinator's leadership skills developed from the paper's exploration of the professional's dynamic interactions. The concluding narrative reflects a holistic social system analysis of Sojourn House and the identity of the Art Coordinator.

The Third chapter provides a description of Stake's (2010) modified "clock method" from a responsive evaluation approach. Information was collected over a year's period by observation, individual and group interviews, document reviews, and distribution of questionnaires. Chapter Three explains the deconstruction of the information collected to address the three issues. A responsive evaluation approach to data gathering and analysis is a continuous

circular process. The steps of the "clock method" were used several times to create a holistic understanding of the identity of the Art Coordinator.

Chapter Four explains the emerging information from the paper's exploration of the Art Coordinator. The first section of this chapter describes the program scope of CARE within Sojourn House. A review of the issues and guiding questions is presented. This chapter includes the timeline of identification of the stakeholders and describes the process of information collected. A summary is provided of a narrative of the impact of the professionals' dynamic interactions on the Art Coordinator's leadership identity concludes this chapter.

Chapter Five highlights the emerging information from the exploratory process. A discussion is provided regarding the implication of the information analysis according to the emergent themes from the social systems and complexity theory. And finally, observations, limitations, recommendations, and implications for further study are shared.

Definition of Terms

Adaptive capacity of an organization. The integral component of resilience of systems in the face of survival, helping to minimize loss of individual's self-identity and a system's collective dynamic interactions (Schneider, & Somer, 2006).

American Disabilities Act. The American with Disabilities Act of 1990) is a law that was enacted by the United States Congress to require public access to people with disabilities.

Art Coordinator. In this study, refers to the singular position of the art professional that skill sets and responsibilities include all issues related to art services within the organization. The art coordinator is responsible for developing and implementing daily operations of art within the target population, overseeing community outreach and partnership, monthly and annual events, and creating opportunities for revenue through the arts within the organization. The art

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coordinator reflects a singular position that could potentially merge the separate identities of the art therapist, art educator, and art administrator.

   Art Instructor. In this study, refers to the position that facilitates the art-based community experiences with the artist participants. The Art Instructors comprise the micro level of Sojourn House. There are four Artist Instructors who are stakeholders within this exploratory paper.

   Art Intervention. Refers to the interventions facilitated by the Artist Instructors and the Art Coordinator within the CARE program. Activities include gallery tours, participating in community murals, or producing artwork to sell at a Sojourn House fundraiser.

   Artist Participants. Refers to the participants of CARE, however, not included as stakeholders of the organization due to the paper's focus on the identification of the Art Coordinator's identity.

   Art World. Within this paper, defined as the professionals and activities related to art education, art therapy, and art administration both within the field of training and practice. The Art World, in this study, refers to the communication at the micro and macro levels. The Art World represents the overlap amongst the separate fields of art therapy, art education, and art administration forming the cultural environment of the organization (Becker, 1982).

   Behavior Support Plan. A strengths-based treatment plan that teaches social skills, communication skills, or increases positive relationships, using clinical or educational interventions. For this exploratory paper, this plan acts as a guideline to the art interventions developed within CARE (Harden, 2012).

   Board Members. Includes the Washington D.C. location and the tristate location: The board is a legal entity that guides the mission and ensures long-term stability. The board

provides systematic linkages with other organizations and the community. The Board establishes the strategic planning process in order to maintain daily operations (Donovan & Simon, 2001).

CARE. Represents the art program explored in this paper. CARE is an art community-based program housed at the micro level of Sojourn House. CARE comprises the two Art Coordinators, four Art Instructors, and the Artist Participants. CARE uses art as a tool for personal expression to accomplish rehabilitative goals mandated by the Department of Disability Services.

Centralization. Indicates an organization's cultural structure that empowers individuals to make decisions (Shaw, 1994).

Chief Executive Officer. In a nonprofit organization, represents the senior manager. The CEO reports to the Board of Directors and the primary responsibility is maximizing the value of the entity.

Closed System. Defined as a system's inability to exchange knowledge and interact between the network levels (Murray, 2003).

Collaboration. An organization that works together toward a common goal. Collaboration is socially conditioned and has an impact on the organization's cultural revolution (Koehly, 2003).

Community-based Art Education. Refers to artistic activity in a community setting (Anderson, & Milbrant, 2002).

Complexity theory. A theory that focuses on observing and analyzing the dynamic interactions between the micro and macro levels. Complexity theory views a system as dynamic, non-linear, non-hierarchical, overlapping, and open. The number or density of connections, or

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links, determines organizational complexity. Dynamic interactions form the connections between the micro and macro levels that symbolize the differentiation, fragmentation, or integration of the system.   Exploring an organizational complexity can lead to an understanding of the systems discourse, practices, and social groups that shape it's cultural reproduction, evolution, and revolution (Murray, 2003).

Connectivity. A term that quantifies the degree and intensity of the dynamic interactions within a network (Kauffman, 1993).

Constructivism. A theory of organizational learning centered on the idea that learning is cultivated through an individual's experiences that are not predetermined. In constructivist organizational learning, the emphasis is on the dynamic interactions that facilitate knowledge transfer within the organization (Anderson, & Milbrant, 2002).

Core Ideology. An organization's framework of values and purposes guiding the mission statement, goals, and objectives. The core ideology is comprised of each level of the system's values, beliefs, and patterns of behaviors (Collins, 2001; 2005). .

Core Values. An organization's grounding concepts that form the guiding principles. These principles are not based on financial or short-term gain (Collins, 2001; 2005).

Core Purpose. An organization's cornerstone for existence (Collins, 2001; 2005).

Culture. Culture can be viewed as including an organization's norms, values, customs, and symbols. A culture forms from the dynamic interactions between the micro and macro levels within an organizational system (Rogers, 20013).

Dialogue. In this exploratory paper, represents verbal and visual communication between the stakeholders at the micro and macro levels. The goal of organizational dialogue is

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mutual understanding based on the artistic actions and understandings (Anderson & Milbrant, 2005).

Decentralized Organizational Structure. Organizational structures view decision-making as a collaborative environment at different levels in the organization. Individuals at each level in the organization may have autonomy in the decision-making process (Murray, 2003).

Department of Disabilities Services. The country-wide organization that provides a plethora of services for people with disabilities. This study refers to the Department of Disabilities as the department that dictates the goals and objectives of the art interventions within the artist participants' behavior that sustain individualized support plans. Distributions of funds are determined by the program's ability to meet the individualized plans (http://dds.dc.gov/).

Differentiation. A system's evolution from interacting with a simple system from a more complex form of functioning, while still maintaining its unique qualities (Murray, 2003).

Dynamic interactions: A dynamic system represents moving, changing, or evolving time. A dynamic system consists of a large number of components, which are interacting on multiple micro and macro levels within an organization. The multiple interactions are nonlinear, involving feedback loops which continually adjust and modify both parts of the system, and the system itself (Kauffman, 1993).

Entropy. A system's movement toward dissolution (Rogers, 2013).

Evolution. An organization's movement toward structural complexity; a manifestation of events that includes change and knowledge transfer within the open dynamic system (Hall, 1987).

Interdisciplinary: A response to the fragmentation of knowledge into disciplines. Involves the process of identifying and discussing connections between elements. In contrast,

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rather than bridging boundaries, interdisciplinary denotes the transgression of boundaries, defining a space in between. It involves stakeholders in the definitions of problems and in their resolution, searching for coherence rather than unity (Anderson, & Milbrant, 2002).

Feedback. Within this exploratory paper, represents the forms of communication between the micro and macro level. A system's feedback can be either positive or negative (Dawson, 2003).

Fragmentation. A fragmented culture represents a focus on the inconsistency of the system that creates constant movement between the subsystems (Kauffman, 1993).

Homeostasis. A state of either an open or closed system, which regulates its micro level to maintain the organization's stability and success (Rogers, 2013).

Individualized Support Plan. Within this paper, refers to the treatment interventions mandated by the Department of Disabilities guiding the art interventions of CARE.

Innovation. The process of organizational learning and knowledge transfer. Organizational Innovation refers to the creation or adoption of an idea or behavior new to the organization (Dawson, 2003). Innovation is considered as the capacity of an organization to respond to changes in the external environment and to influence and shape it (Espinosa, 2007).

Integration. In the integration perspective, organizational culture is described as being shared by all members of the culture in an organization-wide consensus (Rogers, 2013).

Isolated system. Alternatively, within this exploratory paper, referred to as a separate silo, this is a system that represents a lack of internal and external communication, information, sharing, and dynamic interactions (Rogers, 2013).

Macro Level. The macro level is referred to as Sojourn House within this exploratory paper. The stakeholders of the macro system are the Board Members, the executive manager, and the program manager.

Meso Level. The meso level explores the dynamic interactions connecting the micro and macro levels. Influential social systems concepts that form the meso level are feedback, power, and resource distribution (Rogers, 2013).

Micro Level. The micro level explores the role and identity formation of the Art Coordinator directing the CARE art-based community program.

Network Density of Ties. The proportion of direct ties in a network relative to the total number possible (Granovetter, 1983).

Network. A network is a relatively stable and complex pattern of relationships among multiple interdependent and self-organizing elements that constitutes a self-organizing system as a whole (Crossley, 2010).

 Nonprofit Organization. An organization established as a federally recognized 501(c) (3) to serve a public interest. A nonprofit organization is governed by a volunteer board, and sustains no profit or financial gain (Harden, 2012).

Open System. Represents a system that continuously interacts with its environment (Granovetter, 1983).

Self-Organization. A process term within complexity theory that identifies the process of internal organization as it increases in complexity. It holds that organizations are capable of organizing themselves as an outcome of the dynamic interactions of professionals within the organization. Management that utilizes self-organization emphasizes a bottom-up approach to

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knowledge construction and transfers within an organization rather than a top-down approach (Crossley, 2010).

Shared Language. Develops from the continual dynamic interactions and discourses between and among the art coordinator and the other professionals of the organization to help facilitate the implementation of art services. The shared language will enable the professionals in the organization to communicate the operational knowledge of the organization, as well as their personal value sets in relation to the purpose of art to the organization (Kauffman, 1993).

Social Systems Theory. A theory that focuses on the interactions between the micro, macro, and meso levels. All components of the system are interrelated contributing to the entire system (Rogers, 2013).

Sojourn House. A nonprofit organization that serves people with disabilities through community-based art programming. Sojourn House's interventions focus on the individual's rehabilitative goals.

Stakeholder. The stakeholders are the participants in the exploration at the micro and macro level of Sojourn House. This paper includes twelve stakeholders including Board Members, executive management, program managers, the Art Coordinators, and the Artist Instructors.

Strength of Ties. Defined by the linear combination of time, emotional intensity, intimacy, and reciprocity (i.e., mutuality). A strong tie is characterized by frequent interactions between the micro and macro systems. A weak tie defines a system that infrequently communicates and collaborates (Granovetter, 1983).

System. Represents the dynamic interactions amongst the stakeholders within and amongst the micro and macro level. This exploratory paper investigates the system's interrelated

and interdependent parts. Change, a central component of systems, creates the potential to transmit knowledge across the levels (Rogers, 2013).

 Subsystem. A component of social systems forming from the dynamic interactions and the interdependent components within the micro and macro levels. Subsystems of a social system interact in order to develop and convey their own and the organization's values, purposes, vision, and ideological constructs (Koehly, 2003).

 Temporal Content. Grounds a social system's analysis in an organization's past, present, and future constructs (Hall, 1987).

CHAPTER TWO

LITERATURE REVIEW

I don't have an artistic bone in my body, and I have a very elementary understanding and

appreciation of art. That said, I have been humbled by seeing what art does for those living with

disabilities, they have created incredibly moving and quality artwork. As a result, I pay more

attention to art, and while I may not be educated or artistic enough to appreciate what I am

seeing, I am learning to view art more thoughtfully.

-Community Board Member of Sojourn House

This paper incorporates complexity theory as the framework for analysis to understand

the overall organization of Sojourn House, especially the incorporation of the therapeutic art

services and the role of the Art Coordinator. The primary focus of the study was the role of the

Art Coordinator. By examining the function and responsibilities of the Art Coordinator within

Sojourn House, this paper tracks the melding of the different art professional roles. This one

position combined the skill sets of an Art Educator, Art Therapist, and Art Administrator into

one single function. The paper examined complexity theory to identify and explain the dialogue

and interactions between the Art Coordinator and the organization's other professionals. An

example would be the interaction between the Marketing Director and the Art Coordinator. It

was precisely the diversity and breadth of these interactions that led the Art Coordinator to take

on roles usually associated with the Art Educator, the Art Therapist, and the Art Administrator.

Becker (1982) defines the *Art World* as the art forming a *collective activity* that

establishes a network between the patron, artist, and audience. This paper conceptualizes the *Art*

World as the Art Coordinator collaborating within their enclosed system of CARE. The Art

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Coordinator's role was developed from an interactive viewpoint from the micro level's perspective (Strauss, 1987). This paper views *collective activity* as forming conventional practices functioning within the organization (Power, 1990). Responsive evaluation was used as a method to identify the processes or tasks that formed the *collective activity* of the Art Coordinator. I collected qualitative data to support the program's rationale, background, process, and outcomes in order to triangulate the information collected.

An analysis framework based on complexity theory focuses on the dynamic interactions within an organization. An exploration of the dynamic interactions or social interactions and how the construction of knowledge and innovation shapes organizations is the goal of this paper.

This chapter begins by explaining a responsive evaluation framework. It provides an understanding of complexity theory to complete the organizational analysis. Guided by Becker's (1982) viewpoint of *The Art World,* this paper presents a discussion of the potential amalgamation of art professionals to assist in the understanding of the role of the Art Coordinator. Finally, the discussion includes an overview of the current trends in Art Administration that introduce the role of the Art Coordinator to the *Art World*.

Responsive Evaluation Approach

This paper evaluates the organization by collecting and analyzing data in a systematic manner (Murray, 2003), exploring the impact of developing and implementing the role of the Art Coordinator. Friend (1993) discusses the four different types of responsive evaluation:

- a management model,
- a judicial model,
- a consumer model,
- and an anthropological model.

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The model that is most suitable for this study is an anthropological model (Guba & Lincoln, 1985). Stake (1975) emphasizes that evaluators need to be flexible and responsive to the concerns and issues of program stakeholders. I use the responsive evaluation approach within the anthropological model. The responsive evaluation approach is more oriented to the "activity, the uniqueness and the social plurality of the program" (Stake, 2010, p.55). Being responsive requires having contact with the program's stakeholders in order to gain insight into concerns, issues, and related matters (Bass, 1990). A dynamic systems orientation identifies "themes" that examine the processes of the system assuming that change is constant and ongoing whether the focus is on an individual or on an entire culture (Patton, 2009).

The responsive evaluation approach was chosen to explore the conception and implementation of the role of the Art Coordinator. In order to identify the role of the Art Coordinator, an emphasis was placed on observing the antecedents, the transactions, and the outcomes of the Art Coordinator. A system's analysis involves critical examination of implementing a given intervention (art services) and assessing the extent to which the desired outcome is achieved (Ellen & Burnham, 1979). This paper is exploratory in nature and not an evaluation, therefore data collection and analysis identified the social systems influential concepts to understand the interactive components of an organization, however did not establish causality in the organization.

Exploring the interactions of the Art Coordinator assisted in an identification of the influence of the various fields of Art Therapy, Art Education, and Art Administration. Montgomery (2000) identifies that the primary goal of a responsive evaluation was the assessor's role to complete two actions: description and judgment. Description is the process of providing necessary information about the activities and communications of the Art Therapist. Judgment

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involves a value component. Responsive evaluation results in a context-bound knowledge. This local knowledge contains "thick description" (Geertz, 1973). Thick descriptions not only reveal factual details, but also include the meanings of experiences and events.

The stakeholders were actively involved in the exploratory process, including forming the guiding questions and the interpretation of findings (Greene, 1997). Responsive evaluation detected the perspective of relationships between the stakeholders of the organization (Abma, Baur, & Widdershoven, 2008). The issues gradually emerged in conversation with stakeholders and revealed the underlying value systems that facilitated the negotiations and mutual understanding of art as an intervention (Stufflebeam, 2001).

Responsive evaluation provides the means to track the dynamic interactions of the system (Semetsky, 2008). Analyzing the Art Coordinator's interaction within a complexity framework assisted in an understanding of the formed network.

Organizational Theory

General systems theory. This study was based upon the understanding that the *Art World* operates within a social systems perspective. Organizational theory emphasizes the holistic exploration of the connecting components of a network. In a systems approach, there is a need to define the stakeholders of the system. The system can have primary and secondary stakeholders. Stakeholders represent diversity within an organization, representing different needs and expectations for the program (Raizen & Rossi, 1987). Interactions between different ideas and the purposes of art affect and influence one another to create the language of the *Art World* (Becker, 1982).

Holistic system. From a systems perspective, a whole is more than the sum of its parts. Chettiparamb (2007) emphasized that an organization's social order is created and maintained

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through interpersonal negotiations resulting from shared experiences. The sectors of a society, through shared experiences, divide these experiences into individual pieces and distribute them amongst other areas within the organization. A system interacts as a whole system. It can be broken down analytically into personal experiences, but the essence of the organization is its whole. These individual experience associations are not with the institution nor do they dominate. The social relations between different sectors can overlap with one another - one system is not necessarily wholly contained by another. In this manner, an organization creates a system of networks (Crossley, 2010).

Individuals within a system. The subsystem's independence produces features and characteristics that are unique to the system as a whole. As the subsystem repeatedly shares the information, it creates trends and patterns of communication that create meaning for the system as a whole (Chettiparamb, 2006). Complex systems' interactions are between constituent elements; they cannot be reduced to objects or categories (Kauffman, 1993). To analyze an organization holistically requires a transcendent view of the individual parts. A holistic analysis integrates all of the independent sectors, gradually increasing the level of complexity of the organization. This process analyzes the organization as a holistic system of connections (Buchanan, 2002).

Environment of an organization. The inter-organizational network resembles a complex web of embedded relationships. The purpose of this paper is to explore the processes of the organization, in order to gain an understanding of the created network. A network analysis presents the inter-organizational network as a complex web of relationships in which a group of organizations is embedded (Marcol & Wachhaus, 2009).

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Harden (2012) defined systems as open or closed. An open-system exchanges information between the micro and macro level. A closed system is defined as a system that is isolated from its environment. Processes within a closed system eventually dissolve at the state of equilibrium. The number of linkages an organization has with other elements of its network establishes centrality within the organization. The links in the network represent channels through which resources, information, opportunities, and influence flow (Felipe, 2010). In addition to the members of the organization, there are a host of more general factors at work in an environment. An organizational analysis divides the general environment into different sectors, including the social, cultural, legal, political, and economic sectors (Cook, 2008). The focus of this paper is the interactions between the micro and macro levels from a social system's perspective.

Ludwig Von Bertalonffy (1901), who founded the general systems theory, addressed the inadequacy of the analytical procedures of classical science based on linear causality connecting two fundamental variables. A systems theory perspective analyzes organizations from a non-linear standpoint - a single cause, in fact, may lead to a multiplicity of effects. Nonlinearity seeks to identify the interconnectedness and the networks that support and maintain the individual's involvement (Grabinski, 2008).

The viewpoint of an organization as a system emphasizes not only the interactions amongst the sectors, but also how these interactions create connections through processes. The processes in an organization from a systems perspective can decentralize, or separate, an organization. The overall program structure and thus culture emerges solely from the multiple shared experiences and ideologies. Based on these shared experiences and ideologies, organizations can form a self-organized entity (Burnes, 2005).

Culture. Systems theory explicitly recognizes that the categories of language are used to understand organizations. Language is the product of beliefs held by members of society (Rogers, 2013). The essence of culture is its core underlying assumptions and established beliefs that reach outward through values and behavioral norms. Complexity theory supports the notion that an understanding of the shared symbolic language is integral to understanding the Art Coordinator and how he or she functions within the organization.

Lam (2002) identified three distinct perspectives within the field of organizational culture studies: integration, differentiation, and fragmentation. In the integration perspective, organizational culture is described as being shared by all members of the culture in an organization-wide consensus. The differentiation perspective takes a subcultural point of view and explains how subcultures fracture the unity of an organization. The fragmentation perspective, which embraces a postmodern view of organizational culture, looks for neither consistency nor stability (Cook, 2008). Instead, it focuses on the ways in which organizational cultures are inconsistent, ambiguous, duplicitous, and in a constant state of flux (Chang & Lee, 2007). Sojourn House's culture is examined within all viewpoints, discussing how components of the social system represent each perspective.

Complexity theory. This paper incorporates complexity theory as a model for cultural analysis based on a social systems theory (Power, 1990). Complexity theory is a conceptual framework for analyzing systems patterns of behaviors centered on common interests. The dynamic interactions of complex systems are first and foremost relational: it is an interaction that serves as a unit of analysis (Semetsky, 2008). Complexity theories focus on interactions, rather than static categories, thus creating a possibility to consider the processes of an organization.

For example, complexity theory promotes the creation of a language with which to analyze the dynamic interactions as they repeat in an organization's history (Mason, 2008).

A complex organization, according to (Brodbeck, 2002), is an organization having many parts, but not all of which can be named, tracked or described. Complexity theory emerges from a surprising range of different disciplines. It uses networks and interconnections within an organization as a metaphorical tool with which to understand the communication within organizations. Researcher Barabasi (2002) stated that network theorists "must move beyond structure and topology" (p. 640) and focus on the interrelationships formed by the dynamic interactions between people. Analyzing dynamic interactions are at the core of an organization's complexity (Cameron & Mengler, 2009).

Chaos theory. Complexity theory shares chaos theory's sensitivity to the unexpected and random properties and behaviors that emerge from organizations (Mason, 2008). Even slight uncertainty or unpredictability, according to chaos theory, can render emergent actions or substantial change in behavioral patterns for the organization. Morrison (2002) linked chaos theory and complexity theory together as the theory of organizational success. In order to survive, the larger system and the relationships comprising the environment must learn to evolve or adapt. The process of survival emerges from the interacting individual elements or agents that create the larger system (or environment) (Mason, 2008).

Structuralism and social constructivist theories. Complexity theory emerged from the structuralism and social constructivist orientation" (Agranoff, 2007). Organizations bring people into regular interaction with one another. Those who ascribe to the structuralism theory consider these repeated interactions to be the foundation of a social structure, defined by the daily interactions of an organization. Because the social structure of an organization is flexible and

adaptable, it is also highly dynamic (Haggis, 2008). Complex systems have a large number of independent yet interacting actors. Social interactions include non-interactions amongst groups when the individual's non- interactions create gaps (Schneider & Somers, 2006).

An interaction is defined by what does and does not take place. Non-interactions create communication, or a lack of communication, and thus knowledge gaps in the social structure. Structuralism theory emphasizes the minute changes and ever-present dynamics that occur within social structures (Faust & Wasserman, 1993).

Ortegon-Monroy (2003) explained the social constructionist viewpoint further by examining the relationships amongst the different sectors of an organization. By focusing on these interactions that create a potential shared language, I sought to understand organizations as a product of the shared beliefs held by the members of the organization. Constructivists contend that human learning occurs in the social environment (Ormond, 2003). Constructivists believe that one perspective is not more correct than the other. Neither external stimulus nor cognition imposes knowledge, but rather one's individual experiences construct knowledge (Fosnot, 1996). Knowledge is the reconstruction of the interactions and experiences within the environmental context (Morrison, 2010).

Vygotsky (1978), a constructivist learning theorist, used modeling (a form of interaction) to explain how a learner interacts with his or her world. The social environment, according to Vygotsky, becomes a facilitator of knowledge (Daniels & Walker, 2001). Vygotsky thought that the interaction with the environment leads to a transformation in thinking (Schunk, 2008). This transformation occurs because the learner internalizes and personalizes the stimulus received from the environment. From a complexity perspective, the individuals facilitate knowledge transfer and thus organizations are conceived as constant learning networks (Stacey, 2001).

Acquisition of both formal and informal knowledge is vital for the formation of organizations and the construction of adaptive, innovative, and knowledge- sharing institutions (Nonaka, 2009).

Complexity theory holds that each organization is unique and behaves according to its own principles. The interactions that comprise the organization require each agent to adjust its behaviors to incorporate principles of other agents within the organization. This concept is defined as self-organization. Self-organization is a key factor in organizations based on complexity theory. Prominence is placed not on the patterns of the system, but on how the behavior of the system materializes from the interactions within the organization (Burnes, 2005). It is the organization's ability to self-organize that allows systems to adapt. Complexity theory attempts to explain the entirety of an organization by analyzing and documenting the interaction of the individuals within the organization (Stacey, 2001).

Self-Organization. As an open system, one of the most significant findings of complexity theorists is that even in the most complex systems; the emergence of order manifests itself through a self-organization process (Kauffman, 1993). A unique aspect of organizations is their ability to self-organize for it allows non-linear systems to sustain themselves at the edge of chaos (Chettiparamb, 2007). When a system can no longer cope within their environment, complex systems can generate new rules as the environment evolves (Schneider & Somers, 2006). In effective self-organization, adaptability is defined as an open system that generates learning through continuous reciprocal feedback amongst the professionals of the organization (Mausolff, 2010). The ability to self-organize increases differentiation, a concept that I analyzed within this paper (Morrison, 2006).

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Parellada (2007) wrote that one cannot understand the organization without considering its environment; this emphasis is on collective, relational behavior and holism rather than on isolationism and solipsism. The self-organizing property of complexity theory forms the social structure of the organization. The social structure refers to relationships amongst social elements, including people, positions, and the organizational cultural identity (Hatch, 1996). Organizations are formed when tasks become too large for an individual to complete (Stewart, 2001). The advantage of organizations over individuals comes from pooling different skills and abilities.

Sawyer (2005) stated that connectivity within an organization is beneficial because it distributes knowledge across different subsystems. Leadership drives knowledge transfer within the social systems and fosters collaborative decision making. A leader who is able to distribute knowledge within the organization through decision-making creates a differentiated social system within an organization (Kirchber & Zembylas, 2010).

Feedback. Complex dynamic systems focus upon the interactions and relationships that occur systematically. Complex dynamic systems are multiple interactions that create the complex feedback loops within an organization. In a complex feedback loop, the interactions among the professionals of the organization transfer knowledge by communication that impacts the knowledge sets of both the individual and the system as a whole. As feedback loops evolve in the social system, they create a pattern of specific knowledge sets and skills that are transferred among professionals that potentially modifies the culture of the system (Mausolff, 2010). A feedback loop consists of circular elements; the elements have circular reciprocal relationships (Capra, 1996).

Positive feedback includes an organization's ability to utilize and transfer knowledge extending beyond their immediate system (Kimberly et. al, 1980). From a social systems perspective, it includes the individual unit's sharing of information and resources, and providing mutual support when possible (Cameron & Mengler, 2009). Communication in feedback loops drive small changes in a system to promote equilibrium, resulting in entropy (Rogers, 2013). Negative feedback loops cause a progression toward entropy or disorganization (Rogers, 2013). Entropy represents a social system's lack of development and innovation. Positive feedback loops drive a system further away from equilibrium and thus sustains growth and development. Small changes can lead to large effects in a non-linear fashion.

Communication. A social systems analysis views interconnectedness of the systems components, instead of exploring the system's dynamics in a nonlinear perspective (Grabinski, 2008). This viewpoint of an organization as a network emphasizes not only the interactions amongst the sectors, but also how these interactions foster communication and thus connect a social system's levels. An organization's ability to create multiple connections represents a decentralized organization.

Connectivity, or the strengths of ties in a system, measures the intensity of communication. When different networks communicate within the organization's social system, a tie is formed. Frequency and reciprocity of connections creates a strong tie (Arabie, Breiger,& Boorman, 1975). Weak ties represent a lack of frequent or mutual dynamic interactions within the social systems network (Granovetter, 1973).

The communicative process, in which transactions are embedded, is itself responsible for continuously changing the relationship within the social systems. The system as a whole is inherently adept at sustaining itself by virtue of continuous surviving and adaptation (Cohen &

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Stewart, 1995). Cultural anthropologists invented the notion of studying complex system interactions among the social structures to provide new ways to think about social structure and the concepts of role and position (Brown & Eisenhardt, 1997).

Complexity theory and management. Complexity theory provides a lens for examining, managing and leading changes in unstable environments (Falconer, 2007). Complexity theory suggests that leaders and managers may enable and generate conditions for an organization's ability to self-organize. Leaders who can foster independent learning in a changing social system create a self-organized entity (Hazy & Surie, 2006). Furthermore, complexity theory suggests that operational effectiveness emerges through a leader's ability to interact with various stakeholders. Frequent interactions form connections between the micro and macro levels that eventually develop the relationships amongst the social systems. A leader's ability to delegate tasks and solicit resources indicates his or her management style (Gallo & Turk, 1984). Complexity theory views leadership as adaptive and enabling a system to innovate (Carley & Schreiber, 2006).

By deconstructing the elements in social networks, complexity theory analyzes the social interaction amongst practitioners, and systematically assesses and supports collaboration (Sundarasaradula, 2005). Unfortunately, the networks in a social system often compete with one another for resources. This competitive nature leads to a fragmented program structure, leadership style, and ultimately, culture (Carley & Schreiber, 2006).

Researchers have commented on the challenge of an organization that operates with a diversity of stakeholders. Diversity is represented by divergent expertise, background, and problem-solving styles in management. Collaboration encourages communication amongst all of the social system's levels (Yong, 2000).

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Social networks, described by cultural anthropologists, offer a new perspective concerning the social structure and roles and responsibilities within an organization (Marion & McKelvey, 2007). Subgroups form in organizations over time as repeated dynamic interactions create common interests and purposes within the organization Members of the subgroups naturally begin to collaborate on projects and transfer knowledge across the social system's levels (Surie, 2006).

However, an organization's subsystems diverse beliefs, can lead to isolation in the connections within that particular social system's network. Consequently, members of subgroups that are formed in organizations based upon established interests and patterns of behaviors potentially do not integrate themselves with the other professionals in the organization (Hooper, Retzer, Yoong, 2010). In this case, the underlying problem of establishing an organizational *shared language* is not becoming aware of other individuals' knowledge sets; therefore, innovation becomes difficult in the organization.

On all levels of analysis, as seen in Figure 1, the organization is impacted by the dynamic interactions that form the subgroups as well as the subgroups operating as silos and thus not endorsing a collaborative approach or creating a shared language within the organization (Surie, 2006).

Concepts from complexity theory are represented within the micro and macro level divide. Within the micro system are the organization's system of beliefs and strategy and leadership. The focuses within the macro system are the system and process. Figure 1 demonstrates concepts of complexity theory within the micro and macro levels of social systems. Figure 1 categorizes a system of beliefs, strategy and leadership management within the micro level. The macro level contains the systems and process of the organization.
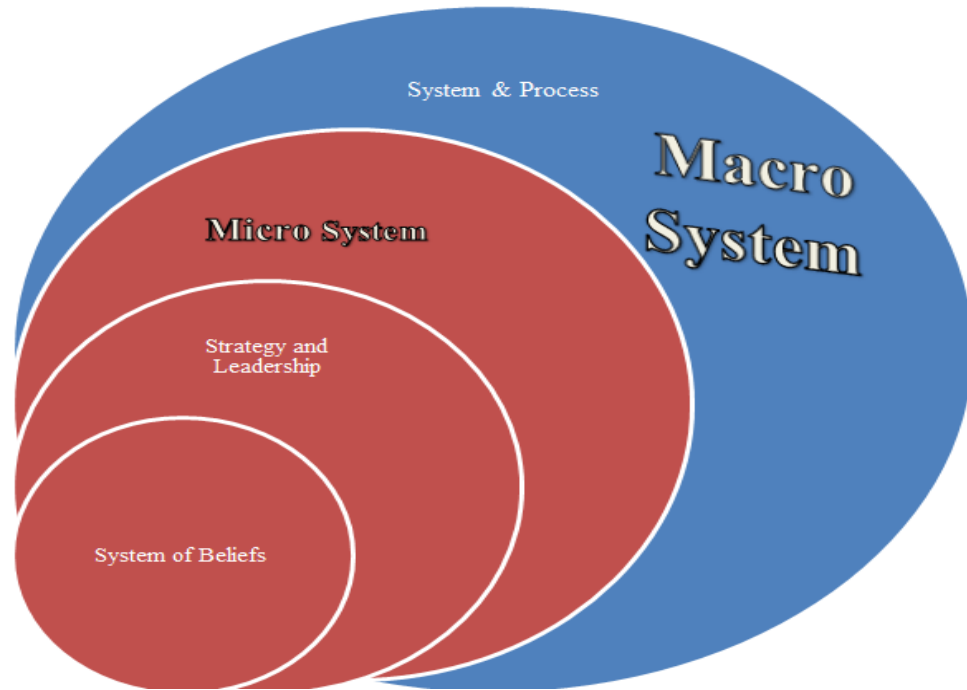
Figure 1 Social System's Micro and Macro Level.

Figure 1 represents the micro and macro levels within a social system's perspective. (Adapted from Surie,2006). The next section will narrow the focus of the literature review by discussing the dynamic interactions within an art organization. It will provide background literature on Art Therapy, Art Education, and Art Administration.

Nonprofit Organizations

Nonprofits are essential vehicles for bringing social change, since they provide services that markets find unprofitable (Harden, 2012). Since early in the 20th century, North American art museums and galleries have rendered services to non-profit organizations within the community (Zaretti, 2006). Business models have been applied to managing nonprofits (Pink, 2005). Debates occur on both the individual and public value of art (Humprey, 2000). Historically, incorporating the arts as nonprofit organizations provides connectivity to society.

Both the public and private sectors that attempt to integrate the arts as a service are expected to provide evidence of the benefits of the arts to their customers and stakeholders. Today's *Art World* faces the challenge of the increasing funding pressure of serving a larger and more culturally diverse audience. Foundations and government sectors expect measurable evidence prior to providing a nonprofit financial support (Kuesters, 2010). Communities expect museums to be "good neighbors, ready to support education in the schools, to build pride in the diversity of local communities, serving concurrently as cultural, educational and community centers" (Koehly et. al, 2003, p. 201). Art now exists in an *Art World* that comprises several different sectors promoting the various uses of art as an intervention.

The purpose of this paper is to use Becker's (1982) *Art World* as a guide to examine the micro and macro levels within a nonprofit organization. The micro level represents an exploration of the individual interactions of the Art Coordinator who forms the *collective activity* of the organization. This understanding of the *Art World* provides a holistic narrative of the collaboration as the organization implemented the arts into their mission statement and program structure (Creswell, 2002). This paper realized the importance of examining Sojourn House's *Art World* specifically as it operates within a nonprofit organizational structure. This section defines characteristics of a nonprofit organization. Then, the section discusses the implementation of the art services within a nonprofit organization.

Organizational characteristics. Nonprofit organizations, or the social sectors of society, provide essential services to the community. Community members act as stewards for the public interests (Hall, 1987). Nonprofits can be privately and publically funded through donations and grant monies (Harden, 2012). There are various perspectives on how power and thus governance is dispersed throughout a nonprofit. A self-perpetuating board guides strategic management,

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fundraising, and the program structure (Collins, 2005). Harden (2012) described the nonprofit's board responsibility to manage a bureaucratic organizational structure toward socialism. The board should inspire, sustain, and drive an organization to innovation (Harden, 2012). Nonprofits form a program structure based on the ability to problem-solve resource distribution (Kirchberg & Zembylas, 2010).

Collins (2005) provided two types of leadership skills: within the social sectors; executive and legislative. An executive leader possesses power within the organization representing a centralized entity. In comparison, a legislative leader's power is not centralized so that decisions are diffused within an organization. Negotiations must rely on "persuasion" (p.11). A nonprofit leader ensures the program's management for the retention of the organization's identity (Kirchberg & Zembylas, 2010).

Mission statement. The mission statement determines a successful nonprofit organization. A clear mission statement fosters an understanding of the organization's programmatic scope fulfilling a public purpose (Harden, 2012). Articulating a mission statement's vision, purpose, and issues can be a collaborative challenge (Collins, 2001; Harden, 2012; Wolfe, 1984). The corporate success in this sector cannot be measured solely in economic terms.

Wolfe (1984) described three challenges a nonprofit organization faces in developing their mission statement. The first challenge is to define a clear purpose of the program's services that correlate with the organization's mission statement. Establishment of criteria that measure the program's success is the second challenge. The third challenge is the organization's ability to develop a mission statement that is relevant to the public's needs that can be implemented effectively.

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Collins's (2001) book, *Built to Last: Successful Habits of Visionary Companies,* describes the necessity for an organization to develop a "core ideology" (p. 131) when formulating their mission statement. A core ideology enables the organization's ability to reproduce, evolve, and thrive. The organization's capacity to develop and acknowledge each program's core values and purpose construct the ideology. A program's "essential and enduring tenets" (p. 116) define its value system. In an art program, the stakeholder should facilitate a discussion regarding the organization's use of the art as an intervention. The organization's purpose is its "fundamental reasons for existence" (p. 117). The goals and issues comprise but do not define its purpose.

Collins (2001) illustrated the process of developing the above concepts as the "yin" and "yang" symbol. Creating a balance drives the organization's ability to communicate, transfer knowledge, and innovate. A nonprofits organization implementing art as a service faces additional obstacles developing the core ideology. These obstacles arise, in part, because society is divided regarding the intrinsic and instrumental benefits of the arts (Anderson & Milbrandt, 2002). The instrumental benefits of the arts are that it promotes significant, measurable benefits, such as economic growth and learning.

Brooks, McCarthy, Ondaatje, and Zakaras (2001) discussed the intrinsic value of the arts discussed in its therapeutic effects. Examples of the intrinsic values of the arts are improved mental and physical health, improved health for patients with problems, decreased stress, improved performance for caregivers, and reduced anxiety. The intrinsic effects can also lead to the development of individual capacities and community cohesiveness. Experiencing the creative process of the therapeutic uses of arts can create connections between people, and society, broadening their perspective of experiencing the world.

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Personal Ideology of Art

To describe the *Art World,* I formulated a personal answer to the question of what art means to me. For me, art is an experience that communicates knowledge. This communication can be both a process and a product. I think that society can influence and promote change through personal expression. It is in this interaction that art creates the community in which an individual lives in society. My view of art can also be viewed as a web, operating as a system, each part influencing the other to create new knowledge and experiences.

The general environment can be divided into the different experiences of art that I have had - art in the museums, art in the schools, and art in the community. These perspectives establish different roles within the sectors of the general environment - the Art Administrator, the Art Therapist, and the Art Educator. The experiences that I have had within these different sectors of the *Art World* and the *people* that I have interacted with justify the need for a shared language within which to communicate between the professionals.

Art museum education and outreach shifted from "the empty vessel of the model of education to a learner-centered model in which the learner is engaged in a personal and social process of discovery and meaning-making" (Ebitz, 2007, p. 155). The roles and fields of the Art Educator, Administrator, and Therapist merged. A "constructivists", (Lankford, 2002), or an emphasis on personal meaning, emerged as a "post-museum where specialized knowledge remains fundamental, but integrates with knowledge based on the everyday human experience of visitors and non-specialists" (Hooper-Greenhill, 2000, p. 142).

Falk and Dierking (1995; 2000) combine the constructivist approach to psychology-based theories based on the individual in an organizational understanding. Their developed theory, the model of learning, seeks to understand the motivation, experience, and learning in the museum.

Conversation is the center of the theory's proposal that the role of the learning is a free choice learning environment and co-construction of individual meaning in the community (Hooper-Greenhill, 1999). This theory focuses on a new museumology in exhibitions that places emphases on empowerment and free-learning in communities. The role of educators in a constructivist museumology, is providing participatory experiences that lead visitors to the construction of personal meaning (Ebitz, 2005).

Community-Based Art Education

Sheppard and Villeneuve (2009) redesigned the role of museum collections and exhibitions as spaces for communities to experience life-long learning opportunities. If museums are created as community spaces, communities can be empowered to create meaningful reflection to forge a connection between a museum and its audience. If a community is encouraged to collaborate and reflect on its cultural meaning, this experience can enrich learning, teach civic responsibility, and meet vital community needs (Sheppard & Villeneuve, 2009). There are four aspects of Community Based Art Education: community as a place, community as learning group, the social good of the community, and community traditions and heritage (Villeneuve & Sheppard, 2009).

Community as place. The focus of this study is to examine the collaborations between the Art Coordinator and the professionals within their organization, integrating art services into its programmatic efforts. This premise was the conception of Community Based Art Education that meaningful art experiences could take place in local art centers, museums, recreation facilities, and community venues (Blandy, Bolin, & Congdon, 2001). The connections between people shape the educational goals, the audience, and the organizational administration which comprises *Place Face* (Villeneuve & Sheppard, 2009). The *Place Face* of Community Based

Art Education emphasizes the context of *where* art learning and experiences occur by emphasizing the experiences of the community (Villeneuve & Sheppard, 2009).

Group face. By emphasizing the experiences of the community while participating in the arts, relationships between community members include the artists, the audience, and the organization's administration (Villeneuve & Sheppard, 2009). This is the *Group Face* of Community Based Art Education which, as Villeneuve and Sheppard discuss, gives emphasis to the collaborations and communications between group associates that create dynamic relationships and collective contributions that form the values of education in the community.

Social good of the community. Community Based Art Education focuses on "social well-being, environmental issues, and reduction of cross-cultural conflict" (Marche, 1998, p. 7). Ulbright (2005) defined this aspect of Community Based Art Education as that of unifying different cultures by nurturing coexistence. Through the use of the art, specialized populations (Ulbricht, 2005) can form an identity and a voice, and integrate themselves into the community. The *Social Good Face* may also address community development through conflict resolution and communications across political and educational backgrounds (Villeneuve & Sheppard, 2009).

Community traditions and heritage. Congdon, Blandy and Bolin (2001) referred to this category as "community as ethnic and family identification" (p. 127). This approach takes root in multicultural education - the traditions, character of art, and artists of the community (Marche, 1998).

I first encountered the ability of art to create a change in society by empowering the stakeholders and members of the community while participating in the project, *My City. My City* was an alliance between the Catholic University of America, the Kreeger Art Museum, and Ivymount, a school that provides services for children who are mentally and physically disabled.

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The goal of this partnership was to create an opportunity for students at Ivymount to view the collection at the Kreeger Museum, and then to produce a piece within their community that reflected their personal stories. Each separate community showcased all three institutes to share the final project within the separate communities.

This experience was my first exposure to the ability of the arts to empower both individuals and the community as a whole. Within the issues of this project, I used the skills of both the artist and the teacher, developing educational issues to meet the student's individual educational plan. This encouraged me to develop the skills necessary for the therapist and educator roles in order to diversify my portfolio so that future experiences similar to *My City* could use educator skill sets. This experience challenged me to think about institutions, such as museums or schools, as having different responsibilities in their relationships within the arts. I began to see the purposes of the art museum and the schools merge with their responsibility to be an activist for the voice of the participant. This need opened a different space that required the three fields to collaborate rather than working independently - as was the case in *My City*.

During the 2008 national art therapy conference, several presenters, including artists in the community, explored how art endeavors foster a sense of community through the inherent therapeutic and educational components of the art. Using skills that have now become intrinsic to them as Art Therapists and Art Educators, these professionals navigated the tangled bureaucratic web of grant proposals, budgets, and accountability. Art Therapy emerges from the traditional role of the 'therapeutic frame' and is engaged in becoming an aspect of the reflective society that creates culture and humanity (Hocoy, 2004).

Art forms and serves a community that shares activism's commitment to collective opportunities, rather than individual opportunities, building alliances centered on activism

(Golub, 2005). Involving people in experiencing the *collectivity activity* (process) of art as well as the finished piece (product) is the central focus of community-based art. The art acts a catalyst for change by creating individualistic and collective environments for people to address their needs. The community artist's work created the *Art World* by sharing information and ideas, images and empathy with a known audience. Art is explored as a *transformer,* allowing communication between different fields to unite and create a shared mission, goals, and issues (Zarretti, 2006). The partnership of the Art Educator, the Art Therapist, and Art Administration was evaluated through the lens of how art creates a cultural community (Zaretti, 2006).

Managing a community-based art program. To date, there has been little research directly addressing the consolidation of these professions into one position, and how that position would function in an organization (Cameron & Mengler, 2009). Previous literature has only examined the relationship within the art fields - between the Art Educator and the Administrator, or between the Art Therapist and the Art Educator (Essig, 2009). This paper presents the *Art World* "as an overlap of the multiple art sectors of a community; representing museum and gallery directors, artists, curators, art teachers and art historians" (Erickson, 2002, p. 13*).* The objective is to discover the relationships existing in the *Art World* created from the collaborations of the organization.

Cameron and Menglered (2009) discussed past literature revealing that relationships and collaborations are beginning to integrate the art professionals. However, monologues occur to the exclusion of dialogues thus still separating the art fields. Programs whose goals are to implement art services lack input from each separate individual field. Discussions are needed that are centered on how to create collaborations and partnerships between the museum and the schools, or between the therapeutic approach and museums or schools (Straight, 1990).

Research needs to continue as the concept of Art Education expands beyond the boundaries of the school to include art organizations and community members (Essig, 2009).

Art Coordinators are responsible for offering services across the entire spectrum of Art Therapy, Art Administration, and Art Education (Cameron & Mengler, 2009). Society integrates art in a variety of ways, such as creating symbols of cities' identities, and forging better health services. In this siege-like atmosphere affecting cultural and artistic institutions, art organizations must prioritize their issues, activities, and programs based on their perceived importance and merit (Townsend, 2001). Art Administrators come from various academic and professional backgrounds and employ a range of skills.

In *Art Management: Where did we lose the Core Ideas,* Brkic (2009) distinguished between the program goals and training in Art Administration. In one example, business administering defines art programs that focus on the technological process of producing art work. In the second model, there is the interplay of cultural management and cultural policy. The third example is a program that focuses on the entrepreneurial approach to Arts Administration, connecting it to issues of creativity and innovation. Information that is specific to the arts sector is treated as an add-on, rather than as the core of its presentation.

The demands of the stakeholders in the art sector often conflict with a more business-like, management style, complicating leadership and decision-making (Buchanan, 2002). Greater involvement on the part of a wider variety of stakeholders has also increased pressure for more accountability for the arts to be 'effective and efficient' within that organization (Hocoy, 2005). The dual functions of guiding artistic endeavors and organizational administration foster structural complexity with competing sets of goals and multiple stakeholder claims. The distinct nature of arts organizations arises not simply from their artistic missions, but also from the

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complexity of multiple demands. A better understanding of these individual roles will facilitate and enhance future developments and collaborations.

In 2008, the subject of my thesis for my Masters in Art Therapy was the process of forming an Art in Corrections program. The Florida Arts in Corrections Committee attempted to facilitate social change, relying on the shared relationships of the educational, therapeutic and administrative components of the arts. Although not all art professionals are aware that such an overlap exists, practitioners from all three sectors rely on these relationships. The mission of the Arts in the Prison Corrections Program for the Department of Corrections was to enhance institutional safety and support the offenders' personal development and successful community re-entry (Cook, 2008).

Two workgroups - one internal and one external - were formed to address the Arts in Corrections Program's goals and issues. The internal group's initial goals were to inventory existing art programs that operate in the correctional facilities. The external group was to develop policy and implementation guidelines for both the facilitators of the program and the inmates. A final goal was to develop partnerships and collaboration strategies in order to address funding for the program. The hope was that by collecting and analyzing the negotiations conducted during the development of the Arts in Corrections Program, a framework would emerge from other social service organizations with similar goals and issues.

The findings of this thesis revealed that the committee of the arts was based upon relationships within the system. Because these relationships were based on different experiences with the arts, the organization's interactions and negotiations decreased, creating a loss of trust. This loss of trust resulted in the committee members pursuing their mission based on their experience of incorporating the arts. The decision was made based upon individual member

agendas, creating conflict and a struggle for power within the organization. Although the Arts in Corrections Committee were not entirely successful in developing a joint mission or goals, the Inmate Mural Project (IMAP) emerged from this desire to implement the arts in corrections. This project successfully integrated Art Therapy into the art programming of an organization. Despite the organizational struggles that were evident, and the difficulty in the negotiations between the external and internal bureaucracies, the arts prevailed (Cook, 2008).

Questions remained at the conclusion of my thesis. I was intrigued by the concept of expectations from different fields' skill sets merging into one profession. I saw the head of the committee (an Art Therapist by training) navigating the areas that created an educational objective for the mission of the program, negotiating potential funding by meeting with supporters, and initiating the grant process. This led me to speculate about how many other art professionals find them in the Art Coordinator's position, using skill sets that they did not learn in their academic training, evolve and adapt themselves to the changing '*Art World*.'

By uniting the knowledge and techniques of other disciplines, the identity of an Art Therapist combines a wider complexity in art management (Haggis, 2008). One must understand that this *Art World* has separate but connecting components, relies on research in management and organizational theories, and see how a systems perspective can be used to understand their structures. Through these theories, core concepts are those that relate specifically to how an organization views itself and interact with its elements, creating feedback and a self-perpetuating system (Mausolff, 2010).

The remaining question from my thesis that was explored within this paper was:

1. Does the Art Coordinator negotiate decision-making resulting in a shared language?

2. Does the shared language facilitate knowledge transfer amongst professionals in Sojourn House?

3. Can creation of a shared language assist in innovation of an organization implementing an art service?

An integral aspect of the role of the Art Coordinator is that of Art Administrator, and its role in the process of collaboration between the art professional and the organization that seeks to implement art services.

Summary

In the previous sections, I provided examples of partnerships between museums, schools, and other environments, with art professionals - the administrator, the educator, and the therapist. In the last case, the subject of this dissertation, the creation of the Arts in Corrections is an example of a program founded by an artist who evolved, personifying and developing all professional skills.

As a member of the Arts in Corrections Committee, I was an aspiring art therapist who had the opportunity to observe the interactions of different art professionals while developing an arts program for the incarcerated population. Although the members of this committee represented different perspectives on the values and uses of art, from a bureaucratic administrator's perspective, the power of art is in its ability to teach skills and knowledge, recognizing the therapeutic components of art as a catalyst for potential change. The art united all of these professionals in one common goal - to allow personal meaning and creativity through the arts within a population where that creativity was stunted.

However, through observation, negotiations, and interactions, this goal was diluted. The power of art to communicate knowledge and truth to an individual and a society was silenced

because these art professionals did not have a common language with which to exchange information. Although aware of the benefits of the art forms from each of their different perspectives and personal experiences, they did not have a shared holistic understanding of the power of art. As a result, the organization became fragmented. By creating a common language, links of meaning are formed between the different professionals. The arts organization can integrate a multi-dimensional experience of art. Creating a multi-dimensional experience of art prevents art professionals from operating as separate entities within the environment. Ultimately, the significance of this paper is to bring about consciousness for discourse, and to make purposeful strides toward societal change by creating a common language between these three art professionals - the Art Administrator, the Art Therapist, and the Art Educator-within a shared *Art World.* From an organizational perspective, this paper documented and studied the communication between the Art Coordinator and the other professionals within Sojourn House. All of these professionals are viewed through multiple lenses. This paper provides an overview of a particular culture, but it also looks in greater detail at the organization as a whole. The purpose is to provide an overview of the culture of the organization, studying the role of the Art Coordinator in that particular system.

CHAPTER THREE

EXPLORATORY METHOD

As a concert promoter for over 40 years, I know full well the transformative good that the arts

can have, in one's personal and communal life. They inspire us to a greater good, in the best of

circumstances.

- CARE Subcommittee Board Member

Introduction

The methodology for this paper is based on complexity theory and a social system's

theory as applied to discovering, exploring, and understanding the role of an Art Coordinator

who directs a program implementing the arts (Gharajedaghi, 1985; Patton, 2009). This

exploration was actualized qualitatively through observation, individual and group interviews,

and the distribution of questionnaires. The system that emerges from this process reflects a

responsive evaluation based primarily on Stake's (1975) reduced "clock method." The system

sought to delineate the administrative and art programmatic dimensions of the organization

Sojourn House. The paper's information collection and analysis was designed to address the

stakeholder's perspective. The system represented several levels of collaboration within the

organization through the involvement of Board Members, Executive and Program Directors, past

and present Art Coordinators, and Artist Instructors. Stake's (1975) responsive evaluation

approach was deemed appropriate for evaluating the implementation of the community-based art

program because of its flexibility and advocacy that created a holistic view of the organization.

Stake's (1975) original model for conducting responsive evaluation involved 12 steps organized

in a clock-like fashion. Figure 2 presents the modified version of the clock method was

conceptualized and followed for this exploration. The steps were reduced to increase the

efficiency of the paper's exploration of the Art Coordinator's role and responsibilities. Stake's

(2010) modified "clock" involved five main steps:

Figure 2: Responsive Evaluation: Stake's Modified Clock Method.

Guba and Lincon (1981) stated that the focus of responsive evaluation is on "the day to

day realities of bringing a new program or policy into existence …and the communication

amongst the professionals that operate the programs" (p.411). Identification of the program

stakeholders and the programmatic needs were completed in a cyclical format. I used Stake's

(2010) modified "clock" to guide information collection and analysis. I provided a constant

feedback loop to the stakeholders in order to present a meaningful interpretation of the emergent

information.

Complexity theory arises from a surprising range of different disciplines. It uses networks and interconnections within an organization as a metaphorical tool to understand the communication within organizations (Barabasi, 2002). An analysis of the dynamic interactions within a social systems theory provides links between the micro and macro levels of the organization. This discovery revealed Sojourn House's increased complexity from the incorporation of a community-based art program (Gharajedaghi, 1985). The organization's ability to provide feedback involving the stakeholder's ability to make decisions uncovered the influence of power within the organization. Furthermore, the perceived source of power impacted the organization's distribution of resources. Perceived unequal distribution of resources created polarizations within the system (Mausolff, 2010). The individual components within a social system form the meso level of the organization emerged. Each element enables, complements, and reinforces the other (Collins, 2001.

Framing participation in the *Art World* as a *collective activity* justifies focusing on the development of partnerships between Sojourn House's professionals. Becker (1982) examined the network analysis to determine the strength of ties, or connectivity, within the *Art World*. Identification of a social system's connectivity provides insight into an organizations ability to distribute financial and emotional resources. Becker (1982) proposed that the network surrounding the *Art World* shapes the individuals within the organization (Hall, 1987). The meso level, or the interrelationships between the micro and macro level, emerged as shaping the culture of the organization.
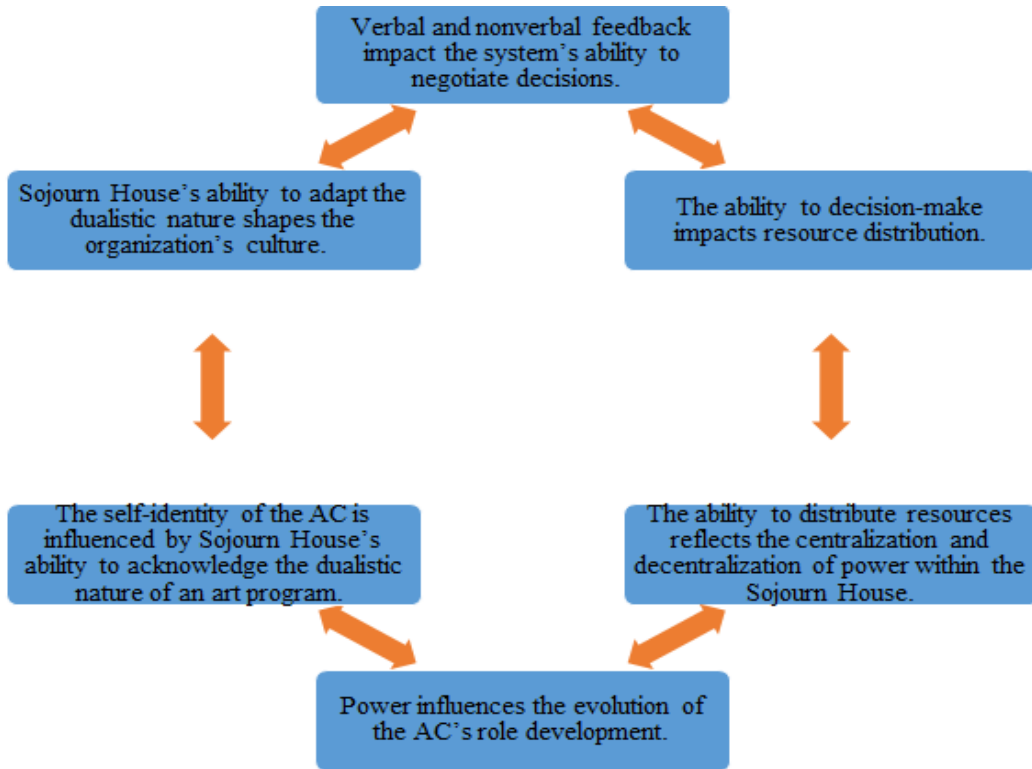
Figure 3: Complexity Theory Concepts.

Description of Target Population: Sojourn House

This section provides a brief overview of the target population, Sojourn House, in regards to its mission and general purpose. The paper focused on the discovery and exploration of the Art Coordinator's directing of the *Art World* of Sojourn House. The dimensions of the organizational setting are analyzed according to the macro and micro level. The dynamic interactions within the system were framed in terms of driving the *collective activities* that shaped the Art Coordinator's role formation (Hall, 1987). Concepts of resource distribution and management style emerged as essential key social system processes.

Sojourn House is a division within a health care organization in a mid-sized city in the United States. It is a non-denominational, nonprofit, 501(c) human services organization that

supports over 900 children and adults with disabilities in the surrounding tristate area. CARE is

a day program whose purpose is to improve the quality of life for adults with disabilities through

art in the community.

Chapter Four provides a description from a historical perspective of CARE's evolving

mission statement to understand the role development of the Art Coordinator. Identification of

stakeholders was a continuous and emergent process. The stakeholders were actively involved in

this paper's exploration of the Art Coordinator. The stakeholders were involved in the

formulation of the guiding questions to the selection of participants and interpretation of findings

(Greene, 1997).

Micro-meso-macro levels. The micro-meso-macro level approach views people as active

agents whose dynamic interactions, relationships, and environments are interdependent. Thus

the micro-meso-macro approach allows for systematic examination within the person-in-

environment (Rogers, 2013).   This section divides the 12 participating stakeholders according to

the micro, meso, and macro level.

Micro level. The micro level represents the network of individuals within CARE. The

Art Coordinator directs the Artist Instructors within CARE. The Artist Participants were not

included in this paper's exploration. The past and present Art Coordinators and four Artist

Instructors are participating stakeholders.

Meso level. The meso level emerged in data collection and analysis of this paper. The

meso level consists of influential elements within the social system (Rogers, 2013). The meso

level also includes elements of nonprofit management. These elements are the organization's

developing core values, related to CARE's purpose. Both of these elements initiate

organizational learning and innovation (Nonaka, 2009).

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Macro level. Sojourn House represents the macro level in the organization. The stakeholders included within this system level are the Board Members and employees of Sojourn House. The board represents an Executive Director, a Program Director, and Community Board Members totaling a participation of six Board Members.

Chapter Four and Five will elaborate on the collaborations and contributing social concepts of the stakeholders. Chapter Five offers implications for further study to attempt to resolve the art professionals divide within the system.

This chapter reintroduces the three issues of inquiry and provides a timeline for information regarding the role and responsibilities of the Art Coordinator.

Issues and Guiding Questions

Responsive evaluation means being oriented to the experience of the organization; being there, feeling the activities, and understanding the role of Art Coordinator. Becoming present in the organization includes understanding how the values of organization led to the development and tensions that arise within negotiations and decision-making (Carlile, 2004). Becoming acquainted with the concerns of the stakeholders, with an emphasis on description, was essential to this responsive evaluation approach.

Stufflebeam (1971) postulates that an evaluator must attempt to set up an exploratory design that provides relevant information on decisions that exit at multiple levels across varied programs (Harden, 2012). The purpose of this study was to discover, explore, and understand the role of the Art Coordinator implementing and directing a community-based art program. There were three issues of the paper:

Issue One: Identification of the role and responsibilities of the Art Coordinator directing the CARE program.

> Guiding Question: What are the roles and responsibilities of the Art
>
> Coordinator in an organization designed to develop and implement art
>
> services?

Issue Two: Understand the interactions of the Art Coordinator with the professionals
of Sojourn House while directing the CARE program.

> Guiding Question: How often and in what context does the Art
>
> Coordinator communicate and thus collaborate with other
>
> professionals within the organization?

Issue Three: Discover the cultural implications of the incorporation of the CARE
program, and thus the cultural impact of the role of the Art Coordinator.

> Guiding Question: What is the shared language between an arts
>
> coordinator and other professionals within the organization? If there is
>
> a shared language, how was it developed within the organization?
>
> Guiding Question: What is the impact of the evolution of the role of
>
> the Art Coordinator and the shared language amongst the professionals
>
> within the organization? How do these key processes impact the
>
> culture of the organization?

A focus of the paper was how the role and responsibilities of the Art Coordinator incorporate the
skill sets of the Art Educator, Art Administrator, and Art Therapist, into one singular entity.

Information Collection

Dynamic interactions are essential to the responsive evaluation approach for the focus is
on the needs of participants. Guba and Lincoln (1981) explain responsive evaluation as "an
emergent for evaluation that takes as its organizer the concerns and issues of stakeholder

audiences" (p.23). Responsive evaluation alerts us to key issues or needs of the participants in order to understand the complexity of the organization (Stake, 2010). The ongoing evaluation of the evolution of the process of developing the role of the Art Coordinator was the key "issue" explored (Patton, 1990). Green (1997) urged researchers incorporating complexity framework to employ a narrative analysis for creating connections and holistic analyses. Information gathering was an emergent and cyclical process to incorporate several different viewpoints and perspectives within the organization (Horn, 2005). Complexity theory and responsive evaluation focuses on interactions, rather than on static categories, enabling diverse viewpoints and perspectives, culminating in the holistic narrative of the organization (Holden, 2005).

Exploratory design. The focus of this analysis was to discern dynamic patterns amongst the Art Coordinator and professionals within the organization. I sought to draw attention to emergent properties and behaviors that linked the organization. By observing, documenting, and analyzing the pattern of relationships I discovered the self-organization and interdependent elements of CARE. Discovering, exploring, and understanding the elements provided a narrative for the Art Coordinator. A responsive evaluation approach guided the timeline of information collection and analysis. It included (1) determination of paper's issues based on conceptualization of stakeholder's needs, (2) identification of methods for gathering information regarding the program scope, (3) creating and providing a descriptive analysis for the stakeholders (Patton, 2009). A systems theory depends upon information gathering and analysis of the entirety of an organization, to present a holistic narrative for the organization (Morrison, 2010). Feedback to all stakeholders during the data collection and analysis phases ensured an overt process through which conflicts and value differences are exposed and included in the final

report (Mathison, 2008). To increase ontological authenticity, the researcher reviewed the

participants' responses throughout the data collection phase (Leedy & Ormod, 2005).

*Exploratory methods***.** I explored the role of the Art Coordinator by observation,

interviews, document reviews, and distribution of questionnaires. Stake's (2010) clock method

guided the inquiry and extended over a year's time frame. An important step within the "clock

method" was introduction to the issues, guiding questions, and establishing rapport with the

stakeholders. Chapter Four and Five discuss and describe these processes. The essential aspects

of the "clock method" are events that present simultaneous non-linear forms of information

collection (Stake, 2010).

Complexity theory and a responsive evaluation approach emphasize observation,

documentation, and analysis of the dynamic interactions within a system. At each "clock event"

I collected information highlighting the roles and responsibilities of the Art Coordinator, and

mapped the communication within the organization. As a participant observer, I attempted to

function both as part of and apart from Sojourn House (Skolits, 2009). Chapter Five discusses

how my evolution in the process impacted the paper.

Observation. Observations occurred in the naturalistic setting of CARE operating in the

community and studio space. The current Art Coordinator was observed coordinating the

program during a two week period in May and June of 2014. I participated in five board

meetings planning and implementing the Grapes of Gratitude fundraising event. During the

observations, I took detailed notes regarding the communication between the art programmer and

the other art professionals, as well as my personal reflections (Burr, Morrow, & Skolits, 2009).

Questionnaires. This paper incorporates five questionnaires as an initial demographic

tool as well as a guide for interview questions. Each questionnaire was distributed to

participating stakeholders; however all stakeholders did not complete the questionnaires (Refer to Appendix B referring to Information Collection). As the study progressed, I devised questionnaires to elaborate on information provided in interviews. The questionnaires comprised of two parts, including both open-ended and closed questions (Refer to Appendix B regarding Information Collection). The initial questionnaire focused on gathering demographic information regarding general roles and responsibilities within Sojourn House. As the process progressed, the questionnaires focused on collaboration within the organization, knowledge regarding the role of the Art Coordinator representing the discrete skill sets of Art therapy, Art Education, and Art Administration.

Interviews. The focus of the paper was on the development and implementation of the Art Coordinator. Interviews concentrated on the past and present Art Coordinators as well as Patricia the Program Director expanding CARE. The Art Coordinators and Patricia were interviewed more than once. In total seven individual interviews and six group interviews were undertaken ranging in duration from 45 minutes to 3 hours. In addition to the interviews multiple short informal discussion were held with the Board Members and Artist Instructors.

The responses to the initial questionnaires guided the interview questions which in turn provided the format for the following questionnaires and interviews. I referred to the guiding questions to focus the themes of the interviews. Themes included were;

- Identification of program scope and needs,
- Discovery and Understanding of the Art Coordinator's identity,
- Dualistic Nature of the Art,
- Communication and Collaboration within the Organization,
- Barriers within the Organization,

- Language and Cultural Development.

I created a list of questions and issues to explore within each interview process. Neither the actual wording nor the order of questions was determined ahead of time. According to the interviewee's responses, personality, and responsibilities, questions were followed by appropriate probes, or altered slightly to allow dialogue to flow (Refer to Appendix B for a complete list regarding interview questions). All precautions were taken to ensure that the names of professionals within the organization were not used in any of the data collected (Strauss, 1987).

Document review. Collecting documentary information was vital within a responsive evaluation approach because it is a stable, unobtrusive, and exact tool to collect data that provides broad coverage (Yin, 2003). Documents and records included emails, strategic planning reports, the mission statement, and training handbooks. These documents provided the necessary group history on the implementation of art into an already established organization. Emails from the Art Coordinator to other members of the organization also provided insights into the dynamics of everyday functioning.

Timeline of exploration. Chapter Four provides detailed information regarding stakeholder participation and discusses a timeline of data collection from implementation to conclusion of the exploration (Appendix B provides a complete outline of information). This section provides a general timeline of data collection and analysis.

The exploratory process began in the Fall of 2013 and extended through January 2015. February 2014- preliminary discussions were held with the Art Coordinator and Patricia, the Program Director interested in expanding CARE. I sought participation from Board Members, Art Coordinators, Artist Instructors, and employees of Sojourn House. The 12

participating stakeholders were identified by February 2014. I completed an initial program scope and needs assessment through observation, informal discussions, individual interviews, and distribution of the initial questionnaire.

March 2014- topic was "Discovering the Role of the Art Coordinator." I completed two individual interviews and one group interviews with the past and present Art Coordinators. Ongoing feedback via email occurred within myself and the professionals of Sojourn House; especially Patricia as she expanded CARE.

April 2014 - marked distribution of the second questionnaire following the analysis of the initial interviews. Distribution occurred prior to the formation and beginning of a subcommittee for the fundraiser event. The primary focus of this questionnaire was to obtain the Board Members' knowledge of the role of the Art Coordinator directing CARE. The questionnaire also explored the stakeholders' personal beliefs regarding the role of art. Mid-April marked the beginning of subcommittee meetings. Document review, informal meetings, and board observations were the primary focus of data collection.

May 2014 - continued the discussion on the Art Coordinator's role as well as introduced the topic of communication within Sojourn House. A week period of site observation including the Art Coordinator's and Artist Instructors in the community and studio. I observed the Artist Instructors leading the daily activities as well as interacting with the Art Coordinator. Individual and group interviews were held with the past and present Art Coordinators. The Program Director was continuously involved via informal discussions regarding her perceptions of the role of the Art Coordinator collaborating within the system of Sojourn House.

June 2014 - topic included "Barriers within CARE and Sojourn House." Data collection methods were observations on site, board meetings, and continued individual and group interviews with the Art Coordinators.

July 2014 - marked the distribution of the third questionnaire. This questionnaire included Simon's life assessment to the Art Coordinator's to illustrate their perception of strategic management within Sojourn House. The Board Members participated in a questionnaire that sought their perception of the use of art as an intervention. The questionnaire gathered information regarding how the stakeholders perceived merging of the discrete skills sets of Art Therapists, Art Administrators, and Art Educators into CARE.

August 2014 - included two individual interviews with the Art Coordinators. I incorporated one group interview with the Art Coordinators and Patricia, the Program Director expanding CARE. The group interview focused on language development of the Art Coordinators during the implementation phase.

September 2014 - concluded the subcommittee meetings for the fundraising event. I observed the Art Coordinator's directing and collaborating with Sojourn House's Board Members and employees and the fundraising event.

October 2014 -a "post-event" questionnaire was distributed to all of the stakeholders. The focus of the Art Coordinator's questionnaires was their perception of collaboration within the organization for the event. The questionnaire designed for the Board Members provided an opportunity to evaluate if knowledge transfer had occurred from participating and planning the event.

December 2014 - discussed the ability to create knowledge transfer through collaboration within the organization. Individual interviews were held with the Art Coordinators and

Program Director. A group interview between the Art Coordinators discussed their thoughts regarding their role in the evolution of CARE.

January 2014 - marked the conclusion of data collection. The final questionnaire was distributed to clarify remaining questions emerging from information collected and analysis. The expansion of CARE progressed, consequently valuable information from the exploration was provided to the Executive Director and Program Director.

Information Analysis

From the complexity theory framework, a social system's analysis of the information gathered provided the narrative of the Art Coordinator directing of CARE. The data analysis and personal reflections developed categories for further inquiry. Emergent categories related to interactions within the meso level's ability to interact, and negotiate. Within the social systems theory, concepts regarding conflict in decision-making and power delegation impacted the identity of the Art Coordinator (Schunk, 2008). This warranted further data coding and analysis regarding a leader's identity while managing a program. The leadership themes described the ability to transfer knowledge regarding the dualistic nature of CARE. To unravel the influence of the arts as an intervention led to an understanding of the program's reproduction, evolution, and revolution (Hall, 1987).

The multiple methods of data collection and the use of personal reflections to guide data collection and analysis ensure the paper's conformability (Creswell, 2002). Conformability ensures that the qualitative data is logical and can be tracked to its source to ensure a clear interpretation.

Summary

This paper's exploratory process employed qualitative methods to discover, explore, and understand the Art Coordinator directing a program implementing art as an intervention. The Art Coordinator directs CARE within Sojourn House which is a health care organization that considers themselves pioneers within the field of community-based art services for people with disabilities. There were a total of 12 stakeholders who participated in a variety of different information collection methods. Information gathering was guided by the responsive evaluation participatory approach that emphasized stakeholder participation. The participatory approach of this paper valued identification of the stakeholder's needs to guide the formation of the issues and questions.

Concepts from complexity theory within a social system's approach grounded analysis within an historical and temporal context. Emergent themes were viewed from a social systems perspective. I analyzed the dynamic interactions of Sojourn House, within this perspective, and allowed for an illumination of the influence of the meso level. Information collection spanned over a year period and included observations, document reviews, individual and group interviews, informal discussions, and distribution of questionnaires. I divided each method of information gathering into topics guided by the issues of the paper.

This section presented the paper's method for gathering and analyzing information regarding the role formation of the Art Coordinator. Chapter Four provides the emergent information to address the issues and guide the questions of this exploration.

CHAPTER FOUR

EMERGING INFORMATION

I enjoy and am very active in the performing arts as well as martial arts in the

community. I appreciate visual arts and very excited about offering additional

opportunities to the people we support. It is my hope to expose people to a number of new

and interesting art activities within the local community to ensure that those relationships

in the community can occur without being segregated but totally immersed in the local

community and with non-disabled peers.

-Isabel, Executive Chief Officer, Sojourn House

Introduction

The purpose of this paper is to understand an organization's incorporation of art services by studying the role of the Art Coordinator at Sojourn House. The paper's stakeholders are Robert, Kenton, Sojourn House's Board Members, and the Artist Instructors. The goal is to explore the *life* of the organization and, in particular, the communication between professionals that create the feedback loops. I investigated whether these feedback loops led to innovation, knowledge transfer, language development, and culture formation within the organization.

Stake's Clock Method: "The How"

Data collection began August 2013 and concluded January 2015. Information gathering and analysis was a cyclical process (Edmonton, 1990). The chapter discussing the exploratory methods provided a descriptive qualitative timeline used to gather information based on the above issues and questions. I repeatedly used the steps in the "clock method" to generate emerging themes for analysis.

I used Stake's (1975) reduced format of the responsive evaluation "clock method" to gather information. The methods of information gathering included observation, document review, questionnaires, and interviews.

Stakeholders. The stakeholders, categorized in Figure 4, represent the micro and macro levels of stakeholder participation of Sojourn House. The CARE represents the micro level, interacting with the macro level of Sojourn House (Rogers, 2013). As the discovery of the Art Coordinator's role proceeded, new stakeholders emerged. This "snowball" method of gathering participants provides maximum variation in the representation of the structure of Sojourn House. The paper's limitation section, in Chapter Five, discusses how this process of gathering participants for the study may have impacted the overall exploration. The stakeholders' participation and understanding of the emerging Art Coordinator's role demonstrates innovation. Throughout the remainder of the paper, the Board Members who are working towards expanding the CARE program are referred to as "Board Members within the tristate location." For example, both locations' essential personnel reported to Isabel, the Chief Operating Officer (Appendix B provides a complete flowchart of stakeholder participation).

Complexity theory frames the discovery of the "why" of the organization. I analyzed the observations and interpretations based on the behavioral systems of professions in the organization. Semetsky (2008) stated that dynamic interactions within a complexity theory are relational. A focused interest of the stakeholders became understanding the relationship between the Art Coordinator, the program that he/she directed (CARE), and Sojourn House. To comprehend this relationship, I observed the task duties, program structure, and collaborations of the Art Coordinator.

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Micro level. The CARE program consists of the Art Coordinator, the Artist Instructors, and the Artist Participants. The Artist Participants were not the focus of the study. For this reason, they are not included as stakeholders. However, they are mentioned throughout the paper and need to be identified for clarity.

Art Coordinator. The current and former Art Coordinators were included as stakeholders to gather a holistic understanding of the Art Coordinator's role development. Kenton, the former Art Coordinator, was included following an initial board meeting (February 2014) to provide an understanding of the CARE program's evolution. As of summer 2014, she was recruited to participate on the Washington, D.C. board. Robert is the current Art Coordinator. Both Art Coordinator's participated in individual interviews, group interviews, and completed questionnaires. I observed Robert in his current role as Art Coordinator in the community as well as his planning of a Grapes of Gratitude a fundraising event. It was hoped that this event would raise money for CARE's expansion to a new service area location.

Artist Instructors. Four Artist Instructors participated in this exploration: William, Michelle, Shannon, and Tina. I observed Michelle and Tina leading the Artist Participants in the community. I also informally interviewed the Artist Instructors.

Macro level. The micro and macro levels of Sojourn House contain nine stakeholders.

Board Members. The Board Members have overlapping roles within the different service locations of Sojourn House. The members include an Executive Director, a Program Director, and Community Board Members.

*Community member*s. The Director of the Board, Alex, and three other community Board Members in all aspects of data collection. Three Board Members participated as stakeholders; however, they did not complete the last two final questionnaires.

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Executive Director. There were two Board Members who represented the executive management of Sojourn House. Isabel, the Chief Operating Officer, participated in observations, the questionnaires, and in an individual interview. The other Executive Director did not participate in the study.

Program Director. Three Program Directors were invited to participate in the study. The Program Director supervising the direction of CARE at the Washington D.C. location chose not to participate in the study. Patricia, who was taskedwith expanding CARE, participated in all aspects of information collection. Corina, the Marketing Director, engaged in limited information collection because she left the organization. She participated in the observations of the board meetings while planning the Grapes of Gratitude fundraising event. Patricia, the Program Director of Sojourn House, was responsible for expanding the CARE program. She participated in observations, individual and group interviews, and the questionnaires.

The participants signed the informed consent documents. These documents indicated their willingness to participate in the study and their right to withdraw from the study at any time. All interviews were taped and transcribed. Analysis included coding and categorizing the interviews based on the initial questions. As themes emerged, subcategories were created to examine the data in a meaningful manner and provide a narrative of life at Sojourn House. The Art Coordinator, the focus of this paper, directs the CARE program, a day service program within Sojourn House. The scope of the CARE program emerged throughout the process of exploring the role of the Art Coordinator.

I gathered background information to gain an understanding of the dynamic interactions between the macro and micro levels. The background information that I collected included the participants' roles and responsibilities, time served at Sojourn House, time of separation from

Sojourn House (if applicable), and the relationship that initiated either employment or participation with the Sojourn House board.

Board Members
Community Members

Sojourn House Employees:
Executive Director
Program Director

CARE:
Art Instructors

Art Coordinators

Macro Level

Micro Level

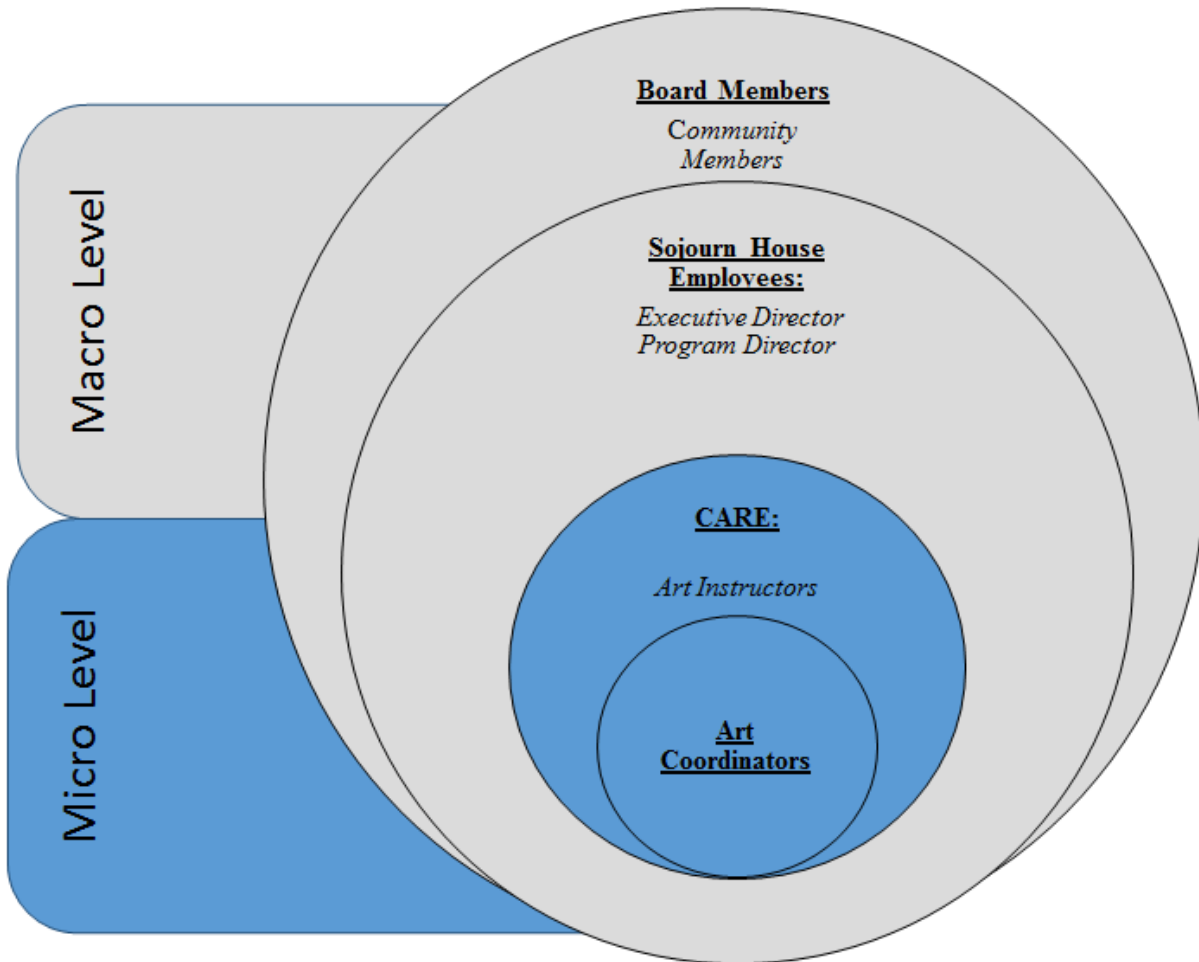*Figure 4: Stakeholders within the Micro and Macro levels of Sojourn House*

Program scope. Sojourn House is a division within a healthcare organization in a mid-sized U.S. city. It is a nondenominational, nonprofit, 501(c) human services organization that supports over 900 children, adults with disabilities, and their families in the surrounding tristate area. The mission statement of Sojourn House is:

> To embrace the concept of providing services to people with disabilities without separating them from the community.
>
> Sojourn House provides innovative, community-based services to people with intellectual, developmental, and other disabilities. Their approach embodies a continuing search for the most effective ways to include people in the living fabric of our community (Retrieved from Sojourn House's website however specific web address is concealed due to confidentiality).

The goals of Sojourn House are to integrate individuals with disabilities into all aspects of the individual's chosen community. Sojourn House provides education and transition services to children through adulthood. Its interventions include community living (residential), employment, community participation, and in-home services (Handbook for Board Members, 2001).

I focused on the network of interactions within the CARE program. This network consisted of Robert (current Art Coordinator) and the Artist Instructors. In the fall of 2013, I met Robert. Robert informed me that Patricia, the Program Director of Sojourn House within the tristate area, was interested in initiating a program similar to CARE. In January of 2014, Robert initiated a meeting with Patricia to discuss the expansion of the community-based art program CARE. To garner support for expanding the CARE program, the board invited me to their February 2014 board meeting.

> ***The role of the board members.*** Sojourn House's Board Members have many experiences, knowledge sets, and connections within the organization and community. One Community Board Member, for example, is the senior vice president and general counsel of the Blackboard enterprise. He has a "creatively inclined" child with autism" (Personal communication, July 2015).

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Lucy, a community board member, says her responsibilities require her to "actively participate in fundraising, advocating for, educating, and supporting the staff and individuals whom Sojourn House serves" (Lucy, personal communication, February 2014). Steve, a community representative, believes that he has the relationships within the community required to accomplish Sojourn House's strategic vision by "connecting resources to meet Sojourn House's expectations and community needs" (Ben, personal communication, February 2014). These views of the Board Members justify their inclusion in the study based on their interest in learning about the CARE program. Their understanding of the arts as a service emerged as an exploratory issue within the paper. A common responsibility mentioned amongst the Board Members was their role directing strategic management for the organization. Responses from the questionnaire indicated that responsibilities included guiding the CARE program toward a written strategic plan with measurable issues and action steps for the program.

Initial role and responsibilities of the Art Coordinator. The Board Members' initial responses about their knowledge of the CARE program and the role of the Art Coordinator were based on personal experiences. In the February board meeting, they emphasized their support for the program based on attending past CARE fundraising events. Dialogues with the Board Members at the initial meeting illustrated their limited concept of the role of the Art Coordinator. The Board Members were generally aware of the overall mission statement. Patricia cited the mission of CARE "to provide access to artistic expression" (personal communication, February 2014). Steve emphasized the "creation of an environment" (personal communication, July 2014). Patricia also said that the Artist Participants were able to "discover their artistic ability" (personal communication, February 2014). However, the Board Members could not describe the daily interventions provided by the Art Coordinator. Isabel, the Chief Executive Officer, defined

the Art Coordinator as directing general interventions that paralleled the overall mission of Sojourn House—services that provide individuals with disabilities opportunities within the community.

The vague concept of the Art Coordinator directing the CARE program justified the need for the organization as a whole to develop an understanding of the Art Coordinator's role directing CARE. The Director of the Board, Alex, said there was a need to conceptualize the program's structure, mission, goals, and referral process to provide financial support. The Sojourn House board's interest in adapting the CARE program expanded the context of exploration of the role of the Art Coordinator. To discover the process of implementing art services within Sojourn House, I returned to Steps One and Two of the "clock method" which are to identify program stakeholders and to identify the program scope. I identified the former Art Coordiantor (Kenton) as an additional stakeholder to gather information on the Art Coordinator's role development and implementation of the CARE program.

The next section of this chapter presents information collected about each of the issues of inquiry. Each issue was addressed based on the initial questions. Information about the role development, collaboration, and cultural impact of the implementation of the Art Coordinator's role will be framed by a past, present, and future context following Stake's (2010) clock method of data collection.

Issue One: Discovering the Role of the Art Coordinator

This paper explores the conventions and practices of the Art Coordinator guided by the following question: Identification of the role and responsibilities of the Art Coordinator directing the CARE program.

Guiding Question: What are the roles and responsibilities of the Art Coordinator in an organization designed to develop and implement art services?

The past. The CARE program emerged in 2011 from a collapse of three former programs in Washington, D.C.: the Articulate program, Very Special Arts (VSA), and SAILs (former program within VSA or Very Special Arts). Robert (current Art Coordinator) and Kenton (former Art Coordinator) operated as a collaborative team within the Articulate and SAILs programs.

The VSA program originated from a national program in the early 1970s that emphasized community service. Its growth stemmed from the awareness of special needs constituencies beginning in the 1960s and culminating with the Americans with Disabilities Act of 1990. Public Law 94-142 and Section 504 provided accessibility to education and related services in all federally funded programs to all handicapped Americans regardless of age (Ballard, Ramirez & Zantal- Wiener, 1987). With the passage of the act, accessibility was expanded to include employment opportunities in the private sector and the transportation industry. These laws intensified interest in the need for more sophisticated and appropriate methods of working with special populations (Drennon, 1991). In 2001, VSA partnered with the Kennedy Center, resulting in support for the public face of individuals with disabilities in the metropolitan D.C. area. The Articulate and SAILs programs became an aspect of that partnership. Robert and Kenton provided a timeline of events and discussed the impact of the merged programs. Components of the Articulate and SAILs programs merged with VSA (Kennedy Center) after the organization's financial collapse in 2011 due to mishandling of resources. The population served within this merger was limited to kindergarten through 12th grade, thus displacing the former program's participants, who were transitioning to adulthood. Another impact of the collapse and

merging of the Articulate and SAILs programs was the streamlining of the available resources for programs serving people with disabilities. The Department of Disability Services placed strict requirements on meeting the individual's goals who were served by Sojourn House. The Behavior Support Plans and Individualized Service Plans measured the outcomes of the art interventions. An example of the impact of this external demand on the Art Coordinators was that they had to demonstrate increased literacy and social skills of participants through daily community participation.

The closing of the Articulate program in July of 2011 resulted in the implementation of the CARE program in August of 2011. The CARE program was initiated due to the advocacy of a former Articulate participant's parents. The ability of the former Chief Executive Officer and Chief Operating Officer (no longer with Sojourn House as of early 2013 and thus not included as stakeholders) to "see the vision of the potential of the program" was also key (Robert, personal communication, March 30, 2014). The Articulate program mission statement, goals, and issues were "literally copied" to the CARE program (Kenton, personal communication, March 23, 2014), to "serve the community as an arts-in-education community program…to develop, implement and support arts-integrated education and employment programs" (Robert, 2009, Articulate Program: Employment Orientation & Training Manual).

Kenton felt in her job interview with Sojourn House as if she was "selling the art program to Sojourn House" (Personal communication, March 17, 2014). She emphasized that the newly created CARE program would have the program structure, supplies, participants, and staffing structure already in place. She identified and advocated for Sojourn House to provide the business structure and program structure for the currently displaced paying Artist Participants (Kenton, personal communication, March 23, 2014).

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Kenton remembered her excitement during the transition from the Articulate program to the CARE program. She recreated the program's goals to parallel Sojourn House's new mission to provide community-based art services. Her responsibility as the Art Coordinator was to expand the art interventions to community-based experiences within Sojourn House's overall mission statement.

Kenton described Robert's reaction to the implementation process as "how can Sojourn House meet our needs," instead of "selling" (Kenton) the program [CARE] to meet the needs of Sojourn House" (Robert, personal communication, March 2014).

Kenton as the advocate. The responsibilities of the Art Coordinator, the primary focus of exploration, varied from the Articulate program to the CARE program. Articulate had two Art Coordinators and divided the roles between a gallery/community outreach coordinator (Kenton) and a program coordinator (Robert). Kenton's tasks were community outreach, hosting artist shows, and training the interns. Robert was responsible for developing the curriculum, managing staff personnel, and recruiting and interfacing with the participants of the program. The division between relationship development and administrative duties was natural for Kenton and Robert. As a collaborative team, functions of the program could be shared based on their personal strengths.

Sojourn House's expectation was that one person could implement and direct the CARE program. At inception, Sojourn House hired Kenton as the Art Coordinator and Robert as a "Temporary Consultant/ Lead Artist Instructor." Sojourn House created the CARE program structure to support one position (the Art Coordinator). The position combined the two roles in the Articulate program. A group interview captures that even though there was a role reversal between Robert and Kenton in the implementation of the CARE program, they held a shared

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vision: to create a space in the community for artists with disabilities. They each valued different processes to accomplish the vision. Being responsible for one of the two components of the program allowed them to focus on their individual passions—administrator for the artists and using the art to form relationships.

Each of the Art Coordinators recognized that he or she shared certain aspects of the role and responsibilities of the position. The shared tasks were developing the content and curriculum for the program, helping the Artist Instructors meet the needs of the participants as directed by Department of Disability Services, and continually enhancing the services.

The Art Coordinator directed CARE starting in 2011. The program served five individuals led by four Artist Instructors. Kenton perceived her initial responsibility to be forming CARE within Sojourn House. She maintained Articulates staff program structure and fought to acquire a studio space. She embraced Sojourn House's vision of de-institutionalizing the individuals by developing opportunities for the Artist Participants to interact with the community. At the time of implementation, the CARE program was not meeting Sojourn House's individual participation rate of at least four participants to one staff member. Because of the program's low participation, Kenton was able to focus on showcasing the participants' art in the community. Kenton's ability to create community opportunities enabled her to coordinate the first gallery opening the following spring, only six months after implementation. Kenton summarized the Art Coordinator's daily duties as managing the everyday schedule for a community-based art program based on requirements set forth by the funders. She trained and supported the staff and Artist Instructors, maintained the supplies, and coordinated the fundraising events.

A difficulty Kenton faced was working within a healthcare provider organizational structure. In the initial interview for Sojourn House, she expressed concerns about learning the policies and procedures of Department of Disability Services to meet the therapeutic needs of the individual. Sojourn House's response from management was that she would naturally develop the required skill sets to be able to meet the therapeutic goal requirements set by Department of Disability Services. Kenton describes the process of the program's implementation as expectations imposed on her without financial and emotional support from Sojourn House.

> In my role as the Art Coordinator I had a set of rigorous duties that are challenging for any coordinator and with [in] those I had the set of artistic goals that really kept the program up and running. I saw the artistic side as a necessity and a huge piece to the puzzle. I was rarely told "No," but they [Sojourn House] said, yeah go and do that, sounds great. Which is awesome, so that is what I did; however, when I wanted to hire staff with more expertise/better qualified and pay them a reasonable wage I was not able to do that. When I wanted to expand the studio to make more space for the Artists [Participants], I was not able to that. When I wanted to go after grants, I suddenly became in charge of researching, helping with writing, submitting, and managing the grants. And in the end I ended up being an instructor for the grant program (Kenton, personal communication, May 15, 2014).

Kenton's understanding was that being the advocate for the program meant centralizing the power of decision-making. Kenton indicated in a questionnaire that the Art Coordinator "made all decisions for the program... receiving little to no support from management…but that [imposing the role of decision-maker on Kenton] prevented the staff from professionally developing" (Kenton, personal communication, March 23, 2014). Kenton's involvement in all meetings, from weekly staff meetings, Program Director meetings, and board meetings resulted in her making all the decisions about the program. Her management style demonstrates a centralized power, resulting from the social systems negotiations, between the micro and macro levels. This reinforced Sojourn House's assumption that the Art Coordinator would "do

everything involving the CARE program" (Board members, personal communication, February 2014 to January 2015).

The present. Robert stated that his role as "temporary consultant or lead Artist Instructor" (terms used interchangeably) was:

Bull$***….. I will say this: I was crucial to the process, carrying the participants, who would not be involved in the program if it were not for me. They followed me based upon the relationship that I had built with them [the "displaced Artist Participants"] (Robert, personal communication, March 23, 2014).

Robert thought that he should have the Art Coordinator title due to the multiple hats he always wore. However, he felt he was never validated (Robert, personal communication, March 14, 2014). He described his tasks this way: "One day I would be out in the field trouble-shooting behaviors. The next day I was attending a meeting with Kenton to explain the CARE program to service providers to secure funding" (Robert, personal communication, March 30, 2014). Clearly, his role was not a Lead Artist Instructor, but rather it was an essential component of the Art Coordinator's role.

Robert as the mentor. Robert was hired as the Art Coordinator when Kenton resigned in 2013. Kenton and Robert discussed the transition and how it impacted the role of the Art Coordinator. Robert was burdened with the expectations of Sojourn House to manage all programmatic aspects from continuing the relationship development to managing the administrative duties. As partners, Robert and Kenton collaborated on managing both components. When the partnership dissolved, the Art Coordinator (Robert) was not able to manage the dualistic nature (the art and administrative components) of the art program.

Robert took more naturally to continuing the relationship development between the participants and their families. He envisioned himself as a "mentor" in the role of the Art Coordinator. He explained that he had to see "past the administrative aspects of the job" because

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he is a "hands-on person…[I] like to deal with the people" (Robert, personal communication, March 14, 2014). The Art Coordinator, from this perspective, was responsible for guiding the Artist Instructors and the Artist Participants. His role as mentor empowers the Artist Instructor's to "actualize the passion they had for their jobs...and discover who they are in the process" (Robert, personal communication, March 14, 2014). He compared his perspective of management to that of a sports team. The mentor's role within a team is to be able to understand and translate the team members' strengths toward success for the team. Robert found the mentorship role attractive within Sojourn House because "despite all odds they (Kenton and Robert) were able to succeed" (Robert, personal communication March 14, 2014). The mentor's challenge was the small details and managing the overall structure while anticipating barriers.

To be able to discover the individual's passion, Robert emphasized the hiring process, program development, and support for the program. As the Art Coordinator, Robert felt as if he was creating a "safe" space not just for the Artist Participant, but also for the lead Artist Instructors, to become "entrepreneurs." Upon hiring an Artist Instructor, it was Robert's responsibility to "see the beauty of the program that one needed to best integrate their logical and creative sides…I supported everyone through the relationships that I developed" (Robert, personal communication, March 14, 2014).

I observed Robert as he navigated his daily duties as the Art Coordinator. He allocated the majority of his daily schedule to spending time in the field interacting with the lead Artist Instructors and providing them feedback. Robert frequently fell into the role of providing behavior modification assistance in the community. He prided himself on personally knowing the individuals (both Artist Instructors and Artist Participants) without having daily interactions. Robert's feedback to the Artists Instructors consisted of how to creatively problem-solve the

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"specialized nature" of the program. The specialized nature was incorporating the arts to manage behaviors and to meet social skill goals, while allowing the individuals with disabilities to have a unique and personal experience in the community.

Robert separated the skill sets needed by a teacher versus a "mentor." The role of the Art Coordinator extended beyond a "teacher's ability to educate through the arts" to that of "fostering independence through the creation of the arts." The Art Coordinator's role was to "be innovative within the medium of the arts, not to enable but to support, then be able to market a sellable product" (Robert, personal communication, May 13, 2014).

Past and present. The Art Coordinators defined their role in interviews, observations, and the questionnaire as "managing the dual-headed monster" (Kenton and Robert, personal communication, March 2014 to February 2015). Robert and Kenton discussed the duality during a group interview on March 30, 2014. Robert said that his passion was managing the artistic side of the Art Coordinator's role, and he struggled with the administrative duties. Kenton said that with her background in art history and gallery management, she preferred the art administrative role and felt burned out by the therapeutic aspects. Kenton illustrated how the ability to fluctuate between the two parts created unified curriculum content, recruitment process, and funding sources. Working as a unit addressed each of the critical components of the organization. Robert commented on Kenton's ability to be "front and center stage" as he operated in his preferred role of managing the internal dynamics of the CARE program. Kenton's response to Robert's description was that "someone needed to attend all those meetings and continually meet the program [CARE] needs."

Micro and macro. The perspective of the Artist Instructors and Board Members of the role of the Art Coordinator was incorporated to understand the micro and macro levels. The

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board's interpretation of the Art Coordinator's role represents the macro level within the organization. I observed board meetings coordinating the expansion of CARE and collaborated with and provided feedback to Patricia, who was spearheading the development. She sought a holistic understanding of the Art Coordinators directing the CARE expansion and drove many of the board's emerging questions for the study. The Artist Instructor's interpretation of the Art Coordinator represents the micro level within the organization. I observed the Art Instructors leading groups in the community and studio to develop the program scope of CARE.

Micro level: CARE. Washington, D.C. transferred four Artist Instructors from the Articulate program. I observed the Artist Instructors while they interacted with the Artist Participants in the studio and in the community.

Tina and Michelle provided a community experience at a gallery to view a cancer survivor's presentation on the mind, body, and soul connection of art. The gallery director introduced the Artist Participants and led them through the activity, describing the materials and symbolic meaning behind each piece. Shannon, Tina, and Michelle facilitated a group focusing on each participant's thoughts on the pieces. The discussion centered on the participants' ideas on how they use the art to create a personal mind and body awareness. Alex, Tina, and Michelle provided social prompts—for example, not to interrupt—and modeled how to ask questions appropriately. In the studio, William allowed the Artist Participants to choose the medium and subject as he incorporated lessons on literacy.

Robert visited the studio space during the observation period. He reminded one of the Artist Participants to practice his individual literacy skills by tracing letters on the door, creating a sign marking the entrance to the studio. I spoke to the Artist Instructors, in the studio and community, on their perspective of the role of the Art Coordinator. The Artist Instructors

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described the role of the Art Coordinator as facilitating the connection between the Artist Participants goals and the art creation itself.

Tina, a trained social worker, articulated that the connection between the therapeutic process and creation of the art product as the most difficult aspect of the job. Tina is not an artist by training and needed to learn how to connect her developed treatment goals, as set by the Department of Disability Services, to better utilize artistic mediums. Michelle, who has a master's degree in fine arts, relied on Robert's behavior modification skills in the community. I witnessed a problem behavior within her team that resulted in the Artist Participant leaving the studio space. Michelle was visibly frustrated and concerned with how she managed the response. Robert reminded her that the Artist Participant has a choice in their creative process.

Robert continually urged the Artist Instructors to attend to administrative details of the program. I observed him delegating administrative tasks during a weekly staff meeting. Examples of these functions were:

- Fire drills
- Adhering to Department of Disability Services documentation guidelines,
- Encouraging the Artist Instructors to make community connections for artist shows,
- Updating his staff of ongoing Sojourn House policies.

The Artist Instructors felt supported by Robert as the Art Coordinator but felt as if "managing the expectations of the program he [and they] were forced to accomplish many goals [increase social skills, behavior modification, creating art that reflected the individual's community] with little support from Sojourn House" (Michelle and Tina, personal communication, June 2014).

Macro level: Sojourn House. Through this exploration, the Board Members wanted an understanding of the program scope of CARE. I observed board meetings, guided individual interviews with Patricia and Isabel, distributed two questionnaires, and noted the planning and implementation of a "special fundraising event" that incorporated the CARE program. In the identification of the stakeholders section of this paper, I described the board's general knowledge of the Art Coordinator. To review, their conceptualization of the Art Coordinator was that "they directed an art program in the community, and then created art in the studio" (Ben, personal communication, July 2014).

Most Board Members were not aware of the interventions developed by the Art Coordinator that produced the artwork reflecting the participants' community experiences. Patricia, the Program Director expanding CARE, demonstrated her awareness that the Art Coordinator was responsible for meeting the individual's goals by facilitating group conversations centered on social skills, employment opportunities, and developing personal awareness. However, she initially did not understand how the role of the Art Coordinator helped meet these goals. Her belief was that the Art Coordinator recruited artistically inclined participants who merely needed social skill development through community interaction.

I observed the collaboration between the Board Members of both service locations in planning and implementing the CARE program's Grapes of Gratitude fundraising event. Alex, the Board Director, spearheaded the fundraising logistics. He attended planning meetings with Robert to discuss space issues, the theme of the artwork, and supplies needed. Alex indicated in the post-event questionnaire that planning the event increased his overall awareness of the Art Coordinator's role. Through the *collective activity* of these meetings with Robert, Alex understood the logistical needs of a show for the CARE participants.

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Summary

This section of the paper addressed Issue One's guiding question: "What are the role and responsibilities of the Art Coordinator in an organization designed to develop and implement art services?" Information collected was in the context of the past and present.

One theme that emerged was "managing the dual-headed monster," or the merging of the administrative and creative aspects of the program. I discovered that the description of the Art Coordinator varied with each stakeholder. The community Board Members, the Executive Director, and the Program Directors had an initial concept of the duties and tasks performed by the Art coordinator. The macro level of Sojourn House thought the Art Coordinator's role was to expand the program. They knew that it was a community-based art program. However, they did not understand how the art was used as an intervention to foster the Artist Participant's personal development. The macro level described the role as "the Director of the art product." This depiction of the Art Coordinator demonstrates that the board did not understand the various skill sets used to accomplish Sojourn House's overall mission. The board was also unaware of the resources needed to implement the art services. Initially, during implementation, the Art Coordinator's role was to establish the identity of the program. Kenton characterized herself as "the advocate": problem-solving and providing justification for resources to facilitate the program. Robert valued the mentorship role of the Art Coordinator. He saw his primary duties as supporting the Artist Instructors and Artist Participants within CARE. He guided the art interventions with the instructors in the community and studio. The interventions accomplished measurable treatment plan goals set by the Department of Disability Services.

Issue Two: Exploring the *Art World*

The second objective explored the issue and guiding question:

- Understand the interactions of the Art Coordinator with the professionals of Sojourn House while directing the CARE program.

  <u>Guiding Question:</u> How often and in what context does the Art Coordinator communicate and thus collaborate with other professionals within the organization?

Kenton and Robert were asked whom they interacted with in their role as Art Coordinator. I observed Robert in his interactions with the Artist Instructors and management. The purpose of these observations was to discover the *collective activity* that formed the relationships within the organization (Becker, 1982; Mason, 2008). The historical and program structure frame the exploration of the dynamic interactions of the Art Coordinator's (Hall, 1985).

The advocate. Kenton's role, she thought, was to establish connections that developed into internal and external relationships. She provided opportunities for herself to communicate within Sojourn House and the community as a whole. Through these collaborative efforts, she hoped to find solutions for resource barriers. The barriers she encountered during implementation were locating a studio space, creating the program structure, and training the personnel. Kenton attended unnecessary director-level meetings to educate Sojourn House about the CARE program because she felt as if she never found things out if she was not involved (Kenton, personal communication, June 5, 2014). She was present at board meetings, strategic planning meetings with other Program Directors, and service provider meetings in the community.

In an interview, Kenton provided an example of how she navigated the internal structure of Sojourn House. She negotiated with human resources personnel to hire the Artist Instructors as one tier higher than direct care employees. Sojourn House's direct care personnel were not

required to have a bachelor's degree. Kenton supported the hiring of the former Articulate

employees. However, Sojourn House thought that the Artist Instructors were overqualified in

education and experience for the position. Michelle had a master's in fine arts. Tina was

working towards her master's in social work. Shannon held a bachelor's degree in education and

had experience working with special needs children within the school system. William was the

only Artist Instructor who did not possess a higher degree in education. He exhibited the most

experience working within the community-based field of arts learning. Kenton described the

negotiation as follows:

> Here is the perfect example of how the program had difficulty understanding how the
> individual's goals would be met differently through the art. She [human resource person]
> just did not understand how we were going to take the participants out to live life in the
> real community. Then, we come back to the studio space to make art based on those
> experiences. She [the human resource person] asked me [Kenton] why we could not hire
> a direct care worker, and then train them to fill the role of the Artist Instructors. She just
> did not understand the specific skill set we needed for the program. We went through
> this negotiation process for weeks… and eventually what we settled on was crap (Kenton,
> personal communication, May 15, 2014.

This quote demonstrates that Kenton as the advocate was consistently basing her interactions

within the Sojourn House network on resource distribution to provide a needed service to the

organization. She noted a difference in her interactions with direct line staff (human

resources/tech resources) and Executive Directors . She noticed that direct line staff had

developed an understanding of the program but that "they still never understood the program's

purpose" (Kenton, personal communication, May 15, 2014). Kenton provided the process of

obtaining studio space as an example. Despite ongoing communication about the investment in a

long-term studio space used solely for creative expression, management still did not understand

the overhead costs. She repeatedly had to explain that operating a community-based art program

did not translate to just creating art in the community. Nor was it an "open studio approach" that

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represented a model Sojourn House did not support, which was "an arts and crafts day program." She advocated that the participants were professional artists and "the studio was an integral aspect of achieving their treatment goals" (Kenton, personal communication, May 15, 2014).

Kenton found herself constantly communicating with personnel outside the CARE program. She would make the effort to speak with them to introduce her role as director of CARE, discussing their personal experiences of the arts, then asking for assistance with resources. The community relationships that Kenton formed "every day all the time…in an organic way" spoke to how she overcame several internal barriers presented by Sojourn House (Kenton, personal communication, May 15, 2015). She sought community partners to obtain studio space. The community partners were interested in supporting the overall mission of CARE. Kenton was able to secure a community sponsor within three weeks of implementing the CARE program. The studio space that she obtained allowed the CARE participants to work alongside professional artists at a discounted monthly fee.

Kenton mentioned that prior to her leaving Sojourn House she noticed a decrease in the interactions between the CARE program and Sojourn House. This shift, she felt, was due to her feeling unsupported. For this reason, the relationships she had formed began to regress. Robert and Kenton both identified a fundraising event as the pivotal moment when the regression began. Kenton planned a community-based fundraiser for three years that incorporated many different forms of art (watercolor, music, puppets). As the Art Coordinator, Kenton was proud of the attendance of community partners, the Artist Participants and their families, and Board Members. She felt enraged that "she never saw a penny of [the money the fundraiser earned] and found out later that it went to pay the bills of the organization" (Kenton and Robert, personal communication, May 17, 2014). Robert frequently spoke of the same situation, and how it

impacted his long-term interactions with the macro level of Sojourn House. Robert "felt disheartened" about Sojourn House's use of the money instead of investing it in the future development of the program (Robert, personal communication, May 13, 2014).

The mentor. As the mentor, Robert focused on the internal network of the CARE program. The internal network included him (the Art Coordinator) working with the Artist Instructors to create a safe environment for "participants and artists" (Robert, personal communication, May 13, 2014). Robert felt that through his constant support he was helping the Artist Instructors to find their "own voice." Robert's communication became focused on providing feedback to the Artist Instructors that would help them develop their professional skills. He hoped his feedback developed their personal awareness of how to use the arts as an intervention for meeting the individual's goals. A community-based art program has the unique component of allowing the Artist Participants with disabilities to experience, as he put it:

> Fears of the world…they [the Artist Participants and the Artist Instructors]...don't know how to deal with that…and that is when you have a lot of behavior issues…that you don't have people [Artist Instructors] who are trained properly…which put pressure on me to train them…it took a lot for me to juggle the artist [instructors] and keep up with the administrative duties (Robert, personal communication, June 7, 2014).

Robert pointed out that since the program's implementation in 2011, multiple administrative transitions had occurred. One transition was Kenton as the Art Coordinator to himself. Another was that he felt that the "visionaries" in the CARE program left Sojourn House. The visionaires were the former Chief Executive Officer and the Chief Operating Officer who were both involved during the implementation process. Their departure impacted the strategic planning meetings between the Art Coordinator and the professionals of Sojourn House. Robert commented that he had an established network of support that dissolved with each administrative

change. I prompted Robert to provide an example of a strategic meeting that had not occurred

since the "visionaries" left. He responded:

> I am still not sure Sojourn House knows what to do with the program (CARE) …how we started it or where they want to take it….I am not sure if they are waiting for me to start that conversation. For example, we got a new CEO, and I have yet to have a conversation about the program. We used to have planning and strategic meetings [referring to when Kenton was Art Coordiantor] …where we wanted to go…even if we didn't see it for three years. I don't see that communication or relationship in the program at the moment. If Sojourn House wants to be impacted at large by the program [CARE], then they need to see an entire team running the program. I sometimes feel they view us as a piece of meat to make them money through Department of Disability Services. They ignore the specialized artistic aspects of the program or joining various fundraisers to represent the cool artwork that the participants created through our program (Kenton and Robert, personal communication, June 9, 2014).

The board. I observed the planning and implementation of a fundraising event hosted by

the Board Members. The Grapes of Gratitude fundraising event demonstrated the interactions of

the Art Coordinator with the macro level (Sojourn House). The relationship established between

Robert and Patricia, the Program Director of the tristate area program, created a point for new

interactions and collaborations. In planning the event, Patricia was able to ignite the board's

interest in understanding the role of the Art Coordinator in order to expand the program. The

tristate area board thought that this fundraiser could be an opportunity to join with the

Washington, D.C. board through the incorporation of the CARE program.

One feature of the fundraiser was a silent auction of the artwork from CARE. The

fundraising event planning created a dialogue between Robert, the board members on the tristate

area side, and the Board Members of Washington, D.C. Robert took care of logistical details for

the art show. Alex, a tristate board member, and Robert visited the site location to discuss the

regulations for the hanging the artwork. Robert directed the logistical details of incorporating

the artwork into the fundraising event. Robert also participated in a subcommittee involving

Alex, a tristate board member, and Corina, the Marketing Director for Sojourn House, to identify the theme for the artwork created by the Artist Participants. With Alex, Robert compiled a supplies list. At the event, Robert and William were responsible for installing the artwork and interacting with the event participants behind the CARE information table.

Patricia, the Program Director from the tristate area, hoped that by incorporating the CARE program, the board would be able to experience the potential impact of the program. She repeatedly mentioned the expansion at board meetings to ensure that some of the fundraising profits would be allocated to expanding the program. At the conclusion of the event, I observed that no money had been allocated based upon "post-action" discussions in meetings and emails. The Art Coordinator helped facilitate an event that benefited Sojourn House. However, once again, the program did not realize any return on its efforts.

Robert said he thought there was insufficient communication while planning the event. Although he felt involved with the subcommittee, he thought that collaborative decisions did not occur. As an example, he cited determining the theme for the event. Initially, he was delegated that task. However, the board later selected the theme while Robert was on sick leave. Another example was Robert's efforts to create a brochure that described the Artist Participants and their work. Eventually, after much debate on this item from the board with no action, he interacted with the Marketing Director "behind closed back doors" to promote the event.

Program structure: Caging the "dual-headed monster." This section provides both a visual illustration and a narrative description of the change in CARE program structure as a result of the Art Coordinator's evolution.
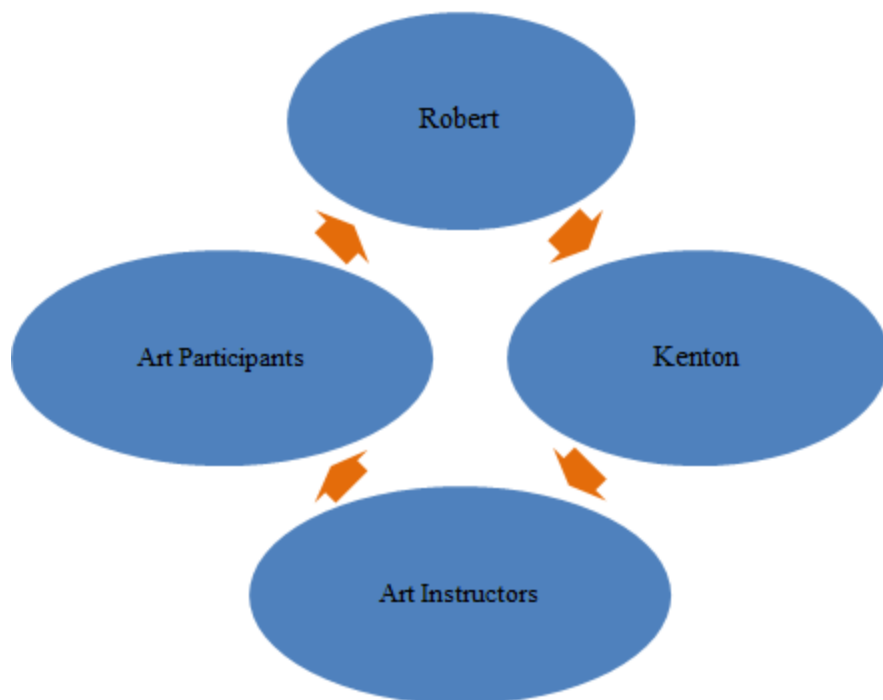
Figure 5: CARE's Collaborative Program Structure.

In the Articulate program, as indicated in Figure 5, Kenton noted that she and Robert worked as a team of Art Coordinators. At CARE, they both identified themselves as encompassing both the role and the responsibilities of the Art Coordinator. The CARE program was one of the services provided within the overall organization. Even though Kenton felt as if she, as the, Art Coordinator had to continuously navigate within the system (Sojourn House) and defend the program (CARE), she felt "part of them" (Sojourn House). She felt Sojourn House was "beginning to understand how we could fit [within the organization] as a specialized program based on the success of art shows representing the program" (Robert and Kenton, personal communication, May 17). Sojourn House was able to see how experiencing the community through artistic expression created a degree of normalcy for the Artist Participants. The Art Coordinators said their relationships centered on circular feedback loops. Each circle

represents a stakeholder within the micro level: the Art Coordinators (Kenton and Robert), the Artist Instructors, and the Artist Participants.

Kenton noted that even though shared tasks emerged during implementation of CARE, the integration from two positions to one resulted in a program structure change, illustrated by Figure 6.
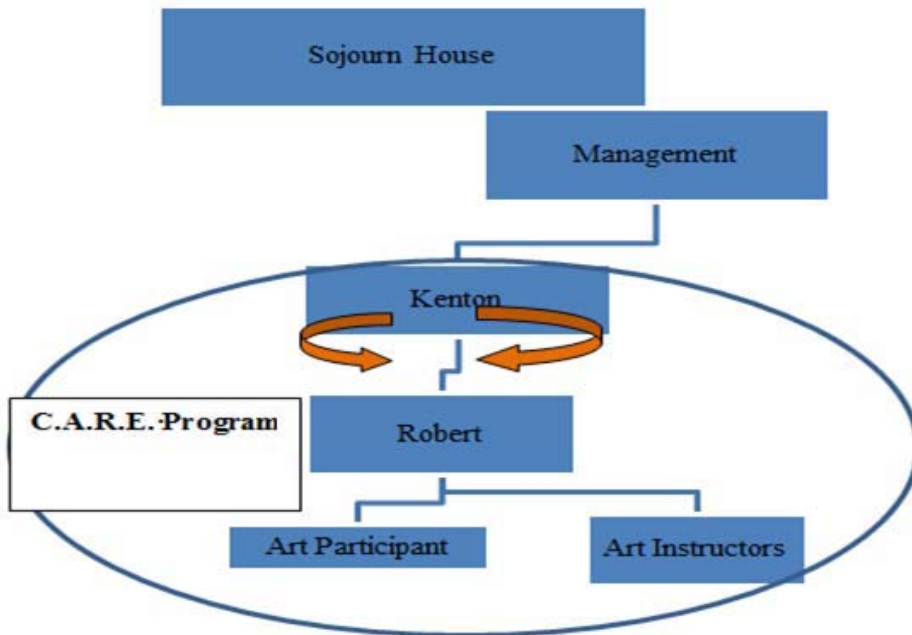
Figure 6: CARE's Hierarchical Program Structure.

Within Sojourn House's hierarchical structure, Kenton was hired as the Art Coordinator directing CARE. Robert found himself reporting to his former subordinate (Kenton, while at Articulate). This changed the "team-like special partnership to a structure where we [Robert and Kenton] needed to justify and explain why we were asking certain things [resources] of the organization [Sojourn House]" (Kenton, personal communication, May 15, 2014).

Robert acknowledged that he "was caging the 'dual-headed' monster within a hierarchical structure" (Robert, personal communication, May 13). He recognized the loss of his and Kenton's partnership and the "visionaries" leaving the organization as imposing a hierarchy on CARE. He described communication with other professionals as "monologues" instead of "dialogues." The final program structure change, demonstrated in Figure 6, illustrates Robert's observation that he began to direct CARE as an "isolated silo."
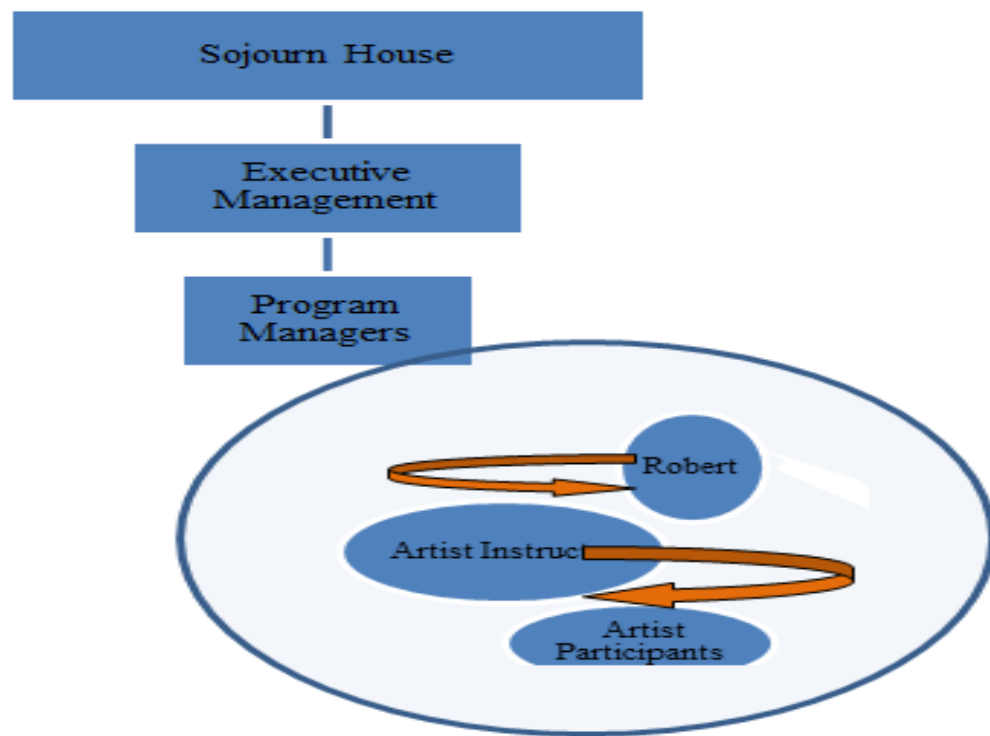
Figure 7: CARE's Isolated Program Structure.

Because of this separation, Robert felt as if he constantly had to "start over, justifying and re-explaining the purpose and process of the program" (Robert, personal communication, June 9, 2014).

Summary

This section presented information on the network of interactions from the micro and macro perspective of the Art Coordinator. An overall decline in communication, and thus negotiations, occurred from the point of implementation to current functioning. The multiple transitions of SH contributed to this change in interaction. The next chapter discusses the impact of these transitions on the loss of strength of ties or connectivity among the professionals and Art Coordinator. The incorporation of the CARE program in a fundraising event demonstrated Robert's perception of gaps in the communication primarily related to decision-making and use of resources. The lack of process and dynamic negotiations led to several structural modifications of the CARE program (Hall, 1987). The program structure, as identified by Robert and Kenton, shifted from a collaborative unit operating as an entity within Sojourn House's hierarchical structure to a separate entity.

The next issue discusses the overall impact of the Art Coordinator's role development on the culture of Sojourn House. Despite external setbacks, the CARE program has persevered because of the relationship created. Art emerges as the catalyst for creating these relationships based on a *collective experience* of a community-based art program.

Issue Three: Understanding the *Art World*

This section explores the communication within the dynamic interactions of the stakeholders. It is guided by the third issue and related guiding questions.

Issue Three: Discover the cultural implications of the incorporation of the CARE program, and thus the cultural implications of the Art Coordinator's role.

Guiding Question : What is the shared language between an Art Coordinator and other professionals within the organization? If

there is a shared language, how was it developed within the

organization?

<u>Guiding Question :</u> What is the impact of the evolution of the role

of the Art Coordinator and the shared language among the

professionals within the organization? How do these key

processes impact the culture of the organization?

Culture formation is determined by the impact of the dynamic interactions to create a shared

language that can transfer information and thus knowledge across the organizations levels

(Gilmore, 1990).

Language development. To understand the Art Coordinator's potential impact on the

organization, this section creates a visual and verbal map of language development. Appendix

C: Information Analysis illustrates the map of language development in the interplay between

the Art Coordinator and professionals of Sojourn House.

The advocate: forming a language. The role of the Art Coordinator during the

implementation phase was to "establish the identity and voice of the CARE program" (Kenton,

personal communication, March 2014 to January 2015). Kenton, as the Art Coordinator during

the implementation phase, noted that communication was constant within the internal CARE

program and Sojourn House. Discussion centered on explaining the mission and issues of the

program. Kenton found herself emphasizing different aspects of the program depending upon

her audience. When speaking to management, Kenton emphasized how the program met the

therapeutic issues. If talking with a gallery director, she would focus on the quality of the art

produced by the participants. Kenton pointed out that the Sojourn House community struggled

to understand the program and her role as coordinator through her language alone. The below excerpt depicts this struggle.

> They [the board] didn't know the potential nor understand the point of the program [CARE] until the outcome [referring to a past fundraising event]…the exhibition of the art [at fundraising events], not me explaining the program was the forum for all of that (Kenton, personal communication, May 15, 2014).

The above quote demonstrates that the creation and exhibition of the produced art became the language necessary for the organization to understand the program.

Patricia, the Program Director, became an advocate as she established liaisons with the community, including the county services boards and schools for referrals. The process of adapting CARE changed her description of the program from "fostering creative expression" to emphasizing the "specialized nature" of the program (Patricia, personal communication, January 16, 2014). Patricia defined the goals of CARE as:

> To open doors for adults with developmental disabilities to experience various mediums and learn about their artistic abilities. CARE would provide a venue for adults with developmental disabilities to express themselves and explore the world around them through a different lens (Patricia, personal communication, December 9, 2014).

The mentor: Forming the relationships. Robert, Kenton, and Patricia discussed their shared belief that the art component of the Art Coordinator's role was essential in developing Sojourn House's language to describe the CARE program. Robert stated that the language "educated the community about the population (people with disabilities) that we were working with by breaking the stereotypes of the population" (Robert, personal communication, December 2014). Kenton commented that a person with a wheelchair could be in the community experiencing a "normal life" (Kenton, personal communication, December 2014). Robert reflected that the CARE experience enabled the Artist Participants to create a "damn talented piece of work" (Robert, personal communication, December 2014). Patricia emphasized the

need for a communal understanding of the art from within the program (Patricia, personal communication, December 2014). She added that Sojourn House needed to recognize that the program was composed of "artists," not just direct support professionals. Otherwise, it would be just another day program with an "arts and crafts" component. "The program is meant to be an art program, for individuals who possess demonstrated talent" (Patricia, personal communication, December 2014). The connection between Robert and Kenton, was the catalyst to "opening a door" for the individual to develop their "life language." Robert spoke of the materials produced by the Marketing Director that framed the "trigger word of art." These quotes taken from the group interview demonstrate the challenge of explaining the connection between the art intervention and the art piece created.

The Board Members: Using the language. The planning, implementation, and participation in the fundraising event provided a collective experience for the two boards. It offered an opportunity to build relationships based on multiple aspects of services offered by Sojourn House. It also demonstrated the lack of a developed shared language. Issue Two described in detail the Board Members' roles and responsibilities during the event; however, this section provides an overview for clarity. Board meetings, separate planning meetings, and email correspondence provided information on the Grapes of Gratitude fundraising event. I distributed a questionnaire at the beginning of information collection to assess the board's general knowledge of the CARE program, and then redistributed it following the event.

The initial survey and conversations at board meetings indicated a limited concept of the Art Coordinator and CARE program. General responsibilities of the Board Members for the fundraising of the event was to attend meetings, participate in conference calls, solicit donors, and sell the tickets. The director of the tristate area board, Alex, incorporated the CARE

component. He coordinated separate meetings and logistics with Robert to facilitate the event.

Most Board Members who attended the event said they interacted with the Art Coordinator and

the Artist Participants themselves, and at the very least purchased a piece of artwork.

The post-event questionnaire indicated a variety of knowledge increases based upon the

experience. After the event, Alex reported that his awareness of the CARE program and the role

of the Art Coordinator increased from a starting point of 2 to 5. Ben and Lucy marked no

increase in knowledge through their participation in the event. Lucy commented that she thought

that the tristate board deferred to the D.C. board regarding CARE logistics. She thought that

Robert owned that component of the fundraiser.

Evolution of CARE's mission statement. The CARE mission statement provides a

visual representation of the language evolution. The initial mission statement, which is still

maintained on the Sojourn House website, reads:

> CARE is an arts-infused program designed to support the development of vocational,
> social, and life management skills for people with disabilities. CARE operates in
> community settings in which participants enhance their personal and professionals skills
> and prepare for careers in the art field. Artists with disabilities hone their artistic talents,
> attain marketable skills, strengthen their self-esteem, and prepare for opportunities in the
> communities.

This language closely resembles the former Articulate program's mission statement: "to serve

the community as an arts-in-education within the community program" (Robert, Articulate

Program, Employment Orientation and Training Manual, 2009).

Corina, the Marketing Director, worked with Robert to create an updated mission

statement for the sponsors of the "special fundraising event."

> The CARE program's goal is to provide opportunities for people with disabilities to
> learn about, experience, and create art to develop skills for success in future careers and
> personal lives. The CARE program supports persons with disabilities in the use of art as
> a tool for personal growth and career development. The program focuses on skill-
> building to fully participate in and become contributing members of their chosen

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community. These experiences contribute to the artistic exchanges between people with and without disabilities and enhance career development, encouraging self-direction, and embracing Sojourn House's mission - full citizenship, and advocacy and equal rights for people with disabilities. (CARE mission statement retrieved from website; however, withheld due to confidentiality).

The revised mission statement reflects the combination of the three essential components: education, community outreach, and therapeutic goals as discussed with Robert, Kenton, and Patricia.

Revolution of the Art Coordinator. This section addresses the guiding question: "Do you think the implementation of the CARE program has shaped the culture of Sojourn House?"

Did the advocate create an identity? Kenton hoped to create the CARE identity. In January 2015, I distributed the final questionnaire to Robert and Kenton, now a Board Member of the Washington, D.C. location (Kenton was invited to become a board member during the paper's exploration). Kenton's addition was based upon the questionnaire on identification of the evolution of the CARE program. The questionnaire incorporated aspects that assessed a nonprofit life stage based on the questionnaire on identification of the evolution of the CARE program. The questionnaire incorporated aspects that assessed a nonprofit life stage. It measured the following concepts: marketing, strategic management, decision-making, knowledge transfer, collaboration, expansion potential, roles, and responsibilities. Kenton, as the Art Coordinator, hoped that she could establish a "stable program" within a year. However, her responses on the nonprofit life state represent the decline in CARE's strategic management and collaboration across the micro and macro levels.

Kenton's responses to the life stage assessment illustrate that she believed CARE evolved into a chaotic, reactionary system that was beginning to alienate funders and the Art Coordinator. She explained her responses to the assessment.

It took two years, but I accomplished that [stability] when I left. However, now, the funding and lack of support has caused the program to remain stagnant. There are no opportunities to expand, and the staff hit roadblocks when they try to do more. There are just not enough resources. Also, staff turnover has been troublesome. The Artist Instructors have a really tough job of managing artistic goals, with other goals where they might not have the expertise. Also with the lack of funding going to Mental Health in the system…they [Artist Participants] come with a range of physical and mental health concerns. There is currently no support for this at all, there is little intervention in the program, often these plans are written with little interaction with the person whom the plan is written for...there is not enough funding and resources and that has an effect that goes down all the way to the individual that is being served (Kenton, personal communication, January 15, 2015).

Despite the direction of entropy instead of homeostasis, concepts that Chapter Five discusses, Kenton believed that the CARE program did have a cultural impact. She responded that the relationships formed from the dynamic interactions that shaped the Sojourn House culture. Kenton also said that the culture evolved in ability to bring awareness and visibility of people with disabilities. The interactions and relationships created through participation in the program created a "ripple effect" within Sojourn House as well as within the community. Kenton believed that:

Anyone who is touched by the program is shaped [by it]... the Artists [Participants] are out in the community interacting and impacting…However, I think that the CARE program made Sojourn House "walk the talk" and be truly community-based. The individuals are in their own community. The process of the art and the relationship development is the valuable aspect of the program (Kenton, personal communication, December 15, 2014).

Did the mentor create relationships? Robert discussed the evolution of the CARE program within a temporal context. He pointed out that the CARE program was essentially a duplicated model of the Articulate program, implemented within another organization. He credited himself with creating the subculture of the Articulate program, which was adapting to a new health-related focus instead of an art focus. This "stepping into another culture" created curiosity and questions for the professionals of Sojourn House based on "what is art with

disabilities." The CARE program had to adapt to the cultural change within Sojourn House. That process of adaptation, to Robert, "was a struggle to get them [Sojourn House employees] to wrap their minds around…the new tool of art because they are protective of their organization" (Robert, personal communication, December 13, 2014).

The completed assessment supported Robert's feeling that "they [Sojourn House] don't know what to do with the program or me." Robert based the evolution of his leadership style based on the "day-to-day relationship formation amongst the Artist Participants and Instructors. His emphasis on relationship allowed innovation, and thus self-organization, within the program. An example, Robert provided, was an individual who progressed from having a personal aide to being able to be independent in the program. The relationships developed were "the results [of the program] that spoke for itself and not the results of what they think or see [referring to the Board Member's experience of the artwork produced by CARE and presented at fundraising events]…I look at my program through the parents' and participants' eyes as well as my staff's eyes…that is freedom" (Robert, personal communication, December 13, 2014). Robert's ability to be innovative in utilizing resources created the relationships in the program.

Developing these relationships marked the cultural impact that the CARE program had on Sojourn House as seen in this response.

> I think that a specialized program demonstrates the impact that CARE has on the culture of Sojourn House. You are dealing with artists, and that means you have to use the word "entrepreneurship." It is not a Department of Disabilities word nor is it an action word. The program is not necessarily an employment readiness program. I have had to prepare and train the artist and the community to work within that structure. Most of the people who you are working with are neither instructors nor are they healthcare providers, so the approach is different….we created a holistic program. I was managing a team that dealt with people with disabilities and their talent…But, by not including the Artists [Participants] themselves to speak at a fundraising event, I think that the organization still doesn't get it …I thought we impacted the community more when we were a team (referring to him and Kenton) against all odds (Robert and Kenton, personal communication, December 15, 2014).

Did the Board Members use the language? The new venture of collaboration between the two boards planning and attending the Grapes of Gratitude fundraising event demonstrated the development of a potential shared language. The *collective activity* provided a forum to understand the CARE program. As a board member, Kenton thought that the collaboration was fruitful, because it expanded relationships for future opportunities. The question became: "Did using the map create an understanding of the CARE program and thus the role of the Art Coordinator?" The post-event questionnaire indicates knowledge transfer among individual members but not across the board. The questionnaire revealed the Board Members' perception that the simple experience of participating in an event created individual knowledge transfer. However, participation did not foster a collective understanding of the therapeutic components of CARE. The Board Members' perceptions focused on the success of the production of the art. The data collection did not show the complexity of CARE as a dualistic program: the product and the process of art.

Participation in the *collective activity* changed the Board Members' perception of the use of the art within a community-based program. Prior to the event, their perception of the art program was limited to commissioning an art piece. The commissioned project was a board member's picture of their dog. The Artist Participant would then paint or use mixed media to create his or her interpretation of "the life of that dog." Or their perception of art was based on personal experiences. After experiencing the Grapes of Gratitude fundraising event as a forum for the CARE program, the Board Members described the event as "very successful" (Lucy, personal communication, October 2014). Success was seeing the "strength and skills" of the artist (William, personal communication, October 2014). At the fundraising event, the Board Members witnessed "the people in line buying the artwork, discussing and sharing. They

discussed if they knew the artist and talked excitedly about where they would put the art in their house" (Alex, personal communication, October 2014).

Patricia identified the creation of a subcommittee within the board as representing the cultural impact of the CARE program. She found community members who had self-interest in the program, which reinforced the need for the program to the board. One of the subcommittee members, Ben, had a child with autism, and he desperately wanted to participate in the CARE program. They were not able to participate in the CARE program located in Washington D.C. because of Medicaid restrictions. As members of the board, they characterized their need for the program, but they also had community connections (they were owners of a production company in the area). In the concluding interview, Patricia said that the board was in "full support" and "excited" about implementing the program. However, "the barriers are that they [the board] may not know what specifically to do to make it a reality" (Patricia, personal communication, December 9, 2014). She responded to the question about whether the CARE program had a cultural impact on Sojourn House by saying:

> I would like to think so. There were quite a few people in attendance [at the fundraiser] that were not previously connected to SH…. The program enriches the overall mission of the organization because it offers something that is unique. The D.C. program has already demonstrated that there is a need for art programs in the disability field. It shows that SH is interested in being "cutting edge" by doing something that most other programs are not doing.

Summary

This section established that a language did develop from implementing art services and participation in a *collective activity* in the CARE Program. The Art Coordinator's interaction with the CARE program and Sojourn House formed a language. The mission statement demonstrates that the language of the CARE program evolved.

Kenton, as the advocate, recognized that a language formed. However, she thought it was not being developed by the organization due to external demands. The relationships shaped the language Robert cultivated as the mentor. Patricia's language when advocating for the program demonstrates knowledge transfer. The fundraiser event provided the Board Members the needed exposure to understand the interventions and impact of the CARE program. Through interactions, knowledge transfer occurred. However, a shared language was not established within Sojourn House. Robert, Kenton, and Patricia attribute Sojourn House's inability to understand the "dual-headed monster" of a specialized program to not developing a shared language.

The perspective of the cultural impact varied with each stakeholder. Kenton pointed to Sojourn's House's changed mission statement as an indicator of the evolution. Robert believed that through his mentorship as the Art Coordinator, he shaped the cultural lives of the individual Artist Participants and the Artist Instructors. In creating community connections, Patricia believed the potential expansion of the program was evidence that the implementation of the CARE program had a cultural impact on the Sojourn House community.

CHAPTER FIVE

DISCUSSION, FURTHER IMPLICATIONS, AND LIMITATIONS

"To me, art is a very personal thing which is hard to define. It is expressive. It is a means of communication. It is appealing. It seems like artists are rarely considered as a true vocation or means of expression for people with intellectual and developmental disabilities. However, people with disabilities can have real talent. And I hope it opens doors and creates new opportunities for people that they would not otherwise have known about".

-Patricia, Program Director expanding CARE

Introduction

The purpose of this paper was to understand an organization's incorporation of art services. The main goal was to explore the life of the CARE program and, in particular, the role and responsibilities of the Art Coordinator. The initial question was, "Who is the Art Coordinator?" The conventions and practices of the Art Coordinator are to direct the CARE program. CARE is an "arts-infused" program provided by Sojourn House that serves adults with disabilities. It is a day habilitation and employment readiness program.

A second issue was to understand the communication between the Art Coordinator and professionals within the Sojourn House. This paper investigates how the dynamic interactions and communications within the organization created feedback loops. The question addressed was, "What was the relationship between the Art Coordinator and the other professionals at Sojourn House?"

The third issue was to understand if and how the interactions led to innovation and knowledge transfer within Sojourn House. This paper explores the process of dynamic interactions and communications, and the organization's ability to develop a shared language. Identifying the shared language resulted in a discussion of how creation and implementation of the CARE program had a cultural impact on the organization.

Language development and cultural impact were guided by the question, "Was a shared language developed between the Art Coordinator and professionals of Sojourn House?" The final guiding question was, "What was the cultural impact of the development and implementation of the role of the Art Coordinator?"

This paper presents the micro-level and macro-level stakeholders' viewpoints of the evolution of the Art Coordinator's role. A social systems analysis links the activities between the micro-level and macro-level systems. An analysis grounded in the organization's history, structure, and dynamic interactions gives an understanding of the organization's complexity (Bauchanan, 2002). From an understanding of the organization's complexity, the role of the Art Coordinator becomes apparent. An historical examination emphasizes gathering information from a past perspective in order to calibrate the present and future (Mead, 1965; Couch, 1984). Figure 7 represents this approach and depicts the influential sociological conceptual links emergent as the system's meso level.

This section separates the perspectives of the Board Members, the Executive Director, the Art Coordinators, and the Artist Instructors to provide a response to the issues and guiding questions. Discussing the issues creates links within each stakeholder's interrelationships at the meso level. Appendix C: Information Analysis presents visual representing influential concepts from complexity theory, as well as the leadership management theory *that* illustrates the

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reciprocal interrelationships comprising the meso level within Sojourn House. Describing the meso level creates a holistic understanding of the Art Coordinator's role and cultural development. Boundaries, or patterns of behavior that define relationships, delineate the organization's culture (Rogers, 2013).
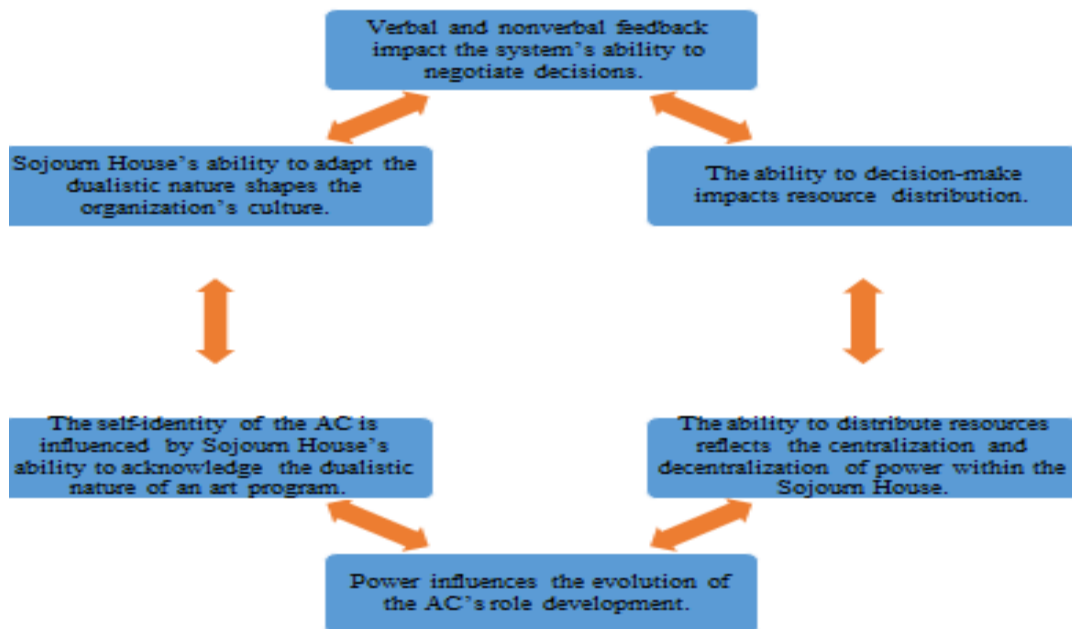
Figure 8: Sojourn House's Meso Level.

Figure 7 represents the emergent influential concepts from a complex social systems theory. The meso level is formed from dynamic interactions of the micro and macro level.

Collins (2001; 2005) stated that when an individual's leadership style is based upon a transformative idea, the role of the charismatic leader is "time telling." A leadership style that is able to prosper beyond a single leader and through multiple product life cycles is a "clock builder." The meso system emerged from the influence of leadership identification, also

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described within this chapter. Collins (2001, 2005) describes both management styles as "time tellers, not clock builders."

Kenton focused on the product (art service), rather than the relationships, and acquired her self-worth from the validation of CARE's success. In comparison, Robert created strength in the relationships within the CARE program. Robert built the program dependent upon himself as the leader and collaborative partner. However, he viewed himself as the key to supporting the team. Robert described his influence as the leader as what became his "trap" because he knew if he left, CARE might dissolve. Both leadership styles were building success on the present "time" instead of building for the future leaders - "building the clock."

This section also discusses my role as a stakeholder, as well as other limitations that I encountered throughout my analysis. The reflection section connects my personal ideology of art as a process that communicates meaning, emerging as a key theme in the paper's exploration of the Art Coordinator's role and responsibilities. How the Art Coordinators viewed and conducted them as leaders impacted their anomie, or self-identification within a non-profit organization attempting to implement art services. This section of the paper identifies key issues and questions to be further considered based upon my reflections. Further exploration could occur within the professional field of art and within the field of nonprofit management.

Exploratory Design and Analysis

I used Stake's "clock method" from a responsive evaluation framework to collect continuous qualitative information (Stake, 2010). I used the clock steps cyclically in this process through observations, individual and group interviews, and questionnaires. Stake (2010) organized the steps of information gathering in a manner similar to the "face" of a clock. It is important to note here that the analysis was not intended to produce objective-enacted meanings.

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Rather, the goal of this analysis was to reach subjective meanings that emerge from the examination of data, based upon grounded themes (Strauss & Corbin, 1990).

Discovering, Exploring, and Understanding the *Art World*

Becker (1982) defined the *Art World* as the artist, audience, and patron. The dynamic interaction of the sphere creates knowledge that shapes the individuals in the organization. The *Art World* was initially defined as the Art Coordinators, Artist Instructors, and Artist Participants. The system's macro level represents the Board Members, Executive Director, and Program Directors. The concluding *Art World* represented the micro, macro, and meso levels of CARE operating within Sojourn House. Expanding the *Art World* framed the understanding of the AC from a social systems perspective. A social systems perspective links the *collective activity* to a broader social context of analyzing the cultural impact (Hall, 1987). The discussion is guided by the initial questions to address the issues from each stakeholder's perspective.

The Art Coordinators. I explored the development of the Art Coordinator's role starting with the implementation of the program. The CARE program emerged from the collapse of the Articulate program. I included the perspective of the AC during implementation (Kenton) to understand the evolution process.

***Discovering the advocate's identity*.** Kenton encountered difficulties coordinating and integrating multiple overlapping, but semiautonomous roles dealing with unclear organizational situations (Hall, 1985). She defined the tasks and responsibilities of the Art Coordinator as:

- Coordinating the daily schedule of a community-based program
- Ensuring that the participants' goals set by the Department of Disability Services and Sojourn House are met based on their Behavior Support Plan and Individual Support Plan

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- Training and supervising the Artist Instructors as required by Sojourn House

- Managing the budget and supplies

As a former gallery director, Kenton felt inadequately trained to manage all the above tasks and responsibilities. She believed that the role was becoming less focused on "art community interaction and more [focused on] interaction with social workers, families, case managers, service coordinators…basically, I became a case manager for the individual" (Kenton, personal communication, January 2015).

Dependent upon an individual's roles and responsibilities within the organization, a different sense of one's "self" as a leader of an organization can emerge. A different sense of "self" emerged from including both the current and former Art Coordinator's perspectives (Blumer, 1980; Mead, 1934, 1956).

Kenton, the initial Art Coordinator, aligned the previous Articulate goals to meet Sojourn House's overall mission to provide community-based services. She changed the program from an "art-focused program" to one that used art "as a tool" to develop life skills in the community. How does one who is not trained in the therapeutic use of art develop program content and services to reflect an individual's therapeutic needs? Each Art Coordinator, dependent upon their background training and experience, had difficulty navigating the non-profit organizational structure.

Kenton branded herself as the "advocate" for the CARE program within the organization (Sojourn House). Her primary responsibility was to create the identity of the program. She saw what Collins and Porras (2005) describe as "a window of opportunity" (p.60) to merge the unique characteristics of the Articulate program with Sojourn House's overall community-based mission. Integrating the Articulate program "products," she thought, would justify the need for

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the CARE program. Her ability to form relationships in Sojourn House and the community established her identity with CARE. Kenton's dynamic interactions with Sojourn House's *Art World* extended beyond CARE. Her network included management, Sojourn House in-line staff, community sponsors, and even foundations dispersing grants.

   Exploring the advocate's Art World. Kenton, as the advocate, created her identity within her *Art World* as the "decision-maker." Kenton involved herself in weekly staff meetings, director-level meetings, referral meetings in the community, and board meetings. She created multiple "strong connections" within the macro level (Sojourn House) to foster an awareness of CARE. Kenton's connections are "strong" because of her constant dynamic interactions that yielded to decision making for the CARE program (Hall & Spencer & Hall, 1985). Kenton based her dynamic interactions upon the "what" instead of the "who" (Collins, 2001, p. 4). She built her networks on how she could employ resources to get the program's needs met. Hall (1987) defines resources as any attribute, possession, or circumstance which claimants may use to achieve ends" (p.14). Sojourn House did not distribute their resources evenly within their organization; the process of achieving resource distribution was a decision driven by use of power. Kenton felt Sojourn House controlled the information and resources.

   Understanding the advocate's Art World. As the advocate, Kenton's continuous engagement at the macro level led to a process of defining and renewing tasks for herself as the Art Coordinator (Freidson, 1976). She believed that the Sojourn House Board and directors "put a lot of responsibility on me [the Art Coordinator]…that is where the lack of support really drove me nuts…and why I felt they [Sojourn House] expected me to do everything" (Kenton, personal communication, March 23, 2014).

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Kenton perceived utilization of resources, delegation of tasks, and expectations of roles to be barriers representing "the tyranny" that existed within the Sojourn House community. Collins (2005) defines this phrase as viewing the organization as a paradox, unable to exist without contradictions. For example, Kenton identified Sojourn House's unwillingness to hire and support qualified Artist Instructors as a failure to "invest" in the program. Because of her eagerness to establish a "stable long-term program," she involved herself in diverse and complex relationships centered on creating connections within Sojourn House. Kenton was involved in weekly staff meetings, director-level meetings, referral meetings in the community, and board meetings and this led to her feeling of "not being informed." She created multiple "strong" connections within the macro level (Sojourn House) to foster an awareness of CARE.

Collins (2001) would state that her constant interactions were desperate attempts to have the company invest in the product aspect of CARE. The product aspect of the program is the artwork produced as well as the coordination of opportunities to showcase the artwork. Kenton emphasized collaboration between the macro level as well as within the community to establish the identity of the program. She overemphasized the administrative component of the program and struggled to develop the micro level. Even though she thought this perspective was necessary during implementation, it did not lead to resources being distributed fairly.

Kenton defined her personal success by Sojourn House's ability to invest in the product. She attributed her constant need to justify herself and the program to negative feedback from the organization. Turner (1998) stated that for an organization to maintain homeostasis, the organization must meet various emotional and financial needs. Kenton struggled to obtain resources in the organization to meet her needs. Her belief was that creating social interactions fostered an opportunity to define the program and thus transfer knowledge regarding the mission

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and goals of CARE (Mladenic et al, 2009). Measuring the "tie strength," or the propensity of

social connections, can reflect knowledge transfer within an organization (Hooper, Retzer, &

Young, 2010). Centralized decision-making and the lack of fair resource distribution to develop

the program led Kenton to feel "overwhelmed and not supported."

As this conflict peaked, Kenton eventually left the organization. Sojourn House's

inability to invest in the product created a sense of apathy in Kenton. She felt as if Sojourn

House was not investing in her personally, and thus she lost her perceived self-worth within the

organization (Rogers, 2013). Upon her resignation, she reflected that she eventually gave up on

the CARE program, as seen in her response to the question, "What do you think your impact as

the Art Coordinator was on Sojourn House?"

> That's how Sojourn House operates…. they do not want to invest in anything and put
> the money in [anything]…..and to get anywhere you need to invest. If you had the
> resources and support, you could take the program [CARE] to the next level…you could
> train people and structure it however you wanted. But Sojourn House has all these
> expectations for writing grants, etc., without giving any resources or support back….and
> that was a dysfunctional organization and way to be. It ended up losing the life of the
> CARE program (January 2014).

Forming the identity of CARE, however, did incorporate a service to Sojourn House that

was "visionary" (Collins& Porras, 2005). Sojourn House needed a commitment to the artistic

aspects of CARE. Kenton, as the advocate, communicated the mission, issues, and needs of the

organization. She established an identity for CARE that highlighted the diverse uses of the arts.

By engaging various stakeholders, she increased the diversity of audiences who acknowledged

and were beginning to support the community-based art program, CARE. And by creating

awareness and visibility for CARE, she garnered resource and emotional support within the

community.

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Discovering the mentor's identity. Robert developed the CARE program based on his core values: "providing opportunities for personal growth through the arts" (Robert, personal communication, February 2014 to January 2015). Collins (2001, 2005) thought establishing core values within an organization ensured a foundation separate from external factors. Robert emphasized "who drove the bus instead of where the bus was going" (p. 41). He believed that a team implementing services based on shared core values would "become the success of the program." Robert thought of himself as the "mentor" within his *Art World*. His *Art World*, or "family," consisted of the Artist Instructors and participants. The "mentor's" responsibility was to direct the team and "provide a spoonful of support" through constant feedback. His role was to "be in the field" designing a community-based curriculum focused on relevant themes in the participant's lives. He saw his primary role as a mediator and negotiator. He left routine matters to the Artist Instructors, allowing them to independently develop a creative program (Hall & Spencer-Hall, 1985). As a mentor, Robert developed entrepreneurship skills by acknowledging the Artist Instructors' and Participants' needs. I observed Robert providing feedback in terms of behavior modification, connecting the artistic medium to the individual's goals, and managing administrative duties. One of the Artist Instructors said, "If you go to Robert for help managing a problem, then you will end up reflecting on how you are enabling the problem to happen in the first place" (Artist Instructor, personal communication, June 7, 2014). Robert believed that the successful solidarity in the CARE program "spoke for itself."

Exploring the mentor's Art World. Robert's identification as the mentor fostered a safe environment. Feedback was based on "the brutal facts" (Collins, 2001, p. 73). Building relationships, from Robert's perspective, was central to directing a successful program. He built connections by decentralizing decision-making, delegating tasks, and fostering independence

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(Strauss, 1987). He thought his ability to develop relationships resulted in "the continuation of the program."

Robert maintained power by focusing solely on the relationships within CARE (Hall, 1985). He built "strong-ties" within the micro level. Although he acknowledged the importance of negotiation, he distanced himself from the macro level (Sojourn House). He felt the organization did not value his vast experience or knowledge in community-based art programming. He viewed the disconnection as a method of "coping" within the system (Rogers, 2013). Although Robert acknowledged the importance of negotiation, he distanced himself from the macro level due to his perception that Sojourn House did not validate him as a Program Director. This conflict developed a clear boundary between himself and Sojourn House (Turner, 1998).

Exploring the mentor's Art World. Building relationships, from Robert's perspective, was central to directing a successful program. He built connections by decentralizing decision-making, delegating tasks, and fostering independence (Strauss, 1987). He built "strong ties" within the CARE program. He thought his ability to develop relationships would result in "the continuation of the program." The position Robert was initially hired to fill, "Lead Artist Instructor (AI)," made him feel "patronized by Sojourn House" because he felt his experience and knowledge were not validated.

This conflict developed a clear boundary between himself and Sojourn House (Turner, 1998). His role was to "be in the field," designing a community-based curriculum focused on relevant themes in the participants' lives. Although he acknowledged the importance of negotiation, he distanced himself from the macro level. He viewed the disconnection as a method of "coping" within the system (Rogers, 2013).

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Robert maintained power by focusing solely on the relationships within CARE (Hall & Spencer-Hall, 1985). Coping within a macro level changed his role to less program development and dealing more with behavior issues in the community. He felt as if Sojourn House was "holding the participants back from their natural talent[s] [as artists] to meet expectations" [mandated from the Department of Disability Services] - (Robert, personal communication, May 7, 2014).

As the mentor, he began to link his self-identity to Sojourn House's inability to appreciate the unique quality of CARE. The increase in pressure for Robert to divert from his core values led to his retreat, rejection, and overall isolation from Sojourn House (Collins & Hall, 1987; Porras, 2005). Deviating from his core values caused a loss in his sense of momentum for innovation within the program (Robert, personal communication, May 7, 2014).

Understanding the mentor's Art World. Identifying himself as the mentor describes Robert's passion for the core value, to serve people with disabilities through the arts, of the CARE program. He fought for the core values despite external demands. Robert defined his Art Coordinator role as a mentor who developed entrepreneurship skills by acknowledging the individual participant and Artist Instructor's needs. Identifying himself as a mentor describes Robert's core value of the program. He fought for the core values despite external demands.

Robert acknowledged that his intense passion caused him to become enmeshed within the CARE system. Robert created what Granovetter (1983) describes as a "weakness in the strong ties," as illustrated by his statement "that passion is a trap ... it is who I am as a person. I cannot walk away. I would not be here today at Sojourn House when we moved programs [from Articulate], if I did not have that passion. The population insisted on moving with me" (Robert, personal communication, December 13, 2014). This quote also demonstrates that Robert built

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his leadership based on his charisma as a leader (Collins, 2001). He frequently mentioned that it was "his experience and background…his ability to be a mentor that stimulated the program" (Robert, personal communication, February 2014 to January 2015).

Focusing on these sentiments created a divide between Robert and the management (Robert, personal communication March 2014 to January 2015). The mishandling of monies earned by the CARE program furthered this micro and macro level conflict. Coping within a micro and macro level divide, Robert's role began to change to a "behavior modification specialist" instead of a Program Director role. This transition resulted in his anomie, or loss of identification, with Sojourn House. He felt "patronized" and lost innovative momentum to persevere for the program's core values (Collins, 2001; Rogers, 2013).

Compare and Contrast. Becker's (1982) *Art World* was used to frame the Art Coordinator's interaction with each stakeholder. The Art Coordinators developed their sense of self as leaders through their social interactions and through the Sojourn House's perception of their role. Their identities as leaders emerged as an influential aspect of the meso level. This section compares and contrasts Kenton's and Robert's identity formation as leaders directing CARE. The exploratory paper's key issues and questions guide the organization of this section.

The Art Coordinator discovering his or her Art World. Resource distribution and establishing the program's mission and goals shaped Kenton as the "advocate" of the program. She believed in "selling" the potential of CARE as a service provided by Sojourn House. Her identity was based on functional relationships through "strong ties" between herself and Sojourn House. Robert placed value on "his family" in CARE. He created "strong ties" within Sojourn House to build a safe environment for the participants. Collins and Porras (2005) would consider Kenton's placing value on the product or the arts as a service while Robert aligned his leadership

focus on CARE itself. Despite their different senses of "self," Kenton and Robert both believed in a shared core vision to "provide opportunities for personal growth through the arts." They shared an understanding of the "dual-headed monster" and its potential to create diversity within the organization.

     The Art Coordinator exploring his or her Art World. Integrating diversity in an organization creates complexity of interactions. The Art Coordinator interacted with Service Coordinators, a Program Director, an Executive Director, Board Members, artists, educators, and social workers. Kenton was overwhelmed at the diversity but, given her background directing gallery spaces, she exerted strong mechanisms of control built into a formal hierarchy (Blau, 1980). Robert created "family-like and egalitarian relations" (Granovetter, 1983, p. 222). In Kenton's bureaucratic solution, the ties were hierarchical, as she emphasized resource distribution to stimulate the program's stability and progress. She centralized her decision-making and negotiations to ensure CARE's organizational presence. Robert's democratic leadership style values innovation through freedom. His singular focus on creating strong connections in CARE isolated him from the overall organization. As Art Coordinator, Kenton negotiated and focused her interactions on the macro system, while Robert negotiated and focused his interactions on the microsystem.

     Dewey (1980) and Becker (1982) view art production as a collaborative process. Similar to Robert, Kenton viewed the role of the AC as a merging of the three separate fields of art professionals: art education, art therapy, and art administration. Robert interfaced with the participants and Artist Instructors while Kenton created outreach opportunities in the community. Both valued a collaborative partnership as the most effective program structure to "cage the dual-headed monster." Despite their ability to incorporate different skill sets, Kenton and Robert

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created barriers for the Art Coordinator by managing the different roles. Each felt unqualified to take on the roles of the other's field.

***The Art Coordinator understanding his or her Art World*.** The Art Coordinators shared a feeling of "lack of support" within the organization. Both perceived the verbal and nonverbal feedback from the organization as a lack of understanding of the dualistic nature of implementing art interventions. The organizational resource distribution, especially the training and distribution of fundraising monies, led to Kenton's anomie or lack of identification with Sojourn House. On the other hand, Robert's anomie arose from the organization not valuing his expertise.

Despite a shared core purpose for the program, their unified creation of "strong ties" in the micro and macro systems prevented a shared ideology within Sojourn House. Kenton diffused the identity of the program, while Robert secluded the program. Granovetter (1983) would agree that this created "strong-weak ties" for knowledge transfer within the organization. Kenton pursued many resources in her *Art World*, expending her energies in negotiation throughout many networks. She believed that through the success of the product the Board would be able to actualize the uniqueness of the program. Robert's core belief system of the program grounded his decision-making. For example, he focused on his ability to provide feedback "with a spoonful of support" to empower the Artist Instructors. He restructured the program based on the Artist Instructors' strengths and passions.

The Art Coordinators held different beliefs regarding the process of knowledge transfer within the organization. Robert believed that the "Board had to create their own connections of the program's success" while Kenton believed that dynamic interactions created the identity of the program. Blau (1980) explains that "an individual's access to opportunities and resources

can be linked with other diverse subsystems, but strong ties tend to involve closed circles that limit such access since information is widely distributed" (p.21). Robert's perception of the CARE program and isolation from Sojourn House created an inability to generate knowledge beyond his own view (Granovetter, 1983). Presenting the intervention of arts as only a product through the fundraiser does not embrace "the dual-headed monster." A one-sided perspective of the program results in a fragmented yet integrated culture. The Board Members shared similar core beliefs about the use of art, but Robert's isolation from the program created the Board's limited concept of the program scope. Robert maintained "a deep faith" in the program. Kenton departed because she "began to get tired of fighting the dualistic nature."

CARE's mission statement, the board's interest in expanding the program, and Patricia's evolution as discussed in the previous section all support the organization's ability to implement art services. "There is power of inclusion, the power of language, the power of shared interests, and a power of coalition" (Collins & Porras, 2005 p.23). Facilitation of dialogue that embraces the dualistic nature of the program could advance a core ideology.

This next section discusses how the role of the Art Coordinator was defined as "managing the dual-headed monster." Robert defined the CARE program, or the micro level, as "specialized" because of its community-based learning component. The definition of this dichotomous role was "the artist-side" and the "admin-side."

The micro level. McCarthy, Ondaatje, and Zakaras (2004) discuss society's view of the benefits of the arts, the individual benefits of the arts, and the instrumental and intrinsic benefits of the arts. The interdisciplinary study of community-based art education is to use the art to create a deeper relationship between art education and communities (Bastos, 2002). Guilfoil

(2002) wrote that if the community responds to the arts as an aspect of the social world, then members of society can focus on the content of the community.

Discovering the "Dual-Headed Monster." As the Art Coordiantors, Kenton and Robert both felt it was impossible to be innovative as directors of the program. But, they both thought the "dual-headed monster" was essential to the program. The dualistic nature allows the individuals to "find personal meaning, connections, and relationships… a voice in the arts" (personal communication, February 2014 to January 2015).

As the advocate, Kenton sought an organizational understanding of the "dual-headed" monster. She hoped that the Sojourn House network would see the duality of the program functioning as "two separate programs…one in the community…and one in the studio…that were trying to create an understanding of the duality of the specialized program (Kenton and Robert, June 4, 2014). Robert used his relationship skill sets as the "mentor" to recruit participants to the program. He viewed himself as directing the "therapeutic aspects" of the program.

Kenton and Robert acknowledged the necessity to take on the roles of the therapist, educator, and administrator. Kenton stated: "The role of the Art Coordinator has become less to have anything to do with the arts and more as a case manager" (Kenton, personal communication, January 2015). The Art Coordinator needs a specific set of skills to manage the therapeutic environment and foster learning while adhering to administrative responsibilities. Kenton emphasized that the majority of her responsibilities centered on administrative tasks; however, she had overlapping roles as an art therapist and art educator. For example, she created treatment plans for the individuals while she interfaced with the clients and service providers. The dualistic nature created barriers for the Art Coordinator. One

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barrier was time, as they were constantly "wearing different hats."   Thus, merging the expectations of the product versus the product, or the administrative aspects and artistic aspects of CARE, became a struggle for the Art Coordinators, as evidenced by this quote.

> The issue with that connection…The word art—that is where people begin to stumble … We are able to combine different skill sets…the visual, the collection or museum aspects, the gallery, and the therapeutic…and we have to implement that in creating the art…and that connection people do not see, and it has held the program back (Robert and Kenton, personal communication, December 9, 2014).

The Articulate program established the collaborative partnership of Kenton and Robert as Art Coordinator s in the CARE program. As a team, they were able to "play upon different skill sets."

Exploring the "Dual-Headed Monster." Social structures transform in reaction to reciprocal dynamic interactions (Couch, 1984). The CARE program structure evolved as the role of the Art Coordinator developed within Sojourn House. During implementation, Kenton adapted to Sojourn House's core vision of providing community-based learning through the arts. The team adapted to the new organization's mission and structure. Kenton felt empowered to build a collaborative team fitting with hierarchical structure. Robert modified CARE's program structure following the Grapes of Gratitude fundraising event. This structure reformatting was due to several of the Artist Instructors resigning from the program as well as Robert "taking matters into his own hands" (Robert, personal communication, December 9, 2014). The restructure resembled the original staffing structure at Articulate. Robert promoted one of the Artist Instructors solely to work with the Artist Participants in the studio. The remaining Artist Instructors, who had experience as educators or social workers, led the Artist Participants in the community.

Maines, Surge, and Katovich (1983) discussed how an organization's program structure should be examined in a temporal context. Strauss (1987) emphasized that change within organizations could potentially create opportunities for increased negotiations as the system navigates "uncertainty and ambiguity, disagreement, ideological diversity, newness and inexperience, and problematic coordination" (p.107-122). Sojourn House experienced several organizational transitions since implementation. Each transition offered opportunities for negotiation of resources, decision-making, and innovation (Hall, 1982). Administrative succession included Kenton's resignation and the "visionaries" leaving Sojourn House. To Kenton, the inadequate degree of support with increased role demand created organizational chaos. The organization as a whole struggled to justify the resources necessary to support the dualistic nature of CARE. An example was negotiating the securing of a permeant studio space. Resource distribution was the focus of many discussions between the Art Coordinator and Sojourn House. As the dynamic interactions and negotiations decreased, the CARE program began to operate as a "separate silo."

Understanding the "Dual-Headed Monster." Becker (1982) defines the *Art World* as a "network of people whose cooperative activity, organized via their joining knowledge of conventional means of doing things, and produces the kind of works that the *Art World* is noted for" (p.34). The *Art World's* network is comprised of the artist, participant, and patron. Becker defines the *Art* World as the *collective* activity forming a network based on an organization's ideology. This paper defines the *Art World* as the Art Coordinator and Sojourn House's social systems environment. Within the paper's context, the *collective* activity was the stakeholder's participation in board meetings, planning the fundraiser, and expanding the CARE program.

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Kenton and Robert each discussed their interactions, which created "weak or "strong" ties within Sojourn House. Interviews revealed an "us versus them" mentality, which illustrated the micro and macro split between Sojourn House and the Art Coordinators. Robert worked with the participants and Artist Instructors while Kenton created outreach opportunities in the community. He valued her ability to create community partnerships to break the stereotypes of people with disabilities. She admired his gift to employ the arts to foster the individual's personal growth. Throughout his interviews, Robert discussed the impact of the broken partnership (between Kenton and Robert), "It was what made the program [CARE] work…that balance in an organization was/is ideal. Sojourn House never understood that" (Robert, personal communication, May 17 2014).

Concepts of resource distribution emerged as essential key processes impacting interactions, communications, and eventually the culture of the organization (Howell & Frost, 1998). Dynamic interactions can lead to developing a shared language within an organization. An individual uses language to express needs and to transmit symbolic meaning. Language can be verbal or nonverbal (Durkeium, 1933). Complexity theory supports the notion that the understanding of a shared symbolic language is integral to understanding the Art Coordinator and how he or she functions with an organization. The section debates whether Sojourn House, through the collective activity of the CARE program, forms a shared language within Sojourn House.

Robert observed that "the language of the art became the link throughout the organization through the struggle of understanding community-based art" (Robert, personal communication, May 13, 2014). Robert thought that the *collective activity* of the process and product of the arts should have developed the language to communicate the program's identity. This language

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translated the meaning of CARE throughout the micro and macro levels of Sojourn House. CARE's mission statement symbolically communicates the evolving program through language development. As the mission statement developed, it incorporated different wants, needs, and opportunities throughout the program. The initial statement projected that the program was simply "arts-infused," and closely resembled the Articulate program.

But the CARE mission changed to a "program…that uses art as a tool…focusing on skill-building to fully participate in and become contributing members of their chosen community…these experiences contribute to the artistic exchanges between people with and without disabilities" (Mission statement, 2015). The revised mission statement reflects a merging of three essential components—education, community outreach, and therapeutic goals—through a process of art-making. According to Collins (2009), the program's ability to merge these elements shows the organization seizing a moment to create a unique program. CARE built its curriculum based on the transformative nature of art. The program's core vision instilled by Kenton and Robert was to use the art as a tool "for education of materials, a reflection of self, and a method for social action." The program was a catalyst for the participants through expression, social and vocational skill development, and connection to the community. Art as an intervention, however, can create a conflict between its intrinsic value and its extrinsic value. Resolving this split can either create integration through a shared understanding, or lead to polarization within the organization.

Macro level. The board of an organization serves as the legal entity that guides the mission and ensures the long-term stability of the organization (Donovan & Simon, 2001). Examining the impact of the Board Members provides systematic linkages with other organizations and the community. One of the Board's responsibilities is to assist the

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organization in strategic planning. The Board was interested in expanding the CARE program to another service location. For this reason, as stakeholders, they sought an understanding of "how the CARE program was developed and directed by the Art Coordinator." This section in particular highlights Patricia, the program director, as she understands the emerging role of the Art Coordinator through the expansion.

   The Board's discovery of the Art Coordinator. Initial investigations revealed the Board Members' limited knowledge of the CARE program's scope. The Board was able to conceptualize the need for people with disabilities to experience art in the community. They understood art in the community through their personal backgrounds in the arts. Patricia, the program director, framed her understanding of the Art Coordinator based on her role within SH. In board meetings, a heavy emphasis was placed on the product of the art. There was a gap in understanding how the process of the art in the community and studio presented the forum for the art showcases. Attending fundraising events limited the Boards' conceptualization of "art as a tool" for transformation.

   The Board's exploration of the Art World. Participation in the Grapes of Gratitude fundraising event allowed the organization to understand the unique character of the CARE program. The event showcased artwork from CARE. The fundraiser provided a forum for Becker's vision that creating art is a *collective activity*. The *collectivity activity* allowed a process of collaboration with the Art Coordinator and a "forum to see the program" (Kenton, personal communication, May 2014). It provided the means to explore the process of participants creating art as well as leading to the concrete forum for displaying the arts. Participating in the fundraising event provided the opportunity to translate the vision of the program from abstract to concrete for the organization as a whole (Becker, 1982; Hall, 1987).

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One of the Board's functions was to plan and implement fundraising events that advocated for the core ideology of Sojourn House. Since implementation in 2011, the artwork of CARE has been incorporated at each fundraising event. The Board's participation in planning and implementing the Grapes of Gratitude fundraising event should have shaped the organization's understanding of utilizing art as an intervention.

New relationships were formed between the cooperating participants through the *collective activity* of presenting the program (Hall, 1987). Robert managed the logistical details of the event with the Director of the Board. However, post-event interviews and questionnaires found little increased knowledge amongst the Board Members despite the fundraising event's ability to form new relationships based on the increase in dynamic interactions within the holistic system (Hall, 1987). Although the Grapes of Gratitude fundraising event created an opportunity for collaboration, it produced little connectivity, integration, and negotiation in the holistic system.

Post-event interviews and questionnaires found that little dynamic interaction within the holistic system occurred during this fundraiser. Although the Grapes of Gratitude fundraising event created an opportunity for collaboration, it produced little connectivity, integration, and negotiation in the holistic system. In planning the Grapes of Gratitude fundraising event, the Board exerted its dominance and centralized decision-making capabilities. It made decisions about essential components of the program (for example, the theme). However, the Board perceived the Art Coordinator as "owning the event and directing all aspects" (Lucy, personal communication, October 2014). Patricia stated that, through the planning of the event, the Board "loved the idea of implementing the CARE program and they were even more excited after collaborating for the fundraising event. However, the barriers are that they may not know what

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specifically they need to do to make it [the expansion of CARE to a new Sojourn House service location] a reality" (Patricia, personal communication, January 2015).

The Board's understanding of the Art World. Reflecting on the implementation process, Patricia said that she began using different language to advocate for the program, based on different audiences. The essential components of the roles and responsibilities were:

> …to provide an opportunity for expression to the individuals to be able to be contributing members of society….
> by developing necessary social skills and interact with other artistic communities so that they can participate in their passion—and just be who they are (Patricia, personal communication, January 2015).

Patricia was driven to implement the program; she faced similar external demands to Kenton and Robert, including securing studio space and providing the justification to hire a program coordinator to develop the program. In a meeting following the fundraiser, Isabel, the Chief Executive Officer, was asked her opinion about the qualifications of the next Art Coordinator who would be hired for the expanding CARE program. She responded that a program coordinator (Robert) would share responsibility for managing the tristate area program. The Coordinator would not necessarily need to have a bachelor's degree, and she was looking for continued information on the skill sets needed.

Isabel's macroscopic viewpoint of the Art Coordinator directing CARE demonstrates Robert and Kenton's perception that their role was neither understood nor validated. The failure to transfer knowledge of the Art Coordinator's role directing the program could have been due to their isolation from the system. The isolation could have created a fragmented and incoherent view of the program. However, during implementation, connections were established within the macro and micro levels. Language developed, and transfer could have occurred within the

macro level. Patricia's view of the role of the Art Coordinator s evolved. I discovered that the role of the Art Coordinator became an identity that "managed the dual-headed monster."

Limitations of the Study

This study assumed that if the results showed a relationship between knowledge transfer and shared language, then implementation of the Art Coordinator would have a cultural impact. However, influence does not represent causation (Leedy & Ormond, 2005). While the paper drew connections, it could not conclude there were causations. It was not an evaluation, although it incorporated evaluative components to gain an understanding of the Art Coordinator. Because of this, the role exploration of the Art Coordinator is limited to the case-specific organization, Sojourn House. As an exploration, this paper was limited to observing and linking the sociological influences, but it was not able to fully investigate causation within each emergent theme.

Incorporating the past and present Art Coordinator's perspective provided an historical and structural analysis. Grounding the analysis within an historical and program structural analysis deepened the narrative of the Art Coordinator. This paper sought to explore the interactions between the Art Coordinator and the professionals of Sojourn House. Three issues guided the exploration of the Art Coordinator and their interactions within the system. Influential sociological key concepts emerged as links within the system.

Leadership style, as well as role identification, emerged as impacting the Art Coordinator's role discovery. Communication, or the lack thereof, influenced the program structure and boundary development of the AC. Negotiations, based on the ability to provide feedback, prompted decision making that then impacted resource distribution throughout the organization. The organization's ability to communicate impacted its negotiations regarding

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resource distribution. Conflict resulted in a power struggle between the micro and macro levels. Emergence of conflict and power between the Art Coordinators and Sojourn House impacted the strength of ties within the network. The Art Coordinators ultimately felt "not supported," causing them to retreat and isolate. CARE's separation from Sojourn House resulted in a decline of dynamic interactions that eventually led to a decline in knowledge transfer and innovation.

Despite these sociological barriers, the CARE program prevailed. The role of the Art Coordinator evolved to managing the "dual-headed monster," or the struggle of an organization to implement arts services. Managing the "specialized program" without perceived validation created the AC's anomie or loss of self-identity within the organization. This process created an integrated, yet fragmented, culture of the organization. Sojourn House was able to define community-based art and valued similar uses of the arts as an intervention. However, a shared ideological vision was not developed. As evidenced by Patricia, the Program Director expanding CARE, the knowledge of evolution regarding the necessary qualification for the Art Coordinator, CARE was able to self-organize. As an exploration, the paper was limited to observing and linking the sociological influences, but it was not able to fully investigate.

Role of the evaluator. The methodology section discussed the role of the evaluator in becoming part of the domain of the organization while maintaining a separate entity (Poth & Shulha, 2008). My challenge was to combine participation and observation to create an understanding of the program. The understanding would be based on the insider as an outsider (Skolits). Patton and McMahon (2009) suggested that evaluators adopt roles from the perspective of the relationship between the evaluator and stakeholders. At the inception of the study, my role was to facilitate dialogues regarding the role of the Art Coordinator within the CARE program. I noticed a shift in the role of the evaluator within each cyclical step of Stake's

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responsive evaluation. By the conclusion of my study, my role had shifted to being a "team member" as I became involved in the expansion of CARE (Burr, Marrow, & Skolits, 2009).

Patricia was aware that I represented each skill set; for this reason, I questioned if her knowledge increased due to our interactions or due to her independently seeking knowledge of the Art Coordinator.

Strauss (1990) encourages the evaluator to begin "a process of reflection to determine the combination of roles that appear to be most indicative of the evaluation process." (p.238). As my participatory role emerged, I began to keep an informal reflective journal as a means to document my perceptions of different behaviors. These reflective notes framed my interactions and promoted a model of reflection during the process. The recordings led to the identification of patterns of data and the inductive development of codes that evolved throughout the analysis. These reflective journal entries and memos were used to supplement field notes and descriptions about the importance of the interactions between the Art Coordinator and others, including myself (Wood-Davelin, 2000). They informed my identification of the role development and implementation through interactions throughout the organization. My initial response to Roberts's intention to divide his duties as the Art Coordinator between Washington D.C. and the new service location was fear. My personal reaction was that he once again felt burdened with expectations from Sojourn House as the Art Coordinator, but he informed me that instead he "finally felt acknowledged" by Sojourn House. He felt "invigorated at the possibility and challenge regarding this development." My reflection journal guided a separation from my initial subjective reaction towards guiding an informative discussion regarding "his lack of validation" within the organization. I established trust based upon relevant background knowledge and experience. This confidence created an environment conducive to participation;

however, it also limited the study as described in this chapter. The developing role-sharing between myself and the stakeholders allowed me to learn of the dynamic nature of the program, and it influenced the needs of the evaluation.

Reflections

As Becker acknowledges, the collective activity of the *Art World* creates a potential influential reciprocity of knowledge transfer. Contrary to the Art Coordinator's belief, I found that Sojourn House was able to conceptualize the "Dual-Headed Monster" nature of art as an intervention. However, the core belief of the purpose of art was not validated. An emerging exploratory question became, "Why not?" Kenton and Robert both perceived the organization as "not understanding the role and what was needed (financial support and training) for the Art Coordinator to develop, foster, and nurture that culture" (Personal communication, February 2014 to January 2015). The Board's participation in fundraising events should have shaped its understanding of art as an intervention. Kenton and Robert proposed that the limited exposure to the arts created the macro level's inability to validate the vision and mission of the program. Both of the Art Coordinators felt the Board viewed the art as "art for art's sake" (Kenton, personal communication, December 2014). Contrary to the Art Coordinator 's belief that there was a divide in the ideological concepts of art, I found that the stakeholders shared a communal understanding of using the arts as an intervention. The majority of stakeholders valued the CARE program as art in the community that:

- Emphasized art as learning within the context of community experiences
- Provided the means to collaborate and form relationships within the community

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- Formed the individual's identity that assisted them in integrating into the community
- Became a voice for the individual's personal ethnic and family identification

The statements above represent a shared belief in the arts centered on key concepts presented in Anderson and Milbrandt's book, *Art for Life: Authentic Instruction in Art.* The book was created as a guide to developing art curricula based upon merging the components of art therapy, art education, and art administration. Anderson and Milbrandt (2005) noted that the transformative quality of art should be the focus in curriculum development. The stakeholders thought "that the art is a mode of advocacy, support, and exposure" (All, personal communication, February 2014 to January 2015). Perhaps, as Collins and Porras (2005) suggest, the stakeholders validated the purpose of the program: to provide art interventions in the community. However, they did not acknowledge the authentic belief, or a core ideology, of the arts as an intervention. Collins (2001) defines a core ideology as "the organization's essential and enduring tenets—a small set of general guiding principles." This paper found that Sojourn House did not acknowledge CARE's' "dual-headed nature." A dialogue is needed amongst the stakeholders that focus on forming a core ideology. Without this dialogue, Sojourn House's validation of the Art Coordinator directing CARE will not occur.

Patricia, the Program Director, expanding CARE, supports the paper's premise that knowledge can occur through dynamic interactions centered on establishing an organization's core ideology. Her knowledge of the Art Coordinators, at inception, was limited to her personal experiences with art and as a director of a program. Patricia's language evolved demonstrating

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her increasing knowledge of the Art Coordinator's role embodying the merging of the skills sets of an Art Therapist, Art Educator, and Art Administrator as seen in this quote:

> The goal of the CARE program is to provide an opportunity for adults with intellectual and developmental disabilities to explore the world of art and to experience art expression. Many adults with developmental disabilities have never had the option of learning about art and may not even be aware of their artistic capabilities. CARE is intended to open doors and offer another path for people to explore, and potentially pursue [art] as a vocation. Issues include the enrollment of at least 5 students; partnership with a local college or university to engage art therapy students; the development of a curriculum that involves learning about art and various mediums; accessing and learning about artworks in and around the community; producing artwork; and putting artwork on display, interacting with potential buyers, and ultimately selling artwork. Interventions include counseling and discussion individually and within a group focused on discipline, behavior, interpersonal skills, and self-expression (Patricia, personal communication, January 2015).

Perhaps the Art Coordinator's role should be to facilitate an understanding of a core ideology of art being implemented into non-related art fields. The fields of Art Therapy, Art Education, and Art Administration are responsible for empowering the art student to feel confident and knowledgeable in fostering a dialogue centered on the plethora of uses of art. The art student should be able to stimulate a discussion regarding multiple ideological perspectives of art as an intervention in an organization.

Framing the paper's exploration in terms of role and responsibility limited the initial understanding of the complexity of the organization. Managing the "dual-headed monster" emerged as an identity formation of the Art Coordinators within Sojourn House. The concept of identity formation connects to my personal ideology of art discussed in Chapters One and Two of this paper. I believe that art communicates meaning. Moreover, as I have interacted and been placed in the role of the Art Educator, Art Therapist, and Art Administrator, my roles and responsibilities have evolved as not a singular role, but to the identity of the Art Coordinators. In order to empower young art professionals in the evolving Art World that openly embraces the multiple uses of art in an organizational context, we as a field of art professionals need to assist

them in exploring their own personal identities as art professionals. In order to be a "clock builder, not a time teller" (Collins, 2001, 2005), students should have the opportunity to have an interdisciplinary dialogue on their core values, passions and ideologies. Reflecting back upon my formal education, I remember sharing my teaching philosophy entering the education field, the theories that I would use to develop a therapeutic environment, and how my personal experiences would influence the development of a program's mission statement. *Art for Life* (Anderson & Milbrant, 2009) encourages authentic conversations regarding an individual's community through art expression. I wonder how each field would be enhanced if art students were encouraged to see themselves as not solely an Art Therapist, an Art Educator, or an Art Administrator, but as an Art Coordinator embodying skills from each field.

The question arose, "Can the skill sets of an Art Coordinator be taught or learned?" Robert, the mentor, thought that, "Ninety percent of this job is what is learned on the job….self-taught is success and failure" (Robert, personal communication, March 2014).

Kenton, the advocate, felt unsupported by the organization. This stemmed from her belief that Sojourn House did not offer opportunities for personal development. A lack of opportunities for personal development creates barriers in the micro level, especially for the Artist Instructors, as they were also managing the "dual-headed monster."

Both Art Coordinators emphasized developing an internship program within CARE that centered on providing field experiences. Perhaps the art fields need to transcend their boundaries to create opportunities for knowledge transfer. This transfer should begin at an undergraduate level and continue through the graduate experience. Classes and field experience focused on the overlapping components that would assist the art professionals in discovering their management style and developing core competencies. Broadening art professionals' knowledge and skills in

all three areas would ensure their success if they were placed in the position of the Art

Coordinator. Based on the assumption that other art professionals face similar dilemmas as the

Art Coordinator, the section discusses further inquiries that could be explored.

The *Art World*: Reproduction, Evolution, and Revolution

I discovered the influence of linking sociological concepts to the organization's

incorporation of art services. In my exploration of each objective, I began to unravel the impact

of Sojourn House's meso level. The meso level focuses on the interactions of the micro level.

Examining the meso level links dynamic interactions to broader concepts to reveal the

relationship between them (Hall & Spencer-Hall, 1985). Grounding the analysis in temporality

exposed the complexity of the organization. The investigation expanded beyond Becker's

(1982) *collective activity*. To review the concepts of Figure 8, the influential sociological

concepts form the cyclical loop of the relationships within CARE and Sojourn House:

Each concept in Figure 8 should be explored further to determine the causation of the

above links to garner a holistic understanding of the Art Coordinator's identity. The expansion

of the CARE program as an art intervention within Sojourn House yields another interesting

inquiry, creating a deeper process analysis of how an art professional can navigate a non-profit

organization. The purpose of the organization flows from the needs and purposes of the

stakeholders, but the task of defining the role and responsibilities of each stakeholder is essential

to the CARE organization (Carver, 2006). This exploratory paper found that the Art

Coordinators developed their personal identity directing CARE. However, the Board Members,

Executive Directors, and Program Directors did not address their individual roles,

responsibilities and identities understanding and supporting the CARE program.

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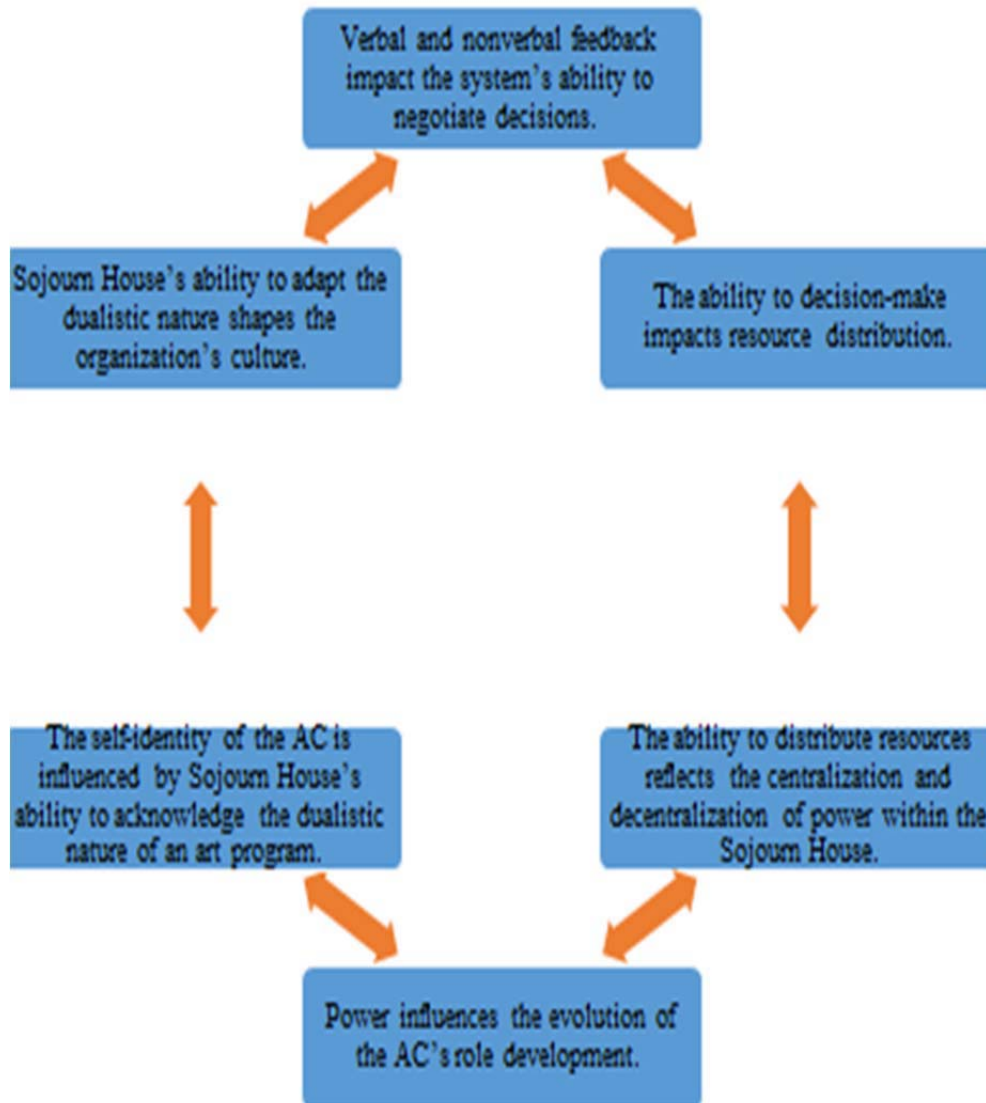*Figure 9: Sojourn House's Meso Level Revisited.*

Reproduction. The expansion of the CARE program to different service locations provides an opportunity for further inquiry. Robert is assuming responsibility for CARE's further developments. Kenton, who eventually became part of the Board, and I are developing an experimental mentorship program. An exploratory study could be completed based on each

separate art professionals, Art Therapy, Art Education, and Art Administration, and its relationship to the position of the Art Coordinator. Considerations would be:

1. How does the training within their field create weaknesses and strengths as the Art Coordinator ?

2. How, why, and what do they learn as the Art Coordinators about the different fields that would be beneficial to teach to developing students?

A further study could track the implementation of this unique mentorship program. Findings from an exploratory study of the expansion could guide other learning institutions. Robert provided a Strengths, Weaknesses, Opportunities, and Threats assessment based on the merging of roles. His assessment, in Table 1, categorizes the three roles and how the CARE team manages each of them.

The mentorship program will provide opportunities for undergraduate students and graduate students to gain experience in the field of community-based learning through the arts in a specialized program. Our melding professional backgrounds will provide the diversity needed to transfer knowledge from each art profession. Key concepts explored could be:

- The process of creating and maintaining a therapeutic environment
- The concept that art is a tool for self-discovery and personal development
  - Creating community partnerships by writing example grants, completing curriculum projects, and incorporating the CARE component.

Evolution. Another limitation of the study was the exploration of the Art Coordinator in the narrow context according to the initial definition of the *Art World*, focusing solely on CARE. To aid the analysis of emergent themes, I incorporated concepts from a social systems theory (included in Appendix C: Information Analysis). Grounding the analysis in the Art

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Coordinator's historical context and CARE's program structure provided depth to the exploration. Additional concepts that I incorporated included:

- The influence of management style on identity formation in an organization
- The impact of resource distribution and power on the ability to negotiate and form collaborative networks within the system
- The effects of change in the system on the network's ability to construct a language that fosters knowledge transfer and innovation

Each sociological concept impacted the Art Coordinator and could be explored further in numerous ways. The external demands of a non-profit organization had a significant effect on the Art Coordinator's ability to serve a specialized population. Operating in a nonprofit sector divides resource distribution beyond an organization's means. Despite the ongoing external demands, lack of support, and the general decline in interaction, the CARE program prevailed.

The Board Members within Sojourn House represented a skewed concept of the traditional roles and responsibilities of a non-profit board. The Grapes of Gratitude fundraising event provided a perfect example of when the Board Members muddled their roles and responsibilities often centralizing their decision-making powers. Carver (2006) explains that it is rare that a clear distinction of the board's roles and responsibilities exists within a non-profit structure. However, when a trivial programmatic related decision, such as the theme for the fundraising event is to be had, the board should utilize it as an opportunity to clarify whom the decision belongs clarifying their boundaries of authority.

A sociological mindset would explore the "how, why, and what" (Collins, 2009) of the program's success. The expansion of the CARE program yields another interesting inquiry,

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creating a deeper process analysis of the Art Coordinator's development and implementation.

Examples of further inquiry could be:

- How does a nonprofit entity foster support and validity for an art professional in an

  organization?

- How does one transcend external forces to create innovation and renewal?

Table 1: Strengths, Weaknesses, and Threats Assessment

Art Coordinator Action Plans		
Tasks and Targets	Measures and Outcomes	Collaborations with Macro Level
To develop fees for service contracts with schools, local state and federal agencies within the tri-state area	25% increase in fees for services New Partnerships Student Retention	Program Managers and Executive Management
Link participants with jobs/training opportunities by continuous networking and outreach to local corporate business and government agencies	Maintain relationships with community organizations, through the attendance of meetings and special events	Program Directors
Ongoing recruitment of qualified participants for CARE	Correspondence and outreach with local agencies	Program Managers and Executive Management
Plan and strategize with personal implementation of a two year development plan	Special events, gallery openings, workshops, volunteer opportunities, as	Program Manager Board Members

	well in-house internships for students		
Review and update program plans as needed. Establishing and implement short and long range goals, objectives for outreach and training programs	Weekly staff meetings Staff survey Outside program evaluator	Art Instructors Program Managers Executive Managers	

	Strengths	Weaknesses	Opportunities	Threats
Micro Level				
Art Instructors	Creative	Workforce Training to close knowledge Gap	Work/Life Balance	Staff Driven vs. Volunteer Driven
	Diversity of Experience		Workforce Development	Salary Low for experience/education
	Dedicated to population			Complacency
CARE	Unique Program	Depreciation of Assets	Continue to foster internal collaboration	Board Giving
	Great Reputation	Location Costs	Developing new outreach programs	Accountability

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	Longevity and Credibility	Artist Participant diversity	Fundraising Opportunities	Decline in Student referrals
				Struggle to Survive due to external trends
				Decrease in interns/volunteers
Macro Level				
Sojourn House	Unique approach to programming	Information sharing/collaboration	Workforce Development	Administrative Turnover
		New Board Members	New Community Partnerships	Shared culture
		Resource Distribution		Decrease in donations
Art Therapy, Art Education, and Art Administration Skill Sets Demonstrated by CARE				
Art Therapy		Vocational component of CARE address employment issues	Provides an environment and instructional context through which an individual may develop increased	Skills needed to compete in a global economy: Awareness of self

			self-determination skills through rewarding experiences	2)Awareness of World
Art Education		Integration of literacy and occupational skill instruction with artistic instruction with artistic development	Each participant is given an artistic assignment with instructions and a deadline	Skills needed to compete in technology based curriculum through the arts
Art Administration		Collaborates with community sponsors to provide employment training for students with disabilities	Relevant learning through real life examples and applications	Skills needed to compete in a global economy: Career Preparation

Revolution. The "specialized nature" of the CARE program developed an "us versus them" mentality between the Art Coordinator and Sojourn House. Viewing the organization as a macro and micro split limited the analysis. The CARE's meso level or subsystems were revealed.

One of the meso levels was the stakeholder's ideology of art and resource distribution. Limited research indicates a lack of information on implementing art services in nonprofit organizations or for-profit organizations. As an intervention, it creates a conflict of intrinsic versus extrinsic value beliefs. Resolving this split can either create integration through a shared understanding or polarization within the organization. An interest becomes: How can you foster a "shared language" among non-art entities?

Conclusion

Stake's cyclical "clock method" guided the data collection for identification of the Art Coordinator's role directing CARE. Role formation was based on examining the interactions of the professionals within Sojourn House's network (Powell, 1990). Becker (1982) uses the production of the arts to explain the concept of a network. In his *Art World,* the artist, patron, and audience drive the *collective activity* shaping the organizational system of CARE. Kenton's and Robert's interactions radiate outward, creating "strong-weak" connections within the micro level (CARE) and the macro level (Sojourn House). The stakeholders of this exploration are the Board Members, employees of Sojourn House, and the Artist Instructors. I collected data through observation, interviews, and questionnaires. Discovering, exploring, and understanding the role of the Art Coordinator within a complex systems theory illuminated the meso level's influences on the macro and micro level (Hall, 1987). I connected the meso level themes using sociology's systems theory.

Systems theory identifies that the progression of CARE complexity lies in its ability to self-organize. The Art Coordinator's complex interactions and past relationships impacted his or her leadership style. Sojourn House's organizational structure framed the exploration of the professional's interactions within the system. I found that the meso level pits the Art

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Coordinators against Sojourn House. The paper's social systems analysis confronted the "dichotomies" and presented solutions to mediate, unify, and resolve that divide (Hall, 1987). Leaders have a variety of tools or practices that assist them in responding to changes in their external and internal environments (Harden, 2012). The leadership style of Robert and Kenton, as Art Coordinators, is categorized as "time tellers, not clock builders" (Collins, 2001, 2005).

Kenton, charged with implementing the program, promoted the art as a service to create the identity of CARE. Her self-identity, or anomie, was connected to the success of Sojourn House distributing resources to support CARE (Rogers, 2013). Robert's focus was on relationship development to form a collaborative team. His ability to meet the emotional and intellectual needs of the CARE micro level created opportunities for innovation and personal development (Bass, 1990). Sojourn's House's inability to acknowledge his experience led to his concern for personal validation, marking him as a "time-teller leader" (Collins, 2001). The CARE collaborative team's creation is dependent upon him as the charismatic leader (2001, 2005).

Kenton and Robert shared a similar core purpose: to serve the "specialized nature" of the program. Both were guided by their passion to serve people with disabilities through the arts. Sojourn House provided nonverbal feedback on their lack of understanding and investment in the program. The organization's negative feedback resulted in the Art Coordinator's separation from the organization. The ACs' negotiations with the system, or lack thereof, led to the perception of unequal distribution of resources and a centralization of decision-making (Frost & Howell, 1989).

Kenton's energies were depleted dispensing information and creating "strong ties" to the macro level, hoping to build the program's identity. Robert lost his momentum to be the mentor

who fostered transformation (Bolden, Dennison, Gosling, & Marturano, 2003). Both Art Coordinators established strong connections: one within the macro level and one within the micro level. However, the organization's perceived inability to acknowledge the management of a "dual-headed monster" led to a decline in dynamic interactions. The Art Coordinators were "tired of fighting the fight" (Kenton, personal communication, January, 2015).

Sawyer (2005), a complexity theorist, stated that the flow of information between professionals within an organization results in a distributed operational knowledge and collective decision-making. Complexity theory supports the notion that an understanding of the shared symbolic language (the dual-headed monster) is integral to understanding the unique qualities of the "specialized program." The exploration of the Art Coordinator's role introduces management considerations for art professionals who are collaborating and working as an interdisciplinary organization.

Becker (1982) defines the *Art World* as a *collective activity* in a network based on a shared ideology (Straus, & Corbin, 1990). The context of arts organizations has shifted in response to changes in funding, governance, and competition (Zorach, 2011). Dewey (1980) and Becker (1982) view art-making as a collaborative process. Guilfoil (2002) wrote that if society can learn from collective art experiences, then having those experiences can create reciprocal learning for the individual and community.

CARE provided the opportunity for individualistic meaning centered on holistic cultural awareness. The program could be considered a community-based art education program because it provides artists with disabilities community exposure to develop their artistic skills and personal skills (Bastos, 2002).

Stakeholders of Sojourn House had the opportunity to participate in the collaborative aspect of the community-based nature of the program. McCarthy et al (2001) discuss society's view of the extrinsic and intrinsic benefits of the arts. Data collected reveals the macro level of Sojourn House held a limited conceptual knowledge of the intrinsic benefits of the arts. The stakeholders' personal perceptions of the extrinsic benefits of the arts drove their interactions with the Art Coordinator. The macro level of Sojourn House understood the role of the Art Coordinator based upon their participation in fundraising events and art commissions. Culture is created in structuring internal and external experiences. Organizational culture can include customs, symbols, philosophies, and services provided (Turner & Carpenter, 1999). Language development, an aspect of an organization's culture, can create solidarity or divide an organization. Evolution of culture is a dynamic process grounded in influences of temporality and power structures (Couch, 1984; Hall, 1987).

This paper explores the formation of culture through the Art Coordinator's ability to develop a shared language, create innovation, and integrate within the organization. The complex interactions of the Art Coordinators and Sojourn House showed the complex nature of the organization. Despite passion for the program's purpose and the ability to create strong ties within the organization, an integrated concept of the arts as an intervention was not actualized. The complex dynamic interactions have transferred knowledge regarding the identity of the program. However, "monologues versus dialogues" within the organization created a lack of understanding regarding the "dual-headed monster."

The assumption of the Art Coordinators was that Sojourn House based their understanding of the *Art World* on the extrinsic benefits of the arts. On the contrary, the stakeholders of the organization held the same core understanding of the potential to use the art

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as transformative tool. A concluding question to be addressed by the stakeholders is, "Why create a program (CARE) that provides community-based art services?"

The evolving mission statement proves the organization can grasp multiple uses of art. Each modification adds a skill set from the discrete professions of therapy, education, and administration. The Art Coordinators could not or would not foster dialogues on the diversity of the program. Their anomie, or loss of identification with the organization, further split the micro and macro levels of the organization. This is seen in Robert's Strengths, Weaknesses, Opportunities, and Threats Assessments (SWOT) for CARE. The SWOT assessment could have been a platform to create understanding of the "dual-headed monster."

Robert's response to the question of why he did not share the assessment, especially the administrative changes, was, "I do believe for them [Sojourn House] to grow I will step back and let them do what they are going to do. I step back. I trust…more mentorship, the more care you will get more from them." (Robert, personal communication, January 2015)

Sojourn House has an opportunity through this expansion of CARE to create opportunities for dialogue on the "dual-headed monster." Dialogues on the program's ability to create diversity because of the "dual-headed monster" would allow the stakeholders to embrace common beliefs regarding an art program. Validating the core beliefs would develop within the organization a specific purpose from an organizational perspective. The Art Coordinators questioned the perspective of the organization's purpose for CARE. Together, as a collaborative activity, the organization's stakeholders could capture what their authentic beliefs are regarding the extrinsic and intrinsic values of art interventions. The stakeholders could deliberate on the following concepts:

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- Is CARE an "arts-infused" program that produces artwork based on community experiences?

- Is CARE a program that supports and invests in using the art as a tool to foster personal development, experiencing the community?

- Is CARE a program that uses the art as a tool to foster personal development to produce artwork that is displayed in the community?

Answering the above questions collaboratively would develop a core ideology for CARE. The *collective activity* of identifying a core ideology influences the organization's interactions and behaviors in the direction of consistency with that ideology. Collins (2001) states "there is the power of inclusion, and the power of language, and the power of shared interests, and the power of coalition" (p.26). The questions again become, "What is the role of the Art Coordinator to establish an organization's core ideology of the arts as community-based intervention?" And, "How can we train the identity of an art therapist, art administrators, and art educators to foster a conceptual core ideology of art in different organizations?"

Perhaps the expansion of the program provides an opportunity for the exploration of new questions while incorporating the acquired knowledge from this paper's examination.

I believe that the individual is a whole person, and that includes all that influences them. I believe that the art is a creative tool that stimulates accessible and affordable community experiences for people with disabilities. Art enables everyone to be a collaborative team. Art, inspires creativity and allows people to work together in a safe environment.-Robert, Art Coordinator

APPENDIX A

HUMAN SUBJECTS APPROVAL

Florida State
U N I V E R S I T Y

Office of the Vice President for Research
Human Subjects Committee
Tallahassee, Florida 32306-2742
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 06/26/2014

To: Caroline Cook   XXXXXXXXXXXX

Address   vvvvvvvvvvvvvvvvvvvvvvvvvvvvvv

Dept.:   ART EDUCATION

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research
     The Elusive Art Coordinator: A Case Study of the Merging Components: Art Education, Art Therapy, and Art
     Administration in an Organization

The application that you submitted to this office in regard to the use of human subjects in the proposal
referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects
Committee. Your project is determined to be Expedited per 45 CFR § 46.110(7)   and has been approved
by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to
the human participants and the aspects of the proposal related to potential risk and benefit. This approval does
not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached
to this approval notice. Only the stamped version of the consent form may be used in recruiting research
subjects.

If the project has not been completed by 08/25/2014   you must request a renewal of approval for continuation of
the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your
responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee
prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required
to be submitted for approval by the Committee. In addition, federal regulations require that the Principal
Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to
research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that
he/she is responsible for being informed concerning research projects involving human subjects in the
department, and should review protocols as often as needed to insure that the project is being conducted in
compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection. The Assurance
Number is IRB00000446.

Cc: David Gussak <dgussak@fsu.edu>, Chair
HSC No. 2013.10880

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Florida State University Informed Consent Statement

The Elusive Art Coordinator:

A Case Study of the Merging Components; Art Education, Art Therapy, and Art Administration in an

Organization

ART ADMINISTRATION DEPARTMENT

Florida State University

Tallahassee, FL

BACKGROUND AND PURPOSE: What is the role of the Art Coordinator in an organization implementing art

services for the first time? How have you overcome challenges working as a multidisciplinary team within

Sojourn House? These are the main questions being asked of the researcher, Caroline Cook, within the art

administration department at Florida State University under the supervision of Dr. David Gussak. We believe that

if we explore the creation and implementation of the role of the art coordinator and how it has impacted the

organization as a whole we may be able to educate future art vvv erapists, and administrators. Through

this exploration of interactions and relationship development the research seeks to understand and identify the role

and responsibility of the art coordinator. As an employee of St. John's, you are in a position to provide me with

insight into the situation.

PROCEDURES: For this study, you will be asked to participate in three stages of data spanning a three week period

of time. Data collection will include completion of a survey, observation of the daily management of Sojourn House, a

focus group, and an individual interview. The first stage of data collection will be distribution of a survey that should

take about 30 minutes to complete as well as a full observation day, between 5 and 8 hours, of the daily operations of

the professionals of Sojourn House. There will be three parts of the second phase of data collection. The first part will

be observation of the art coordinator and he or she communicates and collaborates within the team. This observation

period will be about two or three days within the second week of data collection. At this time, individual interviews

with each of the participants will also be conducted. The interviews should be approximately an hour. . The

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researcher will conduct the interviews at Sojourn House and at a time of your choosing. The researcher will audio tape the interview and take detailed notes afterward. You will have the right to review and edit the tapes. After the interview, the tape will be transcribed and a written copy will be sent for your review. The last part of phase two of data collection will be a focus group that will last about two hours. During this focus group, the researcher will ask the participants to create a diagrams and an art piece that reflects the "culture" of the organization. The third phase of data collection will focus on the creation and implementation of a "special event" at Sojourn House. The participants of the study with the researcher will identify the special event that they choose to be included in the study. The researcher will observe board meetings and or staff meetings in preparation for this event, the preparations leading to the event and the actual event itself. During the "special event," the researcher will conduct informal interviews for about 30 minutes with the participants of the study. The final aspect of the third phase of data collection will be to distribute the initial survey tool.

Participation in this research study may result in a loss of privacy. To maintain privacy, each participant will be asked to participate in the study individually and privately as well as assigned a code o number rather than your name. The researcher will not indicate who and who will not be participating in the study. Names and identifying information of the participants will be kept private, only known to the researcher. Results of this study may be used for teaching research, or publications, however, your name or identifying information will be kept private and the researcher will use a study code or number rather than your name. All materials will be stored in a locked cabinet by the researcher a her personal home and be discarded a year after completion of data collection. Your name will be kept separate from your research records.

CONFIDENTIALITY AND RISK: There is some risk involved if, for example, you divulge confidential information. Therefore, pseudonyms will be used to protect your privacy and confidentiality, I will be happy to do so. Alternately, if you wish to be quoted by name on anything in particular I am also happy to accommodate this request. Please know though that you do not have to answer any questions or discuss any topics that make you feel uncomfortable.

COSTS BENEFTIS TO YOU: There are no direct costs involved with participation, although your work efficiency may be impacted. There are also no direct benefits to you. This study is most pertinent to professionals already in the field struggling to meet the expectations of an organization that is expanding its goals and objectives to represent different services, including art. Your participation will contribute to a greater knowledge and understanding of organization who are seeking to create the role of an art coordinator in an organizations. Your participation will highlight the successes and challenges that you and your community have had while providing the opportunity of expression. My final report will be presented at Florida State University as well as potentially at conferences to help bring greater attention to the implementation of art services and the role of the art coordinator at Sojourn House.

REQUEST FOR MORE INFORMATION: You may ask more questions about the study at any time. Please contact Caroline Cook at ccc06m@my.fsu.edu . You may also contact me at 5. This study has been approved by the Institutional Board at Florida State University, so you may contact the IRB administrator, by calling (850) 644-7900.

XXXXXXXX
XXXXXXXX

CONSENT:

I, _____, voluntarily agree to participate in the study outline above. I have read and understand all of the above, and have had all my questions regarding the experiment and procedures fully and satisfactorily answered. I understand that I can stop participating in the study at any time without penalty if I should have any reservations once started. I have received a copy of this document for my records.

_____
Signature of Person Obtaining Consent and Date

The participant agrees to be audio-taped	Yes	No	Initial:_____
The participant agrees to be videotaped	Yes	No	Initial: _____

Florida State
U N I V E R S I T Y

Office of the Vice President For Research
Human Subjects Committee
P. O. Box 3062742
Tallahassee, Florida 32306-2742
(850) 644-8673 · FAX (850) 644-4392

RE-APPROVAL MEMORANDUM

Date: 08/14/2014

To: Caroline Cook < XXXXXXXXXXX

Address: vvvvvvvvvvvvvvvvvvvvvvvvvvv

Dept.:   ART EDUCATION

From: Thomas L. Jacobson, Chair

Re: Re-approval of Use of Human subjects in Research:
The Elusive Art Coordinator: A Case Study of the Merging Components: Art Education, Art Therapy, and Art Administration in an Organization

Your request to continue the research project listed above involving human subjects has been approved by the Human Subjects Committee. If your project has not been completed by 08/13/2015 , you are must request renewed approval by the Committee.

If you submitted a proposed consent form with your renewal request, the approved stamped consent form is attached to this re-approval notice. Only the stamped version of the consent form may be used in recruiting of research subjects. You are reminded that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition, federal regulations require that the Principal Investigator promptly report in writing, any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the Chairman of your department and/or your major professor are reminded of their responsibility for being informed concerning research projects involving human subjects in their department. They are advised to review the protocols as often as necessary to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

Cc:
HSC No. 2014.13353

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Florida State University Informed Consent Statement

The Elusive Art Coordinator:

A Case Study of the Merging Components: Art Education, Art Therapy, and Art Administration in an

Organization

ART ADMINISTRATION DEPARTMENT

Florida State University Tallahassee, FL

BACKGROUND AND PURPOSE: What is the role of the Art Coordinator in an organization implementing art services for the first time? How have you overcome challenges working as a multidisciplinary team within Sojourn House? These are the main questions being asked of the researcher, Caroline Cook, within the art administration department at Florida State University under the supervision of Dr. David Gussak. We believe that if we explore the creation and implementation of the role of the xxxx ator and how it has impacted the organization as a whole we may be able to educate future art students, therapists, and administrators. Through this exploration of interactions and relationship development the research seeks to understand and identify the role and responsibility of the art coordinator. As an employee of St. John's, you are in a position to provide me with insight into the situation.

PROCEDURES: For this study, you will be asked to participate in three stages of data spanning a three week period of time. Data collection will include completion of a survey, observation of the daily management of Sojourn House, a focus group, and an individual interview. The first stage of data collection will be distribution of a survey that should take about 30 minutes to complete as well as a full observation day, between 5 and 8 hours, of the daily operations of the professionals of Sojourn House. There will be three parts

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interviews at Sojourn House and at a time of your choosing. The researcher will audio tap the interview and take detailed notes afterward. You will have the right to review and edit the tapes. After the interview, the tape will be transcribed and a written copy will be sent for your review. The last part of phase two of data collection will be a focus group that will last about two hours. During this focus group, the researcher will ask the participants to create a diagrams and an art piece that reflects the "culture" of the organization. The third phase of data collection will focus on the creation and implementation of a "special event" at Sojourn House. The participants of the study with the researcher will identify the special event that they choose to be included in the study. The researcher will observe board meetings and or staff meetings in preparation for this event, the preparations leading to the event, and the actual event itself. During the "special event," the researcher will conduct informal interviews for about 30 minutes with the participants of the study. The final aspect of the third phase of data collection will be to distribute the initial survey tool.

Participation in this research study may result in a loss of privacy. To maintain privacy, each participant will be asked to participate in the study individually and privately as well as assigned a code o number rather than your name. The researcher will not indicate who and who will not be participating in the study. Names and identifying information of the participants will be kept private, only known to the researcher. Results of this study may be used for teaching, research, or publications, however, your name or identifying information will be kept private and the researcher will use a study code or number rather than your name. All materials will be stored in a locked cabinet by the researcher at her personal home and be discarded a year after completion of data collection. Your name will be kept separate from your research records.

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COSTS BENEFTIS TO YOU: There are no direct costs involved with participation, although your work efficiency may be impacted. There are also no direct benefits to you. This study is most pertinent to professionals already in the field struggling to meet the expectations of an organization that is expanding its goals and objectives to represent different services, including art. Your participation will contribute to a greater knowledge and understanding of organization who are seeking to create the role of an art coordinator in an organizations. Your participation will highlight the successes and challenges that you and your community have had while providing the opportunity of expression. My final report will be presented at Florida State University as well as potentially at conferences to help bring greater attention to the implementation of art services and the role of the art coordinator at Sojourn House.

REQUEST FOR MORE INFORMATION: You may ask more questions about the study at any time. Please contact Caroline Cook at ccc06m@my.fsu.edu . You may also contact me at (XXXXXX This study has been approved by the Institutional Board at Florida State University, so you XXXXXX IRB administrator, by calling (850) 644-7900.

CONSENT:

I, _____, voluntarily agree to participate in the study outline above. I have read and understand all of the above, and have had all my questions regarding the experiment and procedures fully and satisfactorily answered. I understand that I can stop participating in the study at any time without penalty if I should have any reservations once started. I have received a copy of this document for my records.

_____
Signature of Person Obtaining Consent and Date

The participant agrees to be audio-taped   Yes   No Initial:_____

The participant agrees to be videotaped   Yes   No Initial: _____

APPENDIX B

INFORMATION GATHERING

Board Member's Consolidated Questionnaires

Stakeholder Name:_____

Date/Time of Survey:_____

Instructions: Please type response to the open-ended to the best of your ability. For the scaling questions please use the guide below:

On a scale of 1 to 5 (1= Least likely 5=Most Likely), enter the number that best represents the current state of your organization in the box to the right of each question.

	Least likely	Somewhat Likely		Most Likely	
	1	2	3	4	5
Example Question: I am a person who likes puppies.				4	

1) Please describe your affiliation within Sojourn House. Include in this description the following:
   a. Your perceived role within the organization.
   b. Your perceived responsibilities and duties.
   c. Time that you began your affiliation with Sojourn House. Include if you are no longer with the organization and when you left.
   d. Describe how and why you became affiliated with Sojourn House.

	Least likely	Somewhat Likely		Most Likely	
	1	2	3	4	5
1. I have a clear understanding of the mission statement of the CARE program.					
2.I have a clear understanding of the long term goals of the CARE program					

3. I have a clear understanding of the interventions provided by the CARE program.					
4. I have a clear understanding of the staff structure of the CARE program.					
5. I have a clear understanding of the daily role and responsibilities the program director of CARE.					

2) Based on your knowledge what are the goals, objectives, and interventions of the CARE program?

3) Based on your knowledge please describe the role of the program director of the CARE program.

4) Based on your knowledge, please provide a definition of:
   a. An art therapist (At)
   b. An Art educator (Ad)
   c. An Art administrator (Am)

	Least Likely	Somewhat Likely		Most Likely	
Based on your above definitions of an At, Ad, and Am:	1	2	3	4	5
6. I think the CARE program demonstrates skill sets of an art therapist					
7. I think that the CARE program demonstrates skill sets of an art educator.					
8. I think that the CARE program demonstrates skill sets of an art administrator					

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5) Please provide an example of how the CARE program demonstrates skill sets of the At, Ad, Am.

	Least Likely			Somewhat Likely	Most Likely
	1	2	3	4	5
9. I think that the participation in the "Grapes for Gratitude" fundraising event shaped my understanding of the CARE program.					
10. I interacted with aspects of the CARE program(if in attendance)					

6) Describe your involvement in the planning process of the "Grapes of Gratitude" fundraising event.

7) Did you witness collaboration amongst the board members and the CARE program in the planning and implementation of the fundraising event? Why or why not? In your perception who was spearheading this collaboration?

8) If in attendance for the fundraising event, describe your interaction with the aspects of the CARE program. Did you speak with the program director? Any artist representatives? Purchase a piece of art work? Dialogue with other attendees regarding the CARE program, artists, or artwork?

9) Based upon your knowledge describe the role and duties that, the program director of CARE, had in the "Grapes of Gratitude' fundraising event.

10) Describe how your experience in the planning and participating in the fundraising event impacted your understanding of the CARE program. Did it provide clarity to the mission, goals, and interventions of the program? Did it provide clarity of the roles and responsibilities of the program director of CARE?

11) Do you think that the collaboration impacted the Sojourn House community at large? How and why?

12) Describe your thoughts, feelings including any hesitations regarding incorporating the CARE program within the in tri state location (changed to protect confidentiality).

	Least Likely Somewhat Likely Most Likely				
	1	2	3	4	5
11.I believe that the purpose of the arts is to create an environment of people who/that inform society of the voices of the individual.					
12. I believe think that the content and curriculum of the CARE program should be focused on areas that count in the individual's lives.					
13. I believe that the CARE program encourages the participants to collaborate and reflect on their cultural meaning.					
14. I believe that the CARE program encourages staff members to collaborate and reflect on their cultural meaning.					
15. I believe that I have learned about the individual's life through their creation of art					
16. I believe that the creation of art can be a catalyst within an individual.					
17. I believe that incorporating an art program can create a catalyst for change within an organization.					
18. I believe that the CARE program forms relationships within the organization as well as within the community.					

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19. I believe that the CARE program forms relationships within the community.					
20. I believe that the CARE program represents the following definitions:					
A) Community as place: Emphasizes the context of where art learning and experiences occur by emphasizing the experiences of the community					
B) Group face: By emphasizing the experiences of the community while participating in the arts, relationships are formed based upon collaborations amongst group in the community					
C) Social Good of the Community: The art that is created forms identify and a voice and a means for the individuals to integrate themselves into the community.					
d) Community traditions and heritage: The art becomes a voice of the ethnic and family identification.					
Questions and definitions are based on Anderson and Milbrandt's (2005) *Art for Life: Authentic Instruction in Art.* New York: McGraw Hill.					

13) What does art mean to you? Include personal experiences to support your explanation of art.

Art Coordinator's Consolidated Questionnaires

Instructions: Please type response to the open-ended to the best of your ability. For the scaling questions please use the guide below:

On a scale of 1 to 5 (1= Least likely 5=Most Likely), enter the number that best represents the current state of your organization in the box to the right of each question.

		Least likely	Somewhat		
Likely	Most Likely				
	1	2	3	4	5
Example Question: I am a person who likes puppies.				4	

Part One: Structure and Description of CARE Program as well as Sojourn House:

1) Please describe your affiliation within Sojourn House. Include in this description the following:

   a. Your perceived role within the organization.

   b. Your perceived responsibilities and duties.

   c. Time that you began your affiliation with Sojourn House. Include if you are no longer with the organization when you left.

   d. Describe how and why you became affiliated with Sojourn House.

2) Please elaborate on the daily duties of the Art Coordinator . Please respond for when you were in the role as currently.   Please describe a daily schedule (or the scope of a week).

3) Who are the stakeholders for Sojourn House (provide examples)

4) Who are the stakeholders for CARE?

5) What was your title and responsibilities with the Articulate program?

6) Create a timeline of how the CARE program evolved include:

   a. past, present, and future events

   b. Include dates and important people

   c. Describe your initial job title and responsibilities when program initially began.

   d. Bold any events that you feel shaped/changed your role and responsibilities.

      Provide a rationale.

7) What are the goals, objectives, and interventions of the CARE program?

a. The mission statement describes CARE as providing an "arts-infused" program. Do you think that best describes the role of the art as an intervention in the program?

b. In your opinion, has the mission statement, goals, and interventions for the CARE program evolved? If so, How and Why?

   i. Has there been any subgroups formed from the initial program?

9) Describe how external forces (funding, staff turnover, impact of training) has impacted:

   a. The evolution of the CARE Program

   b. The evolution of the role of the Art Coordinator

   c. Would you describe this adaption process chaotic? Did anything emerge through the chaos?

10) Please describe your relationship with the board (past as the AC and currently). Include in this description identified strengths, weakness, and barriers that you hope to overcome involving the CARE program.

On a scale of 1 to 5 (1= Least likely 5=Most Likely), enter the number that best represents the current state of your organization in the box to the right of each question.

	Least likely	Somewhat Likely		Most Likely	
	1	2	3	4	5
Example Question: I am a person who likes puppies.					5

	Least like Us	Somewhat like Us		Most Like Us	
1. The CARE program has a written strategic plan with measurable objectives and action steps for the organization	1	2	3	4	5

2. CARE primarily reacts to external forces more than planning how the organization will take advantage of external forces "on the horizon."					
3. The program director, board members, and lead artist instructors have a pretty clear sense of the division of roles and responsibilities and daily operation within the CARE program.					
4. CARE has conducted several formal strategic planning processes since the founding of the organization					
5. Our organization could use a sense of renewal, re-energizing, and refocusing.					
6. The Art Coordinator makes all the decisions of the organization					
7. The Art Coordinator prefers to act with minimal participation from the board, staff, or volunteers					
8. The Art Coordinator is able to lead the organization in expanding its mission and program offering to meet the needs of the community.					
9. The Art Coordinator consciously divides her or his time between tending to the internal operations of the organization and the external relationships with the community, funders, and other executive directors					
10. The CARE visionaries are long gone from the organization					
11. Our revenue is primarily donations from individuals. Little if any of the revenue is derived from the organization itself					
12. CARE is in the process of assessing the community needs relative to the mission of our organization.					
13. CARE is experiencing high staff turnover and is experiencing a mix of the old and new staff.					
14. CARE has to make the decisions about whether or not to develop activities that have a high potential for funding but are not entirely consistent					

with the mission of the organization.					

Questions based on modified Simon and Donovan's(2001) Nonprofit Life Stage
Assessment in *Five Life Stages of Nonprofit Organizations Saint Paul: MN:*
Fieldstone Alliance.

Part Two: Communication: Describe who the Art Coordinator communicates and collaborates

with on regular basis (past and present):

    a. Within the CARE program

    b. Within Sojourn House

    c. Within the community

    d. With each, has this evolved as the CARE program developed?

11) As you communicated with each of the above stakeholders, what were the essential
components of the CARE program did you emphasize to provide support and clarity?

12) Do you think that a shared language amongst the CARE program and Sojourn House has
emerged?

13) Do you think decisions within Sojourn House regarding the CARE program are made
based upon individuals members agenda's/interests? Please provide an example. If yes,
did this create conflict between the CARE program and Sojourn House?

14) Describe your involvement in the planning process of the "Grapes of Gratitude"
fundraising event.

15) Did you witness collaboration amongst the board members (both Washington D.C.and tri
state location) and the CARE program in the planning and implementation of the
fundraising event? Why or why not? In your perception who was spearheading this
collaboration?

16) Do you think that the collaboration through the fundraising event impacted the Sojourn
House community at large? How and why?

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	Least Likely	Somewhat Likely		Most Likely		
	1	2	3	4	5
15. Sojourn House's management and staff tend to operate using cross-functional, results oriented work teams that make most of the decisions affecting their work.					
16.Very few people within Sojourn House know we exist and understand our purpose.					
17.Our marketing approach must change to reflect our changed mission or programming niche.					
18.I believe that the CARE program exists as a separate silo independent of Sojourn House					
19.I think that a shared language of the CARE has emerged amongst essential stakeholders.					

Part Three: The Role of the Art:

17) Based on your knowledge, please provide a definition of:

    a. An art therapist (At)

    b. An Art educator (Ad)

    c. An Art administrator (Am)

18) Describe how the short term responsibilities (daily activities) and long term goals of CARE matches with each separate entity (At, Ad,Am). Do they overlap? Please include examples.

19) Describe how each category (At, Ad, Am) creates a potential strength and potential barrier within the CARE program. Within the Sojourn House Community? Please include examples.

	Least Likely		Somewhat Likely		Most Likely
Based on above definitions of an At, Ad, and Am:	1	2	3	4	5
20.I think the CARE program demonstrates skill sets of an art therapist					
21.I think that the CARE program demonstrates skill sets of an art educator.					
22. I think that the CARE program demonstrates skill sets of an art administrator					

20) Discuss your background knowledge with the arts. Include former positions and experiences.

21) Do you believe that the implementation of the role of the Art Coordinator has shaped/continues to shape the life of the organization?

22) Do you think as the CARE program continues to evolve within Sojourn House has your trust in the process decreased?

23) If you stayed with CARE as the Art Coordinator, how did you want the program to evolve? What subgroups projects would have added?

	Least Likely		Somewhat Likely		Most Likely
	1	2	3	4	5
23.I believe that the purpose of arts is to create an environment of people who/that inform society of the voices of the individual.					
24. I believe think that the content and curriculum of the CARE program should be focused on areas that count in the individual's					

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|					
lives.					
25. I believe that the CARE program encourages the participants to collaborate and reflect on their cultural meaning.					
26.The content of the CARE program is centered on themes (ex: love).					
27.The content of the CARE program is centered on topics (ex: cars).					
28. I believe that the CARE program encourages staff members to collaborate and reflect on their cultural meaning.					
29. I believe that I have learned about the individual's life through their creation of art.					
30.I believe that the creation of art can be a catalyst for change within an individual.					
31.I believe that the creation of art assists the individuals in creating real-world connections?					
32.I believe that the CARE program helps develop intellectual, emotional, and expressive knowledge abilities?					
33. I believe that incorporating an art program can create a catalyst for change within an organization.					
34.I believe that the role of art in the CARE program fosters dialogue and cooperative activity.					
35. I believe that the CARE program forms relationships within the organization as well as within the community.					
36. I believe that the CARE program forms					

relationships within the community.					
37. I believe that the CARE program represents the following definitions:					
B) Community as place: Emphasizes the context of where art learning and experiences occur by emphasizing the experiences of the community					
B) Group face: By emphasizing the experiences of the community while participating in the arts, relationships are formed based upon collaborations amongst group in the community					
C) Social Good of the Community: The art that is created forms an identify and a voice and a means for the individuals to integrate themselves into the community.					
d) Community traditions and heritage: The art becomes a voice of the ethnic and family identification?					
Questions and definitions are based on Anderson and Milbrandt's (2005) *Art for Life: Authentic Instruction in Art.* New York: McGraw Hill.					

24) What does art mean to you? Include personal experiences to support your explanation of art.

Timeframe	Robe	Patri	Kent	Boar	Art	Data Method	Theme of Data Collection	Issue Explored	Clock Step
			Stakeholder						
Fall 2013 Change to fit	X	X				• Email • Interview	• Introduction to Paper's Exploration • Consent Identification of Stakeholders	1	1
Jan-14		X				• Interview	• Identification of Program Scope and Needs	1	1
Feb-14	X	X	X	X		• Board Meeting Individual Interviews • Questionnaire Document Review • Emails	• Identification of Program Scope and Needs • Background Information	1 and 2	1,2,3
Mar-14	X	X	X			• Individual and Group Interview	• Discussion of Roles and Responsibilities	1,2,3	2,3
Apr-14	X		X			Board Meeting, Email, Document	Planning the Special Event	1,2	2
	X	X	X	X		Questionnaire			
May-14	X		X			Observation, Individual Interview	Communication within Organization	2,3,	3,4,5,
					X	Group Interview	Role and Responsibilities of AC		
Jun-14	X	X	X		X	Observation, Individual and Group	Barriers of Organization	1,2,3	2,3,4,5,
		X				Interview; Board Meeting			
Jul-14	X	X	X	X	X	Questionnaire	Merging Roles, Responsibilities and Skill Sets of Therapy, Education, and Administration	1,2,3	3,4,5
Aug-14	X	X	X			Individual and Group Interviews	Language Development	2,3	2,3
Sep-14	X	X	X	X	X	Observation of Special Event	Special Event	3,4	3,4,
Oct-14	X	X	X	X	X	Questionnaire, Individual Interview	Post Event	1,2,3	3,4,5
Dec-14	X	X	X			Individual and Group Interview	Knowledge Transfer/Evolution	1,3	3,4,5
			X			Board Meeting	Culture		
Jan-15	X	X	X	X	X	Questionnaire, Individual and Group Interview	Feedback to Stakeholders	1,2,3,	5,2,3

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APPENDIX C

INFORMATION ANALYSIS
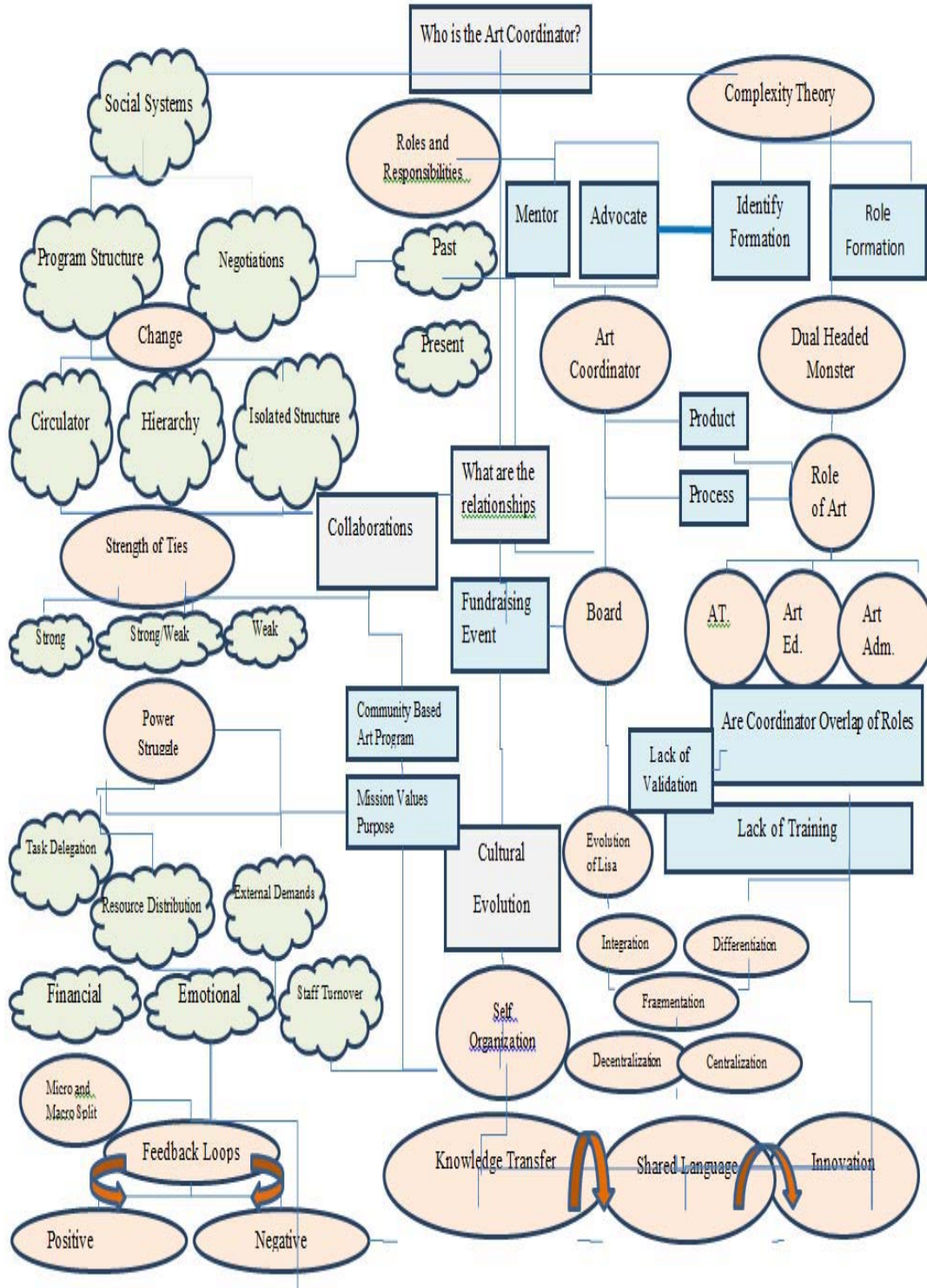
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BIOGRAPHICAL SKETCH

CAROLINE CORINNE-PATRICE COOK

EDUCATION

Candidate for Doctorate of Education, Tallahassee, Fl   *Expected May 2015*
              Concentration: *Art Administration and Program Evaluation*
                      Florida State University

Masters in Art Therapy, Tallahassee, Fl   *August, 2006-August, 2008*
                      Florida State University

Bachelors of Arts and Sciences, Washington, D.C.   *August, 2002-May, 2006*
              Major in Fine Arts,
              Minors in Psychology and Education
                      The Catholic University of America

SKILLS
Proficient in Microsoft Word, Access, Excel, Publisher

TRAININGS
Motivational Interviewing, Dialectical Behavioral Therapy, Sand Tray & Play Therapy

EXPERIENCE

Sojourn House, Fairfax County Government, Fairfax, VA   *October 2011-Present*
Clinical Therapist, 40 hours per week
- Conducted psychosocial assessments on adolescent students (12-17) with serious emotional disturbances to identify clinical risk areas; maintained a caseload of 8 students.
- Co-facilitated daily groups utilizing motivational interviewing techniques, Dialectical Behavioral Therapy, Substance Abuse, and Art Therapy.
- Collaborated with multidisciplinary team including teachers, case managers, psychiatrists and therapists to establish goals and maintain therapeutic environment.

Saint Luke Parish, McLean, VA   *January 2010-Present*
Director, Youth Coordinator, Community Outreach Coordinator, 25 hours per week
- Designed and implemented program educating 100 teens on social justice topics
- Coordinated service activities for over 300 teenagers with community partnership.
- Fostered community development with over 15 community service organization annually.
- Maintained a budget of over 15000
- Fundraised for annual week-long service opportunity within the parish

STRESS Center, Frederiksberg, VA   *August 2010-October 2011*
Art Therapist, 15 hours per week
- *Manage a case load of 10 clients assisting them in developing goals to live "their life worth living." Treatment focused on anxiety, depression, and post traumatic stress disorder utilizing art therapy, sand, and play therapy.*
- *Incorporated a spiritual awareness into therapy sessions to build a support system for clients.*

Florida State University Multidisciplinary Center, Tallahassee, Fl   *August, 2009-December 2009*
Independently Contracted Art Therapist, 20 hours per week
- Counsel individual children in the school system displaying a variety of needs treatment including emotional/sexual abuse, coping with divorce, and developing study skills
- Co-lead anger management class for middle-school students
- Mentor developing art therapists currently enrolled in Masters program

Substitute Teacher, Fairfax County, Va   *January, 2005-June, 2009*
Teacher in Elementary Schools, Specializing in Special Education, 20-40 hours per week
- Taught elementary school children
- Developed and implemented curriculum for children with autism and other special needs

VSA, WVSA, Washington D.C.   *Summer, 2005 and Summer, 2009*
Grant Writing Intern and Education Outreach Intern, 20-30 hours per week
- Received training in writing grants for nonprofit arts agencies
- Developed and submitted a grant proposal
- Curated youth with disabilities exhibit
- Researched potential funding opportunities for artists with disabilities
- Compiled and analyzed survey findings into summative report

Congressional Youth Leadership Council, Washington D.C.   *May, 2009-August, 2009*
Scholar Relations, 62 hours per week
- Assisted middle-school youth with adjustment issues related to homesickness, bullying, and domestic issues
- Worked within a multidisciplinary team to motivate, education and inspire youth

LeMoyne Center for the Visual Arts, Tallahassee,Fl   *August, 2008-March, 2009*
- Coordinated educational programs that increased youth visual artist's knowledge concerning career opportunities in the arts
- Organized volunteer services for weekly and monthly events
- Developed, distributed, and analyzed survey evaluating services provided
- Helped manage organization's website and news blogs
- Created and implemented annual and bi-monthly fundraising events

Healing Transitions, Tallahassee, Fl   *August, 2008-February, 2009*
Independently Contracted Art Therapist, 20 hours per week
- Provided therapeutic services to children and their families referred from Florida's Department of Families
- Taught individualized "Effective Parenting Classes"

Turnabout, Tallahassee, Fl   *January, 2008-May, 2008*
Art Therapy Intern, 20 hours per week
- Co-Led individual and 3 group therapy session with elementary and middle-school children presenting adjustment disorders, depression, and post-traumatic stress disorders
- Facilitated group therapy sessions with adolescents and their families suffering from substance
- abuse in an outpatient environment
- Communicated treatment goals and progress within a multidisciplinary team

Wakulla Correctional Institute, Wakulla, Fl   *August, 2007-December, 2007*
 Art Therapy Intern, 20 hours per week
- Provided 12 anger management psycho-educational groups
- Treated individual clients with depression, post-traumatic stress, substance abuse and other
- issues related to adjusting to the incarcerated lifestyle
- Participated in case management within a multidisciplinary team of professionals.

Jefferson Correctional Institute, Jefferson, Fl   *January, 2007-May, 2007*
Art Therapy Intern, 15 hours per week
- Led and co-led 6 therapeutic groups helping individuals cope with personality disorders
- Counseled individual clients

The Catholic University Disability Support Services, Washington D.C.   *August, 2002-May, 2006*
Sighted Aide, 15 hours per week
- Assisted 5 persons with visual impairment in completing their homework, mobilizing around the
- academic community, and organizing.

Whitlow Stokes Charter School, Washington D.C. *August, 2005-May, 2006*
Third Grade Art Teacher, 10 hours per week
- Fostered creativity and learning through art
- Planned and incorporated art activities within educational curriculum

VOLUNTEER EXPERIENCES

St. John's Community Services *May 2014-Present*
Board Member, Virginia
Attended monthly meetings to discuss budget, services provided to individuals within organization, met monthly with service providers
Participated in annual fundraiser focused on developing awareness and support for ARTOptions Program; a program that utilizes the arts in treatment.
Collaborated with community partnerships in initial steps to expanding ARTOptions Program in Virginia location.

Art Therapy Association, Tallahassee, Fl *August, 2007-August, 2008*
Vice President
Assisted in monthly meetings
Organized and Provided annual Art Therapy Workshop to community

Arts in Corrections Committee, Tallahassee, Fl *June, 2007-August, 2008*
Committee Member
Provided research and documented meetings as well was an integral member in implementing the IMAP program that facilitated healing within the correctional system through creation of murals.

Kappa Tau Gamma, Washington D.C. *January, 2003-May, 2006*
Vice President and Service Chair
Organized weekly meetings
Facilitated bi-annual service projects

Arts Ambassadors, Washington, D.C. *August, 2005-May, 2006*
Founder and President
Created organization that served elementary schools with art experiences in at risk communities

St. Ann's Infant And Maternity, Washington, D.C. *August, 2002-May, 2006*
Community Leader
Led Volunteers to caring for orphaned infants and children

Ivymount, Chevy Chase, Ma *January, 2005-June, 2005*
Curriculum and Exhibit Coordinator
Developed and implemented curriculum that encouraged ten adolescents with disabilities to create personal expressive pieces based upon museum experience.
Coordinated exhibition

Children's Aide, Children's Hospital *August, 2002-May, 2004*
Volunteer
Played with children suffering from chronic illness incorporating arts based activities

TEACHING AND PRESENTING EXPERIENCES

Florida State University, Tallahassee, F.L *August, 2008-December 2010*
Teaching Assistant
Independently led and introductory class on art therapy for twenty student class consisting of undergraduate and graduate students
Developed curriculum and led class centered on human growth and developed through the arts
Supervised second year masters students at placements in a Practicum class

Social Justice Symposium, Tallahassee, F.L *January 2009*

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Presenter
Hour long presentation on the multidisciplinary nature of art in art organization
Facilitated question and answer period
Paper submitted for publication

Art Therapy Conference, Cleveland,Oh   *November 2008*
Presenter
Hour long presentation on the development of Arts in Corrections program
Participated in panel session with five other professionals in the art therapy profession

HONORS

Deans List 2004-2006
McLean Community Artist Scholarship
Knights of Columbus Scholarship